

VARIETY

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TIN PAN ALLEY'S PAYOFF BLUES

Boff Acts for Opera Buffs

By ROBERT J. LANDRY

Ed Sullivan says grand opera is a television point killer and that it lacks good vaudeville values. Hence the Lincoln-Mercury revue will dispense with further guest appearances of Metropolitan Opera stars after the March 10 telecast. However Opera aficionados could point-kill Sullivan by enumerating a lot of good, stuntsy vaude stuff, which he passed up, to wit:

The bathing beauty tank act from "Das Rheingold"
The horse that jumps through fire in "Goetterdaemmerung"
The sharpshooter in "William Tell"
The knife-thrower in "Carmen"
The magician in "Tales of Hoffmann"
The Rock 'n' Roll storm scene from "Flying Dutchman"
Animal act from "The Magic Flute"
Barroom Quartet from "Girl of the Golden West."

May Go To 'Omnibus'

Meanwhile the Metopera's next television contract may be with "Omnibus," now Robert Saudek's private program package after some years under Ford Foundation financing. Met boss Rudolph Bing and tv producer Saudek have had preliminary chats.

'Get Thee to a Nunnery' (for Script): Films' Switch on Hamlet's Edict

On the prowl for offbeat love stories, Hollywood's pulling a switch on Shakespeare and Hamlet's "Get Thee To a Nunnery."

In two upcoming 20th-Fox films, nuns are portrayed as castaways and, exposed to earthly temptations (which, of course, they reject). And in both pictures there are love stories, but not in the conventional sense of the word inasmuch as there can be no kissing, etc.

In a third picture, upcoming from Warner Bros., — "A Nun's Story"—the strain of a nun's vocation, and the hardships of the rigid disciplines imposed on her, will be dramatized and some of the details of a nun's daily routine will be exposed. There is no telling, of course, how the story will be tailored to what the studio conceives to be the popular concept, but—in the book—the nun leaves the order at the end.

There is another picture about a nun coming from Italy, "Sister Laetitia." It stars Anna Magnani.

Hollywood has cast nuns as its main characters before, many times. At 20th, they did "Come to the Stable," which sought to dis-

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MIDWEST A 'COLONY' OF GOTHAM CULTURALLY

Des Moines, March 5.

Roy Harris, the American composer, addressing the Art Forum here said the midwest and the rest of America ought to stop being "cultural colonies" of New York City. He added, "If you want to have complete cultural freedom and not be a colony of New York then you have to do something." Referring to "hot rod" music promoted by the radio networks he asked, "How many of you ever wrote a letter to CBS or NBC and said 'for heaven's sake stop giving us this stuff?'" Harris remarked

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Ready Theatre Short On Man-Made Earth Satellite

A 35m theatrical short subject dealing with the launching of the first man-made earth satellite will be filmed by Marathon Newsreel, company headed by Konstatin Kaler.

Filming on "Project Vanguard," code name for the earth satellite program, will be done with the co-operation of the U.S. Defense Dept., the Office of Naval Research and Development, and some of the companies engaged in various technical aspects of the launching.

Cardinal Stritch Would Ban R&R 'Tribal Rhythm'

Chicago, March 5.
The powerful voice of Samuel Cardinal Stritch called upon Catholics to ban rock 'n' roll. The head of the Chicago archdiocese in a Lenten message to Catholic youth said: "Some new manners of dancing and a throwback to tribalism in recreation cannot be tolerated for Catholic youth."

Noting that r&r had made its presence noticeable in parochial highschools and recreation centers, he asked that such "tribal rhythms which have a certain vogue in our day" be banned. He continued: "I am not pleased with a certain liberal interpretation of the Lenten spirit which seems to make utterly secular amusements compatible with Lenten observance." Message also contained condemnation of "too much familiarity between the

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ASCAP CONCERN OVER BMI SURGE

By ABEL GREEN

The upsurge of Broadcast Music Inc., to performing heights and rights of new peak proportions, has created an attitude within both the writer and publisher factions of ASCAP that may perhaps augur historical repercussions. The brooding, complaining, griping and internal dissatisfaction by and among the membership of the American Society of Composers, Authors & Publishers has been brought to a head by the knowledgeability that (1) all of the top 10 tunes on the VARIETY Scoreboard this week are BMI; and (2) to quote the VARIETY Disk Jockey chart of this week, 34 of the 45 most played tunes are under the BMI imprimatur.

Coupled with this is the BMI move to develop its "production music" phase, with Allen Becker, formerly an aide at Chappell's, in charge.

From the viewpoint of the new-comer songsmith, the BMI opportunities for jackpot payoff on the set per-plug point system has immediate appeal over the longer pull required in the ASCAP formula. From the viewpoint of the average ASCAP music publisher, unless the catalog is rich in popular standards—the type of durables

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Fla. Room Boom Boomeranging

Despite all the "this year's new hotel" stories, Miami Beach has been unable to cope with the current tidal wave of winter vacationists. But the adverse side of the big coin is the bad public relations being engendered by extensive "dishonored reservations." Some hotels telegraph to persons due to leave Manhattan for Miami within 24 hours of departure. That is warning at least, though not much comfort to pleasure-trippers. Other hotels have repeatedly allowed confirmed reservation holders to show up at the desk and then pop the "sorry—people stayed beyond their time."

One VIP New Yorker who usually gets whatever he wants on accommodations, while expecting heavy air traffic to Florida this time of the year, was surprised when his favorite Miami Beach hotelier told him, "I've got 'em sleeping in the cabanas—it's murder the way they all piled in."

This is typical of the Florida bullishness right now. It's also reflecting itself in the off Gotham nitery business as managements have been forced to the obvious conclusion that "people seem to be going south later this year, to insure good weather."

Electronics Making Actors Out Of Businessmen; Teleselling Pitch

'Gone With the Wind'

Never for Television

"Gone With the Wind," top-grosser of all time, will never be made available to television, Loew's prexy Joseph R. Vogel emphatically told the stockholders at the company's annual meeting last week.

In reply to an investor who wanted to know why the picture was kept in "mothballs," Vogel explained that the company reissues the film regularly, preferring a four- to six-year waiting period each time because it obtains the best boxoffice results under these conditions.

The film, Vogel said, does more for the company when it is reissued "than most of the other pictures" and rather than keeping GWTW in mothballs, "we keep it in a safe."

Antitruster Hits Scenic & Costume Designers' Union

The scenic and costume designers' union was hit with a Government antitrust action yesterday (Tues.) in N. Y. Federal Court.

The suit, filed against United Scenic Artists Local 829 of the Brotherhood of Painters, Decorators & Paper Hangers of America, seeks to enjoin the Local from "continuing alleged restraints which violate the Sherman Antitrust Act." The complaint also calls for a revision of the Local's constitution to permit independent designers to operate.

Allegations include that minimum prices for scenic and costume designs have been fixed and that designers who are not members of the Local have been restricted in the business of designing scenery and costumes. Also, that producers have been restricted from contracting with independent designers and that scenic studios and costume manufacturers have been prevented from handling creations by non-union members.

The Government contends that, in the case of legit, approximately one-third the cost of production is attributable to scenery, costumes, props and services. Claiming the cost of an opera is "substantial," the brief states the tab on scenic and costume design is approximately 10% of the total cost of production, while the building of the scenery ranges from 20-25% of the total cost and the making of costumes 50-60% of the total cost.

The Government alleges the conspiracy consisted of a continuing

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Modern methods of group communications, embellished by electronics, are making thespians out of businessmen. At the same time, show biz techniques are being introduced to take the stuffiness out of many business sessions. The combination of the two has resulted in a new concept of organizing and staging business meetings for large groups. The concept has been placed into the broad category of group communications, a field in which the TelePrompter Corp., originally organized to manufacture and rent tv prompting devices, is developing and expanding.

Closed circuit television, recently added to TelePrompter's service, is an important part of the new technique. This was demonstrated in the recent TeleSe! closed circuit telecast, an originally conceived program seen by about 80,000 salesmen in 34 cities on Feb. 26 and last night (Tues.). Salesmen paid \$10 a head to witness demonstrations of selling techniques by so-called "star" salesmen.

The program, produced and written by TelePrompter in conjunction with the Jam Handy Organization, featured such outstanding business executives as Arthur H. "Red" Motley, president and publisher of Parade magazine; H. Bruce Palmer, president of Mutual Benefit Life Insurance Co.; Herman C. Nolen, president of McKesson & Robbins; Judson S. Sayre, president Norge Division, Borg-Warner Corp.; Arthur C. Fuller, board chairman of the Fuller Brush Co.; Byron Nichols, general manager of group marketing of the Chrysler Corp.; and Philip M. Talbott, senior v.p. Woodward & Lothrop.

Fourteen New York actors were hired to depict the youthful days of the "star" salesmen, demonstrating how they sold under certain

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McGRANERY SNEERS AT ALL MEDIA CODES

Washington, March 5.

When the heat's off, the film industry, radio, tv, etc., easily shuck their codes to make a quick buck, former U. S. Attorney General James P. McGranery charged here Friday (1).

He said "waves of alarm over corrupt moral and mental influence" of motion pictures, tv, radio and the comic books forced these industries to adopt codes of behavior.

But, he continued, when the "public clamor quieted," the entertainment media "returned to former standards of monetary gain and license to defy the moral code."

McGranery, who addressed a luncheon of Catholic laymen, suggested the film, "Baby Doll" as the horrible example of what he had in mind.

Born-in-Argentina Tango No Bango; 'Rockalypso' Now the Top Bananas

By NID EMBER

Buenos Aires, Feb. 26.

The decline of the tango in its own country has some of the devotees of the melancholy rhythm holding indignation meetings. But these seemingly are unable to stem the avalanche of the rock 'n' roll or calypso craze over-running Argentina and spreading to neighboring countries.

The tango's descent has been looming for 30 years, but became more apparent 20 years ago when Ernesto Lecuona's visit put the Central American rhythms on the bestselling lists and turned the Argentines into addicts of gaiety.

Over the past 10 years the Brazilian mambos, batons, and Cuban boleros, with their slower, more sentimental tempo, have held sway, but are now in turn displaced for r&r ballyhoo.

The tango decline has some curious facets. As the tango drops in local favor, it looks as though a tango bandleader, Astor Piazzola, may at last get an invite to play in the States and Canada, provided AFM opposition is overcome. Piazzola had the bright idea of orchestrating tangos for background music in films, and his work has gripped the attention of American agents. So at last—just when the tango carried least weight at home—it may have a chance of focusing attention on Broadway.

Another paradox is that although since Columbia Records entered this market in 1939 and largely responsible for popularizing American tunes, it has also done as much in spotlighting Ilecator Varela's tango unit, which has

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Ace Spanish Producer Feted by Home Town

Madrid, Feb. 26.

Cesareo Gonzalez, Spain's Louis B. Mayer, returned to his hometown of Vigo last week and Vigo will never be the same. Outstanding show biz personality, known to the trade simply as Cesareo, the big-time producer operates under the banner of Suevia Films-Cesareo Gonzalez and has exclusive rights to such Spanish stars as Lola Flores, Elisa Montes, Emma Penella, Paquito Rico, Jose Suarez and others.

The canny showman had his own ideas on how to pay a hometown call. He collected his own stars, prevailed on other headliners, like Jorge Mistral, Vicente Parra, Amparo Rivelles and director Manuel Mur Oti, packaged his "calle mayor" and other films handled by his Suevia Films distributing wing, and set off for the thriving seaport of Vigo.

In spite of the notorious Galician winter storms, the junket drew bigger crowds than the Generalissimo in his state visit to Vigo last September.

ONE-WOMAN INDUSTRY

Lillian Roth Becomes Busy On Many Fronts

Lillian Roth is fast becoming a well diversified one-woman industry.

In addition to her supper club appearances, she plans (1) to write a three-a-week column for the McClure Syndicate which will start April 1; (2) a new book entitled "Beyond My Worth," published by Fell in June; (3) also has written a song with Bobby Kroll entitled "Beyond My Worth," published immediately by Bregman, Vocco & Conn; (4) just recorded a new album of songs for Tops Records; (5) a 10-week tour of the stock circuit this summer in a stage version of Joan Crawford's film success, "Mildred Pierce"; and (6) will go on the lecture platform this fall and give serious talks in key cities all over the country.

Priest, Turned Singer, Becomes Paris Hit

Paris, March 5.

A Jesuit priest, Father Aime Duval, turned singer, is scoring a solid in-person success as stage show topper of the immense Gaumont-Police in conjunction with a film, "High Society" (M-G). Preceded by a hit religious disk, "Seigneur, Mon Ami" (God, My Friend), Duval has developed an adolescent following which treats him in a manner that other countries reserve for rock 'n' roll, Johnnie Ray or Liberace. Pocking the house, he is fending off youngsters demanding autographs after performances.

Father Duval backs himself with a guitar, having a pleasing voice and appearance, a nice delivery as he rolls out spirituals, some healthily slanted pops and religious ditties of his own clefting. He's been singing in this way in his native Dijon for six years, with all income going to his Order which now feels new and popular music can be a means of bringing people into the fold.

Father Duval also plays piano and harmonica, and can chant in nine lingos including English. He has offers from many countries, but his agenting will be done only by his Order.

Nat'l Ballet of Canada

Accumulates 100G Loss

Ottawa, Feb. 26.

National Ballet of Canada, \$100,000 in red, needs \$50,000 to get off the ground next season. This despite success of its current U.S. tour. Cost of keeping company of 75 on road was \$17,141 a week this past season.

Cost of opening one new 25-minute ballet averages \$6,000, head of fund-raising campaign says.

RED BUTTONS IN JAPAN

Yank Video Player Seeks New Career In Feature Film

Tokyo, Feb. 26.

Comic Red Buttons, now playing a lowly enlisted man in Warner Bros. "Sayonara" on location here, says he deliberately laid low for the past year and a half "like a general, retreating and living to fight another day."

Recalling his tv show, which got lopped off after three seasons of vacillating success, Buttons recalls: "Each show was like a lash before the mast. You can't dish out comedy every week like you were slicing salami or ham."

Buttons may do other films, and he's also contemplating a possible return to tv. He's been doing some p.a.'s at U.S. military installations here.

Wolff Gives U.K. RKO 'Assurances'

London, March 5.

Upon his return to London after a visit in the States, the British chief of RKO Pictures, Robert S. Wolff called a press conference to deny that RKO would quit operations here. His remarks were partly an echo of statements made in Manhattan by William Dozier, RKO production head.

Wolff mentioned the 16 features which RKO will have available from the States and to which will be added product made in Britain. He repeated the stress which the O'Neil-Dozier team is making upon blockbuster-type releases.

Wolff frankly admitted that, as part of the general trend within the industry, RKO must reduce its operating costs. It had already shuttered a sub-office in Belfast and was considered the closing of its Liverpool exchange. Similar streamlining activities had already been carried out by other majors.

He felt that both in America and Britain the industry faced an urgent need to cut down its operating costs in order to put distribution on a more economic footing and to allow a healthier return to the producer. He admitted that he had, for some time, been campaigning for the pooling of resources among all the major contributors.

Golda Meir Via TNT To Fla. When UN Emergency Forces M. B. Cancellation

Closed circuit television solved a crisis brought about by the more serious international crisis.

Israel's Foreign Minister Golda Meir was scheduled to address national leaders of the United Jewish Appeal at the Fontainebleau Hotel in Miami Beach on Sunday (3). However, because of complications relating to Israel's withdrawal of troops from Gaza, Mrs. Meir notified the UJA officials that she would not be able to appear, noting that her presence in N. Y. was essential for conferences with the UN and Washington.

On midnight Saturday (2), Nate Halpern, president of Theatre Network Television, received a call from UJA requesting him to set up a closed tv hookup between N. Y. and the hotel in Miami. In 12 hours, said to be a record, the link was made and Mrs. Meir, speaking from an ABC-TV studio in Manhattan, addressed the UJA leaders as scheduled. Large screen projection equipment set up at the Fontainebleau is stored in Miami, as is similar TNT units in other cities throughout the U.S.

Meaningful Title

Here's a good reason why Warner Bros. changed the title of its Marilyn Monroe-Laurence Olivier starrer from "The Sleeping Prince" to "The Prince and the Showgirl."

Title testing among a group of people who knew nothing about either cast or storyline, established that 49% would be attracted by "Prince and the Showgirl." Only 14% thought "The Sleeping Prince" an intriguing enough title that would attract their attention.

Doctor Nixes Gala Dinner Routine

Cantors Go West—Jessel Solo For Durante Fete
Mar. 17 at Waldorf—Ida Over-Excited in Miami

LONDON VICE FILM STARTS

Background Scenes In Soho Set For Stross Feature

London, March 5.

A new British film, entitled "Women of the Night," which will spotlight the operation of London's vice kings, and which will include background shots of Soho and other notorious parts of the West End, is to be produced by Raymond Stross.

John Derek has come in from Hollywood and Milly Vitale from the continent to play the leads, with a supporting team which will include William Franklin, Freda Jackson, Andrew Cruikshank, Norman Wooland and Patricia Jessel. Don Chaffey will direct from a script by Leigh Vance. Pic is for release through Eros.

MEMORY OF LINDBERGH 1ST LANDING IN PARIS

Paris.

Editor, VARIETY:

With the premiere of "The Spirit of St. Louis," inevitably, the minds of those of us who were in Paris when Lindbergh arrived, go back. I am reminded particularly of one anecdote with special show biz nostalgia and which has never (to my knowledge) been reported.

There was a new show opening that night at the Ambassadeurs, the forerunner of all the world's cafe-theatre restaurants. Paul Whiteman was the star of the production. At a ringside table were three American showmen (all passed on since): Lee Shubert, Al Woods and Arch Selwyn. Suddenly, a roll of drums, the show was interrupted and someone (was it Whiteman himself? I do not remember) announced to the audience that Charles Lindbergh had successfully crossed the Atlantic and landed at Le Bourget. There was a good deal of applause and excitement from the audience—and the show went on.

But Shubert, Woods and Selwyn were impressed by the excitement. They held a hurried conference, looked around the room, found the ever-present Irvin Marks (he, too, is gone now) and wigwagged him over. "See if you can get hold of this guy Lindbergh," they told Irvin. "He might be a pretty hot guy for a while. Maybe he'd like to make some personal appearances in America. We'll all be partners on the deal. Offer him \$200 a week." "Three," said Woods. "Two hundred," said Shubert. "Go up to three if you have to."

Marks set out on his errand—going clear across the room to a little table towards the rear at which I, as representative of the Chicago Tribune (Paris edition)

(Continued on page 13)

George Jessel will carry the emceeing and toastmastering load solo March 17 at the "entertainment industry tribute" to Jimmy Durante because of the Eddie Cantors' decision to leave Miami Beach this past weekend and return to their Beverly Hills home. Florida doctors told the comedian that in view of his wife Ida's heart setback it would be psychologically better if "she rested in her own home, since she is not making sufficient progress amidst the Florida excitement."

Mrs. Cantor entered a Miami hospital with a mild heart attack, diagnosed chiefly as reaction from the gala dinner on Feb. 14 to the comedian on his 65th birthday which former President Harry S. Truman and other dignitaries attended. The occasion was keyed to an Israel Bond dinner at the Hotel Fontainebleau. While diagnosing it more a case of nervous reaction and general exhaustion, Florida medics felt Mrs. Cantor should not come to New York for any the-atraging or extracurricular social activities.

Cantor, who was a "singing waiter" in Coney Island with Durante, was to have co-emceed the Waldorf-Astoria banquet on St. Patrick's Day, which is being held under Jewish Theatrical Guild auspices, with funds going to all theatrical charities. Jessel will now run the show, etc., solo.

This, of course, also cancels out Cantor's scheduled March 10 guest-spot on Steve Allen's NBC-TV show.

SHOW BIZ NAMES FOR '57 RED CROSS DRIVE

Washington, March 5.

The amusement industry is providing all-out support for the Red Cross' 1957 campaign for members and funds, according to Harry Martin, director of public information for the Red Cross. Broadway and Hollywood stars have recorded special radio and tv appeals for use on local stations during the March drive.

June Allyson and Charlton Heston are featured in two Red Cross films which will be released to theatres and organizations throughout the country. Film industry leaders, headed by Spyros Skouras, meet Gen. Alfred M. Gruenther, new Red Cross president, in New York today (Tues.) to consider additional industry support for the annual appeal.

Under the leadership of NARTB prexy Harold E. Fellows, national campaign vice chairman for radio, tv, the cooperation of the networks and agencies has been lined up to carry the Red Cross story. Top newscasters and major network shows will carry some form of Red Cross appeal on their programs during the campaign month.

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'AGENTS RUINING HOLLYWOOD'

Can Boy Actor Afford Success?

Judge Raises Eyebrows (and Questions) on Sal Mineo's Operating Expenses

Hollywood, March 5.

Some of the expenses involved in maintaining the status of a film name were described to Superior Judge Clyde C. Triplett in contract approval proceedings for Sal Mineo. The judge was so impressed that he had to be reassured about Mineo's potential earnings before he approved a one-picture-year deal with Philip A. Waxman Pictures Inc.

Deal actually started with the recently completed "The Young Don't Cry" for which Mineo received \$3,000 per week. He'll do a second for \$25,000 plus 2½% of "the proceeds" and a third for \$35,000 and the same percentage.

However, when the judge heard that Mineo maintains a New York office at a monthly cost of \$1,100, including payroll, and tips bodyguards on personal appearances \$100 a month, he raised questions as to whether the actor could earn enough to support such expense. The judge was assured that since the Waxman contract is non-exclusive, Mineo could earn considerably more than the coin called for under the pact up for approval.

Jurist stipulated that 15% of the actor's earnings must go into government bonds.

Actor-Agent Humor

Hollywood, March 5.

When Fred Clark was set for a lead in MGM's "Don't Go Near the Water," the actor delightedly called his agent and voluntarily promised the latter would receive 50% instead of the customary ten on Clark's next assignment.

The "next assignment" turned out to be the role of a producer in a skit to be done at the Writers Guild dinner at the Moulin Rouge March 7. Clark's fee for the stint is a free dinner.

"The deal still goes," declared Clark. "I'll take the soup and dessert and he can have the salad and entre."

Metro Pitching

O'Seas Terms

To Disney Co.

Metro wants to do business with Walt Disney. Film company has initiated talks relative to possibly taking over distribution of the independent producer's product in the foreign market. Talks are in the early stages.

Disney has his own domestic releasing organization, Buena Vista, and has deals set abroad with either local outfits in each territory or American companies, principally RKO.

There also have been hints that M-G would like to acquire the Disney lineup for the United States but nothing definite along these lines has yet materialized. It's known that Disney is well satisfied with the operation of BV, which is headed by Leo Samuels.

Film Circles Buzz With

Curiosity at Zanuck's

Exit of 20th Board

There was a good deal of puzzlement in the trade last week over the surprise resignation of Darryl F. Zanuck from the 20th board, just a few weeks after he had joined it.

The official story was that Zanuck, with five films lined up in different parts of the world, couldn't devote the necessary time and effort to duties as a director of the corporation. At a board meeting in N. Y. last week, Zanuck was said to have indicated his satisfaction with the way the corporation was being run. He said he would make himself available to the board and prexy Spyros P. Skouras on matters involving company policy.

The 20th handout said Zanuck hadn't been able to attend a meeting of the board since his election. Yet, for most of that period, he had been in Manhattan, having returned from London where he had completed "Island in the Sun."

Also, at his recent press conference, Zanuck never mentioned a word about his pending resignation, though voluble on other topics. Attempts to reach him last

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Cannes Selections Pend

Motion Picture Export Assn. has asked the companies to submit nominations for the upcoming Cannes film festival. The Americans are entitled to one official entry, but Cannes is expected to invite three or four additional U. S. pix as per usual.

Cannes starts May 2. One of the films definitely skedded for the fest is Mike Todd's "Around the World in 80 Days."

JOE PASTERNAK

JOINS THE CRY

By LES REES

Minneapolis, March 5.

Veteran Metro producer Joe Pasternak, here on a one-month tour of 12 exchange cities, unbosomed himself of what he deems wrong in today's film colony. It amounts to a lament that the formerly contracted stars in going independent have robbed the studios of much of their independence as showmen. Hollywood is now bossed not by the studios but by the deal-makers representing stars.

(Only last week Julius Gordon, new head of Allied States Assn., sounded off in similar vein before a Texas Drive-In convention. Gordon saw film exhibits saddled with ultimate fiscal insanity force-draughted by talent agents on Coast.—Ed.)

As bad as were the salaries, participations and other inflationary results of an agent-bossed Hollywood there is something even less desirable from the standpoint of showmanship, per Pasternak, the maker of many musicals and the developer of much talent. Stars now pit their own private opinion against the judgment of studio showmen, exhibitors, or anybody else as to "suitable roles."

Script Judges
"I believe," stated Pasternak, "that by and large the judgment of even the biggest star where his or her own career is involved is often unsound."

Continued the producer:
"The number of unproduced pictures because of the refusal of the desired stars to do them is surprisingly high. This helps to curtail production. I myself have a number of scripts that I can't produce because the stars whom I desire, pitting their judgment against mine which is based on many years of successful production, have turned them down."

Pasternak is confident that the present vogue of stars' own independent producing is on the way out because so many of these ventures have proved financially unsuccessful, and "the actors are learning from experience they're better off in a money way by working for an established producer or somebody else."

The Metro producer is optimistic enough regarding the industry's (Continued on page 13)

Rank's 10 New U.S. Film Offices

Ready for Sales Within Month;

Trade Weighs Outlook, Pro, Con

'My Sin'—Not Yours

Lawrie Perfumes made a formal beef with Columbia Pictures over the studio's registration of the title "My Sin" with the MPAA Title Registration Bureau two weeks ago.

Letter from Edward Courand, prexy of the perfumery, said the firm has been marketing a perfume under that name since 1907 and use of the title for a film would be "unfair competition."

Another month and the J. Arthur Rank Organization, under the label of Rank Film Distributors, will start to function in the U. S. market. Ten divisional and branch offices have already been set and general sales manager Irving Sochin last week disclosed the top sales personnel, many of whom come from the ranks of the now defunct RKO domestic sales setup.

Feeling in the trade generally is that Rank has little to lose and in fact something to gain via his assault on the American market. At the same time, those who know the field say a tough road lies ahead of the Rank crew.

On the negative side are these factors: The British stars are still unknown to American audiences and it'll take a good long while to "create" b.o. names; in these uncertain days, exhibitors—if given a choice—will still rather book a native picture than an import, even one from Britain; the quality of the British product is erratic and no really outstandingly commercial pictures appear to be in sight from London.

On the positive side: Obviously, a British organization will function with more enthusiasm on behalf of its own product; Rank intends to concentrate on promotion and publicity in the realization that it takes more than just to "sell" the exhibitor; some of the less important (Continued on page 10)

\$1-Mil Deal For

7 Imports; U.S.

Now Less Risky

Foreign film market in the U.S. now has grown to the point where the distributor can assume a greater risk, said independent Frank Kassler last week in N.Y., disclosing that he had spent \$1,000,000 in acquiring seven pictures in Europe for U.S. distribution.

Kassler, who had just returned from a two-and-a-half months trip to Britain and France, is president of Continental Distributing of which circuit operator Walter Reade Jr. is board chairman.

Kassler also reported that Continental is diversifying into production. Outfit has acquired the screen rights to the play, "Me Candido," an off-Broadway opus, and will finance the production. Picture will be made in the U.S., probably in New York. Continental also is discussing the possible co-production of two films in Britain.

Acquisition of U.S. rights to six pictures—seventh is still in negotiation—was negotiated by Kassler under the so-called "Continental Plan," which involves a group of exhibitors chipping in in advance, setting up a fund with which Continental can purchase (Continued on page 13)

TV Syndicates

Careless, Theatres

Want 'Protection'

Exhibitors who are being asked to book reissues from the new syndicates which own major companies' libraries are complaining that they aren't being properly protected.

Beef is that a house may book a certain film with the understanding that it won't go on the air for at least six months to a year following theatre playoff. The way it has worked out in a couple of cases, however, this guarantee has proven worthless and the films concerned have shown up on air.

"How can we in good faith charge \$1 for a picture which the public may, within week, see advertised on the air for free?" asked one theatreman.

Drive-Ins Reminded By

O'Donnell: 'You're Not

Restaurant Operators'

Dallas, March 5.
Robert J. O'Donnell, 53 years in show business and general manager of the Interstate Circuit appeared unexpectedly on the dais of the Texas Drive-In Assn. convention here last week to sound a friendly warning:

"Don't forget: you're not a restaurant operator; you're a theatreman."

Reference was to the strong emphasis put upon the sale of food at the breaks. Dr. Marvin Sanford of Indianapolis, who owns a 2,700-car ozoner, had stated that his concessions were 90% of his revenues.

ALEXANDER'S 'LOVERS'

SELLS FOR \$175,000

"Holiday for Lovers," a comedy by Ronald Alexander, is being acquired by 20th-Fox for the screen. Price is \$175,000.

Comedy currently stars Don Ameche on Broadway.

N.Y. Pathe Lab

Sets Big Color

Contract With U

Pathe Laboratories in N. Y. was thrown a large chunk of new business last week with the signing of a longterm color processing agreement with Universal.

Under the new pact, which runs through most of 1961, Pathe, an affiliate of Chesapeake Industries, will process all of the color release printing under U's control.

Since 1946, Pathe has done all of U's black-and-white print work and some of its color work. Rest of the tint processing has gone to Technicolor under a clause in the original contract which gave U the right to process its color releases in any lab where the price was lower.

For the past six months, Pathe had done a good deal of color printing for U, with about 50% of the color sked being done at the Techni plant.

With the settlement, U receives the unencumbered rights to exercise an option on 15% of Pathe Laboratories' stock that had been in dispute. U's printing orders became a added interest after its acquisition of a number of the RKO pix for domestic distribution.

There had been, in the recent past, reports of negotiations looking to the purchase of Pathe by Techni. However, they have been denied.

Paris-Bound Gerd Oswald

Pauses in N. Y. to Unfurl

Pennant of New Blood

Hollywood's new modus operandi, as represented by independent production and general economy, has opened the gates for new creative talent and has provided an opportunity for "a whole crop of new, young directors," according to director Gerd Oswald. In New York last week en route to Paris where he will direct "Trouble in Paris," the Bob Hope-Fernandel-Anita Ekberg starrer for United Artists release, Oswald contended that the new directors not only bring a new approach to film-making but also work faster because they are not encumbered by old-fashioned methods.

While not disparaging the contributions of the veteran directors— (Continued on page 7)

National Boxoffice Survey

Trade Turns Soft; '10 C's' Champ Fifth Time in Row, 'Hymn' 2d, '80 Days' 3d, 'Wonders,' 'Wings' Next

Biz is on the skids this week in nearly every key city covered by VARIETY, part of this weakness, of course, coming from a natural post-holiday sag and fact that there are many holdover pix playing. Session seems to point up a dearth of strong product, with numerous second-week film dropping sharply from initial rounds.

Again it's "10 Commandments" (Par.) in top spot, for fifth consecutive week. The Cecil B. DeMille opus looks to land \$425,000 gross currently, playing in some 19 keys. This money compares favorably with last session's total.

"Battle Hymn" (U) again is finishing in second position although now in second stanzas in most cities. Film is playing in 21 keys covered by VARIETY currently. "Around World in 80 Days" (UA) holds firmly in third place, same as a week ago.

"7 Wonders of World" (Cinerama) is taking fourth money which it did last round. "Wings of Eagles" (M-G) is pushing up to fifth spot as compared with sixth a week ago.

"Oh, Men! Oh, Women!" (20th) is landing in sixth place. "True Story of Jesse James" (20th) will be seventh, this being first week out on release to any extent. "Men in War" (UA), in much same category, is winding up eighth. "Rainmaker" (Par) will capture

ninth money, being a bit uneven. "Big Land" (WB), "Great Man" (U) and "Full of Life" (Col) round out the Top 12 in that order.

"Oklahoma" (Magna) and "Wee Georgie" (Times) are the runner-up pix. The CScope version of "Oklahoma" (20th) also had okay dates, but is not included in the Magna totals.

"Delinquents" (UA) looms fire in St. Louis and K. C. "Incredible Shrinking Man" (U), also new, continues sock in second week at N.Y. Globe. "Paris... Does... Strange Things" (WB), another newcomer, is disappointing this week but listed as fairish in Cincy.

"La Strada" (T-L), solid at N.Y. Trans-Lux 52nd St. on longrun, is nice in Balto. and good in L.A. "Teahouse" (M-G) still is getting nice money in some four keys. "Top Secret Affair" (WB) is oke in K. C.

"Drango" (UA) looms okay in Boston and Cleveland. "Blonde Sinner" (AA) shapes stout in Chi. "Written on Wind" (U), now mainly in smaller keys and subsequent-run, looks potent in Balto and big in L.A. "Don't Knock Rock" (Col) is fancy in second week in Detroit, and staying third at a house which seldom goes past two weeks on any pic.

(Complete Boxoffice Reports on Pages 8-9).

Let Britain Not Be Nation Of Dull Stay-at-Home (for TV) Folk,' Urges London's Express

London, March 5.

An urgent appeal to the Government to be "fair to the cinema" was made in a Sunday Express leader, which urged the Chancellor of the Exchequer to cut the "entertainment tax" and cut it substantially. The editorial was pegged to the report the previous week that Associated British are threatening to close 50 picture the-

Rank Ad Raps Tax

London, March 5.

Alongside a 11x9 portrait of James Robertson Justice, and under the heading "Is this Justice?" the Rank Organization ran a half page ad in the London Times, pleading the cause for admission tax relief. They suggested that their display might have been headed "This is not justice" because its purpose was to bring to the attention of thinking people a case of premeditated injustice.

"This nagging tax," ran the text, "is very much a bete noire of the film industry. It is unjust. And into the bargain it is thoroughly bad economics."

atres on top of the 179 casualties in 1956.

Does the Government, asked the Express, want to hound the cinema out of existence? Does it intend us to become a nation of dull stay-at-homes, huddling around the television set? The cinema, it averred, is a source of utterly innocent pleasure. A sentimental haven for courting couples. A cosy communal refuge away from the rain and the cold.

The admission tax issue was taken up a day later by the Evening Standard, which, like the Sunday Express, is part of the Beaver-

(Continued on page 13)

Is UFA New 49% Owner of Mosaik?

Indications are mounting that the UFA outfit in Germany is close to a deal under which it would acquire 49% of the leading Mosaik dubbing studios in Berlin. Mosaik is owned by Ernest Wolff, who got into trouble when the Allianz distribution company went into bankruptcy.

Mosaik is of special interest to the American companies which do almost all of their dubbing there. It's been officially stated by the Motion Picture Export Assn. that, even should UFA take over Mosaik, there'll be no change in the U.S. policy.

Attitude is politic at a time when MPEA is discussing the payoff of American film in the some 80 German houses controlled by the UFA. However, it's questioned that, should UFA take over, MPEA will continue to concentrate its dubbing work at Mosaik.

Geyer Labs also have been after the Mosaik studios, but UFA is thought to have the inside track. Deal, as now proposed, stands as follows:

The Berlin Senate would underwrite a 2,000,000 to 3,000,000 DM loan by the banks to Mosaik for a five year period. Mosaik-creditors will settle for 50%. UFA, on obtaining a 49% interest in the dubbing plant, would increase its capital by 500,000 DM. Wolff would have the right to purchase half of the UFA interests, but it's frankly assumed that he'll never be in a position to do so.

The UFA has its own printing laboratory. It's felt that, if UFA grabs up Mosaik, a good deal of the American color printing will then go to Geyer, who already has his share of it.

Mori Krushen, exploitation chief of United Artists, back from Washington where he (1) attended Board of Trade dinner to film critic Richard L. Coe of Washington Post and (2) set campaign for UA's "Men and War."

THAT AIN'T NO BAD WAGE

Kirk Douglas On Straight Salary (of \$350,000) For 'Paths'

Hollywood, March 5.

Kirk Douglas will draw straight \$350,000 in salary to star in Bryna's "Paths of Glory" for United Artists release.

Although star heads this indie unit, it's his first deal made under Bryna banner whereby he doesn't participate in profits.

Par-CBS-TV Is Still Pending

Sidney Justin, Paramount's top studio counsel, returned to the Coast yesterday (Tues.) after a week in Gotham at work on the legalistics pertaining to the projected \$50,000,000 sale of Par's backlog to CBS. That an abundance of legal and other detail work is inherent in the deal has been made clear, this to the extent that a target date for the formal closing cannot be pencilled in at this time. The deal definitely is still on the fire and should be wrapped up "sometime in April."

Meanwhile, Par's common issue on the New York Stock Exchange took a sharp climb after being static for some months. It closed yesterday at \$32.75, representing a gain of \$2.25 for the week.

JEAN HERSHOLT AWARD IF AND AS RATED

Hollywood, March 5.

Establishment of a Jean Hersholt Humanitarian Award, for the industry whose "humanitarian efforts have brought credit to the industry," was voted by the Academy of Motion Picture Arts and Sciences. It will be given only in those years when there is a deserving candidate and the recipient will receive an Academy statuette.

Prexy George Seaton reported that the Board of Governors felt the award would be the "best way to pay tribute to a man who did so much for the motion picture industry." Hersholt, who served for four years as Academy prexy, died last year.

Eccles Indicates British Cinema Tax Relief; Anglo-U.S. Given Break

London, March 5.

A Parliamentary convention not to anticipate the budget statement, was broken by Sid David Eccles, the Board of Trade prexy, in moving the second reading of the Films Bill in the House of Commons last Wednesday (27). In so doing, he sparked a new political rumour. In his introductory statement the minister gave a clear indication of forthcoming admission tax relief, but when subsequently pressed by the opposition, insisted he had made no such declaration.

The Commons, which gave the bill its second reading after a debate of almost five hours, was told by the Trade's toppler that the Chancellor of the Exchequer (who, until recently, was himself the BOT president) would, in his budget, take account of the clause which fixed the statutory levy and of other considerations which exhibitors had brought to his attention.

Commenting on the difficulties confronting British exhibitors who were hard hit by tv, some of whom were hanging on with great difficulty, Sir David said he hoped "they would feel more cheerful" tomorrow. When the opposition wanted to know why, he replied because he had said the Chancellor would take account of clause two (which fixes the statutory levy) in his budget. One Labor MP then

Warwick Pair Shopping; Allied Artists Possible Next Release Outlet

Partnership between Warwick Productions and Allied Artists loomed as a possibility this week. Warwick, which is headed by Irving Allen and A. R. (Cubby) Broccoli, has been operating under a profit-sharing and releasing tie-up with Columbia and this expires at the end of the year.

AA, it's known, is anxious to step up the number of top pictures on its lineup and a get-together with Warwick obviously would serve that purpose. The indie producing company, which is based in London, is breaking with Col because of terms. Latter provides the financing and in turn takes 50% of the profits plus distribution rights at 30% domestic and 35% foreign.

AA is said to be willing to provide Warwick with a more attractive deal but the specifics are being kept under wraps.

Metro, too, is thinking in terms of a Warwick alignment (it's apparent that Broccoli and Allen are approaching all companies in quest of the best terms).

L. A. to N. Y.

Buddy Adler
Carroll Baker
Bob Banner
Tom Drake
Arthur Freed
Lee Graham
Elia Kazan
Don Knotts
Don Mankiewicz
Dina Merrill
James Mollin
Michael Mineo
Sal Mineo
Vincente Minnelli
Jaye P. Morgan
Leslie Phillips
Gore Vidal
Walter Wanger

N. Y. to L. A.

Eddie Cantor
Jill Corey
Jack Diamond
Larry Graburn
Sidney Justin
Lloyd Leipziz
Sig Maitles
Archie Mayo
Louis Stevenson
Card Walker
Joan Wetmore

Europe to N. Y.

Constance Bennett
Albert Cornfield
Marcel Hillman
Anna Magnani
Harry Novak

N. Y. to Europe

Reginald Baker
Cecl Beaton
Peter Brook
James B. Harris
Gerd Oswald

New York Sound Track

A top N.Y. theatre recently showed a cartoon made in standard version via its CinemaScope lens. Nobody objected. In fact, it looked good. . . . Lady in Denver saw the 20-minute "Giant" film 15 times in five weeks and thought she had a record, when along came a Boston femme with the claim she'd seen the picture 32 times; that'd be the equivalent of 107 hours or two-and-a-half standard work weeks.

Richard Mealand, longtime head of Paramount Pictures production in London until illness and a surgical mishap forced return to the U.S., is back at his Old Lyme (Conn.) retreat after another siege in New York's Memorial Hospital and a plastic surgical operation.

Erskine Caldwell has formed a motion picture company to lens his "God's Little Acre." Scribe is banking on the "pre-sold audience"—6,000,000 copies for the Signet paperback alone.

According to Archie Laurie, of United Artists, Charles Van Doren has turned down the role of a university instructor in Bel-Air Productions' "Bop Girl" to fill out instructional term at Columbia U.

Al Sindinger on comment Columbia Pictures "dropped" his services: couldn't be dropped since negotiations to take him on were never consummated. . . . Anna May Wong's two weeks in N.Y. to exploit vintage series, "Bold Journey," had her on the interview marathon via Biderman & Tolks acting for the San Francisco ad agency Guild, Bascom & Bonifigli. . . . Yet screen actress is believed to have explained for first time on Joe Franklin's ABC program her reasons long ago for walking on Metro. . . . It was pique that she, a Chinese, was offered only evil role in Metro's "The Good Earth" in a cast of Caucasians making like Orientals. . . . At that point Miss Wong scrambled Hollywood and made pictures in China, later did legit stint all over Europe. . . . Incidentally at Sardi's during her N.Y. visit, Cyril Ritchard recalled that he and his late wife were a dancing team in a London musical starring Miss Wong.

Continental Distributing has acquired two British films—the Boulting Bros. "Brothers-in-Law" and Sydney Box's "The Passionate Stranger." Both were made for British Lion.

Among stockholders singing the praises of prexy Joseph R. Vogel at Loew's annual meet last week were Jesse Block (& Sully), ex-vaudeville who's now a customer's man with the brokerage firm of Ira Haupt & Co., and Emanuel Frisch, Randforce Theatres executive. Session also attracted a number of other circuit operators including Harry Brandt, Walter Reade Jr., and Wilbur Snaper. . . . Loew's pub-ad chief Howard Dietz reported that the company spent \$6,611,000 for advertising during the most recent fiscal period, an increase of \$1,000,000 over the previous year. . . . One stockholder wanted to know why Canadian industrialist Joseph Tomlinson had not been made president and chairman of the board. . . . Declared another stockholder to prexy Vogel: "Congratulations and I wish you good luck. If you haven't got ulcers now, you'll have them by next year." . . . From a woman stockholder: "I don't care whether or not you sell the buildings—just get us dividends."

Will wonders never cease? The producer of the new French film, "C'est Luis Qui Doit Mourir," which Jules Dassin directed, is asking over \$500,000 in guarantees for the American rights. . . . Picture is expected to make a big splash at Cannes. Dassin last directed the successful "Rififi." . . . Memo to Robert Ardrey, the writer who's been providing The Reporter mag with a series of intimate glimpses of Hollywood via the airmail route from Switzerland: You've complained about Hollywood's disastrous tendency to entertain on a child's level. What about the "kid stuff" in "Baby Doll," "Written on the Wind" and "The Strange One?" Or don't they count because you didn't write 'em? . . . New use for the CinemaScope lens—they put it on a still camera and fake the length of new car models for the ads.

Louis de Rochemont in St. Thomas, Virgin Islands, to shoot scenes for the initial "Cinemiracle Adventure." . . . Metro studioites in Manhattan include producer Arthur Freed ("Silk Stockings") and director Vincente Minnelli ("Gigi"). . . . Metro has invited N.Y. met-area headshrinkers to witness a screening of "Lizze," Eleanor Parker starrer dealing with a case of multiple personality. . . . Richard Thorpe will direct Elvis Presley in M-G's "Jail House Rock." . . . Alfred E. Daff enroute to Australia. . . . Premiere of "St. Joan" will be at the Paris Opera on Joan of Arc Day, May 12, for the benefit of the French polio foundation. . . . Baron Moens de Fersal, commissioner general of the Brussels World's Fair of 1958, in Gotham eyeing Cinema; as one of the proposed come-ons of the trade fair. . . . Walt Disney's new live-action film, "Johnny Tremain," will be the subject of a 13-week Sunday color comic feature to be syndicated by King Features. First installment appears April 7. . . . Visits of out-of-town film critics and writers to set of "Stage Struck," being filmed at the Production Centre in Manhattan, paying off with beaucoup space in New England newspapers. . . . Location sequences for "Time Limit," United Artists release starring Richard Widmark and Richard Basehart, will be filmed at Governor's Island, N.Y. May 7-9. . . . Giulietta Masina and Federico Fellini, star and director of "La Strada" and Mr. and Mrs. in private life, arriving from Italy, March 20 for their first U.S. visit. After five days in Manhattan, they head for the Coast for the Academy Award ceremonies, hopeful that "La Strada," nominated in best foreign film category, will be a winner.

Emile J. Lustig back from two months in Europe, mostly Germany. . . . Irving Maas, MPEA supervisor for the Far East, leaves tomorrow (Thurs.) for a tour of duty through Asia. . . . Those NBC ads for "Bitter Rice" Sunday (3) forgot to mention something. Italian Silvana Mangano starrer, aired in dubbed version, was plugged as "complete and uncut." However, it wasn't the original version which, with titles, had been condemned by the Catholic Legion of Decency and had never been submitted to the Code. Dubbed negative was cut to get Legion okay. . . . Importer-distrib Harry Kessler says the two most popular stars in France today are two Germans—Curd Jurgens and Maria Schell. . . . Columbia's Harry Cohn coulda helped ange "Around the World in 80 Days" but nixed the proposition, leaving United Artists to step in. . . . Distributors Corp. of America has acquired the German film, "Die Halbstarken," a juvenile delinquency yarn. It'll be released in dubbed form.

Edward J. Noble, American Broadcasting-Paramount Theatres exec committee chairman, has no plans to unload his AB-PT stock at this time, per a spokesman. Noble's statement filed with the Securities & Exchange Commission is required if, should and when Noble wants to drop any of his stock in future. His portfolio contains 346,253 common shares and 240,768 of the \$20 preferred.

Rosalind Russell has been signed to repeat her Broadway click in "Auntie Mame" for the film version which Warners will produce next year. Yul Brynner set to star in "The Brothers Karamazov" which Pandro S. Berman will launch this summer for his new indie firm, Avon Productions, which will release through Metro. . . . CBS-TV personality Robert Q. Lewis will make his film debut in "An Affair to Remember." Jerry Wald production at 20-Fox.

U.S. Customs bought four prints of the French picture, "Razzia Sur La Chnuf," a film about a dope ring, for training purposes. Now Continental Distributing wants Harry Anshager of the U.S. narcotics bureau to endorse the film.

If pressagents knew how much more favorably rewrite men and newspapers generally are disposed to the senders, when the press hand-outs are properly folded out, they would never get out of the habit. Newspapers receiving reams of stuff welcome any time-saving element, especially when news copy is submitted in the most feasible professional manner.

PRICE RIGHT, OLD FOLKS BACK

Newspapers Hammer Their Value; Call Point-of-Sale Ads Best Way To Reach Show-Crazy Teeners

Value of point-of-sale advertising of films via the newspapers is being pitched currently by the Bureau of Advertising of the American Newspaper Publishers Assn. Concentration is on the impact of newspaper advertising on the huge teenage market.

Bureau made a presentation of its case for the newspaper to 20th-Fox last week. Similar presentations are set for Warner Bros. and Paramount. Bureau's recent study of the teenage market, via Eugene Gilbert & Co., is used as a base.

Presentations are an outgrowth of the increasing rivalry between the newspaper, television and the magazines for the advertising dollar. According to the Bureau, advertising in newspapers last year ran to \$3,305,000,000, more than the combined total in tv, radio and the mags.

Data Blurred

There is no accurate way to gauge film ad spending in the papers in 1956 inasmuch as it's split up between the distributors, local exhibitors and coop activities. As for the national magazines, film companies last year spent \$3,148,285 in ads in that medium, a slight increase over 1955. On the whole (see VARIETY issue Feb. 13), film ad spending in the mags has declined in recent years and is in stark contrast to the stepped up activities by other industries.

Some hold that more of the film ad dollars are going into point-of-sale rather than national advertising, i.e., for local newspaper ads and tv spots. Indications are that the companies have cooled off on tv plugging, which is expensive, erratic in terms of time availability and not suited to all types of pix.

Bureau of Advertising's study, based on a sample of close to 5,000 teenagers, established tv advertising as least liked by 59%, with (Continued on page 15)

B.O. 'Boom' Cheers

Chicago, March 5.

Regional reports submitted to the board of directors of Theatre Owners of America at its midwinter meeting here indicate that there is a business upswing throughout the country. The reports created considerable enthusiasm among the board members.

Flow of good boxoffice pictures recently is said to be the prime factor behind the up-beat.

\$5,600,000 Estimate For Katzman's 12-16 Columbia Pix Up to \$6,200,000

Hollywood, March 5.

Because the cost of picture making has risen almost 10%, Sam Katzman is increasing his budget for a slate of from 12-16 pictures for Columbia release. Columbia and Katzman split financing 50-50 on the features.

Originally, Katzman had planned to spend \$5,600,000 on his product this year. New estimate is \$6,200,000 for a program that will "go with the trend, which is now calypso." Producer also plans to continue to capitalize on front page news matter and has scheduled pix on a San Quentin jailbreak, the murder of a Tijuana newspaper editor and "Rescue At Sea," based on the mid-Pacific plane crash last October. Latter has been held up by the problem of clearances.

Katzman reported he never works too far ahead, and right now is "waiting for something to happen," on which to base future production. "I spend six weeks in preparing such pictures on spot news and rush them right into work," he declared.

While he'll launch his next trend, a calypso film, with "Juke Box Jamboree" on March 11, producer will continue his rock 'n' roll series with a third, following the very successful "Rock Around the Clock" and "Don't Knock the Rock," latter just now going into (Continued on page 7)

PAR THEATRES SHRINK: ONCE 1,424, NOW 550

United Paramount has completed the theatre divestiture program required under its antitrust decree, which was entered March 3, 1949. The biggest real estate shuffle in theatre industry history, the corporation dissolved partnerships with outside exhibitors in 1,005 houses and rearranged its holdings in several hundred others. All in all, UPT had partial or complete ownership of 1,424 situations; the chain now comprises 550 theatres, which are fully owned.

Assets worth over \$50,000,000 were involved in the mammoth adjustment of ownerships.

Actually, UPT was called upon to reduce its holdings to 650 houses. But the trimming was more extensive as the circuit on its own decided to dispose of properties considered economically dubious. Further unloading is expected in line with this policy.

Technicolor Staff Cuts

Hollywood, March 5.

Technicolor will initiate a cut-back in all departments between middle and end of March. Exact number of persons affected not yet determined.

Company has been trimming personnel during past months.

MANY SEE FIRST FILM IN YEARS

St. Paul, March 5.

Enabling men and women in the 62-65-plus age group who live on pensions to attend all films at its five-Minneapolis and two St. Paul theatres regularly at a reduced 50c. admission, instead of the 85-90c. or 90c.-\$1.25, United Paramount circuit's Twin Cities' "Golden Age Club," believed first of its kind anywhere, continues (a) to mounting boxoffice success and (b) to increasing value as a public relations and good will builder for the chain and its houses.

Inaugurated last August, the club now numbers approximately 8,000. There are about 30,000 in the social security eligible age group in the Twin Cities' area.

In the first few weeks only about 10% of those who signed for membership attended the theatres. In January, however, approximately 3,500 tickets were sold to members at 50c. each and during the long "Giant" and "High Society" runs more than 4,000 and 2,800 tickets, respectively, went to Golden Agers.

Before being enrolled for membership after making application to any one of the Paramount theatre managers, the elderly folks are queried extensively.

Ev Seibel, the circuit's advertising-publicity department head, says that answers reveal that less than 10% of these people had attended a downtown theatre film house for more than one year. Many hadn't seen a feature picture for the past two or three years.

A survey showed that patronage of the group—women and men of 62 and 65 and over, respectively—in the "Paramount theatres here had dwindled to 5.4% of their (Continued on page 10)

Metro Releasing Ealing's 'Man'

Metro will release the British Ealing Studios' "Man in the Sky," starring Jack Hawkins, in the U.S. Decision came following powwows between Ealing's Reginald Baker and the Metro brass in N.Y. this week. Baker leaves for London tomorrow (Thurs.).

"Man in the Sky" is the first of a series M-G is coproducing with Ealing. To be delivered next is "Shiralee. Among the Ealing films coming up under the deal are "Barnacle Bill," with Alec Guinness, "The Dunkirk Story," "Davy" and another Guinness picture, "The Scapagoat," based on the new Daphne du Maurier novel. Ealing will make eight in two years and Metro will distribute in most parts of the world.

'Viking' Ready For Norway Shooting; Norsk Stalwarts Grow Beards

Hollywood, March 5.

Richard Fleischer is en route to Oslo to put 12 weeks of finishing touches on preparation of Bryna's "The Viking," prior to the \$3,000,000-budgeted film's early June takeoff in the Norwegian fjords. Director returned recently from a month's location-scouting trek through both Norway and France, where United Artists release also will be lensed.

To be made completely abroad, film is faced with plenty of problems of picture-making, according to Fleischer, who will have spent more than a year on the Kirk Douglas starrer by time the last scene is shot. Harper Goff, production designer, has been in Bergen, Norway, since December supervising the construction of three full-scale Viking ships measuring 72 feet in length, fully ocean-going and built according to blueprints from museums in Oslo and Copenhagen.

To man these boats, requiring 32 (Continued on page 15)

Another Lost Audience: Kids; Click of 'Cinderella' Points Up Neglect of Moppet-Appeal Pix

By FRED HIFT

Unbearable Poverty

Minneapolis, March 5.

So many "poor" and "suffering" exhibitors who are members of the special North Central Allied committee to find a successor to Bennie Berger as president are winter vacationing in Mexico, Florida and other spots south and north that it was necessary to postpone indefinitely a meeting scheduled here for last week.

A quorum couldn't be obtained, explained S. D. Kane, NCA executive counsel.

Bergie himself, who is stepping out after 11 years in office, is vacationing in California after a month in Florida.

Bennie Berger Wants Out On Pro Basketball Club; Tired of Loss Each Year

Minneapolis, March 5.

Bennie Berger, circuit owner and North Central Allied president, has found running a professional basketball team here even much tougher than exhibition in these days of stiff percentage terms and tv competition.

Accordingly, Berger is selling for \$150,000 the franchise of the Minneapolis Lakers National Basketball Association franchise, of which he's two-thirds owner.

Bergie says the team lost \$40,000 each in 1954-55 and 1955-56 and is deeply in the red the current season. It previously had eight profitable seasons.

Unless Minneapolis business interests can raise the \$150,000 during the next fortnight to save the franchise for this city it will go to a Kansas City, Mo., group. Berge himself is willing to contribute \$20,000 to the local fund, he said.

GOLDEN REEL FESTIVAL APRIL 22 IN GOTHAM

Film Council of America's fourth annual Film Assembly has been scheduled for April 22 through April 26 at the Hotel Statler, N. Y.

Within the framework of the Assembly, the Golden Reel Festival again will be held, with awards to 23 outstanding pictures in the nontheatrical documentary and motivational field.

UA's 7 Regionals

Series of seven regional meetings on sales and merchandising has been set by United Artists for this week and next. First such session opened yesterday (Tues.) in Los Angeles.

For a switch, top exhibitors in each territory are being asked to sit in on the conferences, with the release sked of 23 pictures over the next five months as the focal point. Also to be spotlighted is a nine-month promotion drive in which a claimed \$6,000,000 is to be shelled out.

Conducting the sessions are James R. Velde, general sales manager; Milton E. Cohen, eastern and southern division manager, and Al Fitter, western division chief.

Columbia Outpost Men In

Trio of top Columbia International overseas execs arrived in New York this week for a series of meetings with homeoffice brass.

In Gotham are Michael Bergher, v.p. and Far East supervisor, here from Tokyo, and Harry Novak, Continental supervisor, and John McNab, Continental controller, both from Paris.

Success of Walt Disney's "Cinderella" at the Normandie Theatre, N.Y., and its New England release, has spotlighted—again—the big potential market for children's films. Disney reissue is being brought out for the first time in seven years. First time round it grossed \$4,500,000.

According to the Disney office, "Cinderella" in 20 New England cities grossed \$203,000 against \$198,876 on its original turn in 1950. Current New England release was preceded by a thorough pre-selling campaign and p.a.s. by Jim Dodd of the Mickey Mouse Club and others in every situation where the cartoon feature was skedded to play.

Normandie in New York, a Trans-Lux house, had a long line in front of the boxoffice the day "Cinderella" bowed there on Feb. 21, and the theatre staff was for a time inadequate to handle the crowds of children and mothers, many of whom came from Westchester and Long Island to see the show. Business has been holding up very well ever since.

While the response to "Cinderella" indicates what some have called a crying need for children's entertainment, the realities of the market and of exhibition serve as a balancing factor. Normandie, for instance, does 75% of its business during the day and—logically— (Continued on page 15)

Harling: 'Never Forget To Oppose Home-Toll Video As Foe of Theatres'

Continued vigilance against legislative moves to introduce home-toll television is urged on the membership of the Theatre Owners of America by Philip F. Harling, chairman of the org's Committee on Toll-TV.

Harling reported to the TOA board at a time when the Senate Commerce Committee, via a staff report, was discussing the possibility of prodding the Federal Communications Commission on the experimental authorization of pay-as-you-see. Committee yesterday (5) held a public hearing on the issue.

In a statement coincident with the hearing, Arthur Levey, president of Skiatron, said his company was ready to move swiftly in the wake of any FCC authorization. He predicted that fee-tv would allow many new stations and programs on the air.

Harling told TOA: "The pressure to oppose home toll-tv must never be lessened. The full impact of the American people must be brought to the attention of those legislators who may be responsible for the enactment of legislation on this important subject."

He specifically noted the bill to outlaw toll-tv which Congressman Emanuel Celler of New York had introduced Jan. 7, 1957. "Every exhibitor should contact his Congressman to get behind this bill," he said.

Tommy Sands' Zoom To Quick Fame; 20th Deal On

Hollywood, March 5.

Tommy Sands, 19-year old rock 'n' roller featured on Clifflie Stone's "Hometown Jamboree" on KTLA here, who sprang to prominence with first Capitol disk, "Teen Age Cutie" plus title role in "Singing Idol" on Kraft Theatre, is near deal with 20th-Fox for five year contract covering several films.

Studio has optioned "Idol" which may be Sands' first film.

Joseph L. Mankiewicz, currently directing "The Quiet American" in Saigon, has to send all film and stills to Rome for development. Local labs aren't up to snuff.

New Spotlighting Brings Good Receipts From Nabes For Religious 'Triumph'

Pittsburgh, March 5.

The religious "Day of Triumph," which has been out of circulation for a year and a half, has been brought back in release by a small-town exhibitor with surprising results. Don Mungelle, a theatremanager of nearby Burgettstown, learned of prints gathering dust in a local exchange and closed a deal to handle the picture in this area. George J. Schaefer owns rights to "Triumph." Cast includes Lee J. Cobb and Joanne Dru, among others.

Mungelle thereupon obtained endorsements from Catholic and Protestant groups, providing the picture with a new spotlight. Private screenings for ex-hibs were held and 32 neighborhood houses booked the film for day-and-date runs. Some of these situations, which ordinarily gross \$200 and \$300 on four-day runs, took in \$500 on the first day alone. Admission price is 90c, less a discount of 15c via a tieup with churches. This is tall tariff for the sub-runs.

RKO Has 'First Refusal' Of Paul Gregory Plays

Hollywood, March 5.

RKO has first refusal rights on any Paul Gregory legit property that's to be converted to a picture. RKO production chief William Dozier disclosed here this week. Company now has a five-film deal with the independent producer, and is now on the prowl for top cast names for the first, "Naked and the Dead."

Dozier repeated that his company is open to tieups generally with indie units, which would be financed partially or completely by RKO.

The Bachelor Party

Paddy Chayefsky video characters celebrate bachelor's pre-marital fling. Needs selling but wide appeal likely.

Hollywood, March 5. United Artists release of Harold Hecht (Hecht-Hill-Lancaster-Norma) production. Stars Don Murray; features E. G. Marshall, Jack Warden, Philip Abbott, Larry Blyden, Patricia Smith, Carolyn Jones. Directed by Delbert Mann. Screenplay, Paddy Chayefsky; camera, Joseph M. Seller; editor, William B. Murphy; music conducted by C. Bakaleinikoff. Previewed Feb. 6, '57. Running time, 92 MINS.

Charlie Samson	Don Murray
Eddie	E. G. Marshall
Arnold	Jack Warden
Ken	Philip Abbott
Helen Samson	Larry Blyden
The Existentialist	Patricia Smith
Julia	Carolyn Jones
Hostess	Nancy Marchand
Girl on Stoop	Karen Morris
	Barbara Ames

Hecht-Hill-Lancaster and United Artists already are consciously marking "The Bachelor Party" as another "Marty." It isn't. Nor would a "Marty" tone necessarily mean automatic success. However, with hard sell, "Party" can be a b.o. winner.

The new entry does duplicate the earlier in certain aspects. Producer Harold Hecht, who made it for HHL's Norma unit, scripted Paddy Chayefsky and director Delbert Mann are repeaters. The cast is made up mostly of film unknowns or unproven. The plot's characters are from the New York, making them easily identifiable by a large segment of any big city population.

Unlike "Marty," which concentrated the major interest on two or three characters, "Party" spreads it around, although using a key couple as a pivot. Whether this confusion of universal types and division of interest will rate the same kind of emotional response as the earlier success remains to be seen.

The title tips that the comedy will come from the international institution of giving the groom-to-be his last fling as a single man. The Chayefsky script gets it all in—the drinking dinner, the stag movies, the pub-crawling, the visit to a strip show, and finally, the calling on a professional lady. Each sequence is vividly etched.

Lacing the comedy is an unusually keen insight into human nature, which successfully expresses the monotony, the fears and the small aspirations of the little people involved, perfectly spoken in the dialog and tellingly brought to life by Mann's extremely knowing direction. Also, it must be observed that some of the drabness and monotony of the lives shown overcomes the story's pace at times, and there is an inclination to hold some scenes beyond the point of good dramatic impact.

Cast, mostly from television and stage, is headed by Don Murray, previously seen in "Bus Stop." He's good as the bookkeeper husband of Patricia Smith, who is expecting a child. As he becomes a reluctant member of the bachelor party, the round of tawdry revelry is seen through his eyes and revealing viewing it is, even involving him temporarily with a sexpot Greenwich Village character, played with great vitality by Carolyn Jones. Miss Smith, too, is good as the wife waiting at home.

Philip Abbott scores as the frightened groom-to-be, his manly abilities as yet untried. The sequences wherein he makes an abortive attempt to go through with the introduction to sex arranged by the boys with Barbara Ames is a standout. Miss Ames, as the unused but ready partner, capably does her share. Jack Warden shows up well as the pitifully gay office bachelor who masterminds the party for Abbott, as does Larry Blyden, married man who early departs the festivities.

E. G. Marshall does a sharply defined study of an aging, sickly office worker who tries to be a gay playboy, only to crack up in a crying jag as he pours out the frustrations of his life. Nancy Marchand provides a pitiful portrait of a desperate woman clinging to an unhappy married life, and the telling of her sorry story temporarily give Miss Smith doubts about her own marriage. Karen Morris also has her moments as the hostess of the dizzy, character-driven Greenwich party crashed by the celebrants.

Hecht's production uses N. Y. exterior, Hollywood-created interiors, to advantage in backing the story realistically, and Joseph La Shelle's lensing furthers the realistic note of the art direction and set decorations. Also in the mood is the score, conducted by C. Bakaleinikoff.

Charles Egan, new MPAA rep in India, has left New York to take up his new assignment.

Paris Does Strange Things (COLOR)

Ingrid Bergman can't save this silly farce by Jean Renoir. It may squeak by on bookings via her marquee name.

Warner Bros. release. Stars Ingrid Bergman, Mel Ferrer, Jean Marais; features Juliette Greco, Pierre Bertin, Elina Labourdette, Marjane, George Higgins, J. Richard. Directed by Jean Renoir; story and screenplay, Renoir; camera (Technicolor), Claude Rosta; music, Joseph Kosma; editor, Boris Levin. Previewed Feb. 16, '57 in New York. Running time, 66 MINS.

Elena	Ingrid Bergman
Henri	Mel Ferrer
General Rolan	Jean Marais
Martin-Michaud	Pierre Bertin
Paulette	Elina Labourdette
Maria	Juliette Greco
Street Singer	Marjane
Pleury	George Higgins
Hector	J. Richard

Considering the tradition of quality that attaches to the name of Jean Renoir, "Paris Does Strange Things" comes as something of a shock. It is a silly, pointless little farce that outstays its welcome after the first half hour and becomes an outright bore before it's over.

Perhaps, in the original French version, Renoir had something to say. Perhaps he meant it to be either funny, or romantic, or possibly both. In the final version for the U. S. market, with a poor dubbing job thrown in, "Paris" (originally "Elena and the Men") is simply a waste of time and talent.

It has one bright point—at least commercially—it is the fact that Ingrid Bergman and Mel Ferrer are starred in it, along with the Frenchman, Jean Marais. After "Anastasia," Miss Bergman again has a big following and the b.o. and, this could—and should—become a factor in selling the film. She looks as radiant as ever, and she is attractively gowned in this period piece. But not even her kind of special magic can rescue this poor tale.

It is, briefly, about a Russian princess in France who lives her life with abandon and specializes in men who, she believes, have a mission. In this case this means a General. Being urged by a group of dissident politicians to take over the government via a march on Paris. This creates a good deal of excitement until, in the end, the General prefers to go off with his mistress while Miss Bergman latches on to the general's friend, Ferrer.

What is most painful in this broad-yet supposedly subtle—comedy is the unimaginative, almost old-fashioned way in which its situations are handled. The inherent satire on French political life, which may strike French audiences as funny, likely will be lost on Americans. They may chuckle over some of the sequences, but Renoir's sense of humor must have temporarily deserted him in this one.

Miss Bergman retains her appealing dignity and Ferrer turns in a rather wooden performance. Marais's voice is poorly dubbed, but at least he looks the part of the lovesick militarist. Very good—though not even listed in the official credits—is Pierre Bertin as the shoe tycoon engaged to Miss Bergman.

Renoir occasionally gets a nice frantic feeling into his crowd scenes. On the whole, this is one the old master must have turned out with his left hand. His direction is without distinction and the dialog—well, "nuff said. Claude Renoir's lensing is standard as is the color.

Boris Levin is credited as editor, but it's not clear whether for the original or the U. S. version. In any case, it's a choppy job. Joseph Kosma did the music.

There only remains the question why Warner Bros., even though it reportedly financed the picture, bothered releasing it here. Even some of the English dialog is out of sync. And that's only one of several strange things Paris does in this picture.

Gun the Man Down

Strongly scripted, actionful entry for western market.

Hollywood, Feb. 19. United Artists release of a Robert R. Morrison production. Stars James Arness; features Robert Rockwell, Robert Montgomery, Harry Carey Jr., Angie Dickinson, Michael Emmet, Don Megowan, Frank Fenlon. Directed by Robert R. Morrison; screenplay, Burt Kennedy; story, Sam C. Freedle; camera, William Clothier; editor, Eddie Sutherland; music, Henry V. Brown. Previewed Feb. 12, '57. Running time, 74 MINS.

Rem Anderson	James Arness
Janice	Robert Rockwell
Matt Rankin	Robert Montgomery
Sheriff Morton	Angie Dickinson
Phil Farley	Don Megowan
Deputy Lee	Harry Carey Jr.

"Gun the Man Down" packs enough action and suspense to rate okay for the western market. Film generally is ingrained with the

type of ingredients to keep spectator interested.

First picture to be turned out by team of Robert E. Morrison and Andrew V. McLaglen, its story of a manhunt is well sustained through good writing and fast-paced direction by McLaglen. The Burt Kennedy screenplay avoids clichés and offers an opportunity for hard characterization. The usual sugar-coating for a happy romantic windup is passed up for a more realistic climax.

Arness plays a man deserted by his two companions and girl-friend after he's been wounded in the holdup of a frontier bank. After a year in prison, he starts the search for his quarry, whom he finds in a town near the border. Instead of gunning the town down, however, he plays a waiting game, tracking them whenever they try to escape by night. Intervening action includes his two former pals hiring a gunman to kill Arness when he arrives in town.

Star handles his role well and has the benefit of a strong supporting cast. Robert Wilke is quietly menacing as one of the heavies, and Don Megowan qualifies as the other. Angie Dickinson registers impressively as the femme, killed finally by Wilke as she tries to warn Arness of his danger during closing sequence. Emile Meyer as the sheriff and Harry Carey Jr., his deputy show to advantage, and Michael Emmet is in as the hired gunslinger whom Arness outdraws. • Morrison gives film appropriate production values and technical credits are headed by William Clothier's camera work. Whit.

Folies-Bergere (FRENCH; COLOR; SONGS; DANCE)

Paris, Feb. 26. Sirus release of Vladimir Rottfeld production. Stars Eddie Constantine, Zizi Jeanmaire; features Yves Robert, Nadia Gray, Jacques Dutronc, Jacques Castelot, Pierre Mondy. Directed by Henri Decoin. Screenplay, Jacques Compagnon, Decoin, Georges Abelt, Andre Tabet; camera (Technicolor), Pierre Montazel; editor, Claude Durand; music, Philippe Gerard, Jeff Davis; choreography, Nadia Gray, Mary-Jo Wildon, Decoin, Pierre Colombier, Al Balzac, Paris. Running time, 100 MINS.

Bob	Eddie Constantine
Claude	Zizi Jeanmaire
Joe	Yves Robert
Suz	Nadia Gray
Petit	Jacques Dutronc
Philip	Jacques Castelot
Robert	Pierre Mondy

The French have rarely gone for American-type musicals except in some rare instances ("An American in Paris," "Seven Brides for Seven Brothers") and now have come up with their own version of the U. S. kind of musical. Song and dance spring from and underline the plot. Lacking the zest, production values and more robust and imaginative story lines and treatment of their models, this falls way below standard. Groomed to do well here with the Eddie Constantine name, and the ballet for a first large-scale Gallic tunefilm, it appears a bit limited for the U. S. Main aspect is the exploitable title and the name of Zizi Jeanmaire. Having some fairly clever gags and the Parisian background, this could fit in for the U. S.

The boy (Constantine) is a GI who thinks a pretty Folies-chorine took his wallet during an audience participation number. After a fight, caused by this, apologies are in order and a walk through Paris with love blooming. Boy stays on with the girl and marries her (Miss Jeanmaire). Then comes a misunderstanding as the star covets boy and he is saved from the film producer's attentions to his wife. All is solved when their pals talk off the star and they are reunited in a big Folies number for a happy ending.

Though cliché-ridden, there are some sprightly sight gags. However, director Henri Decoin rarely gives this the pace, lilt and timing it needs to make the familiar mixture really jell. Dance routines are primarily weak girly imitations of the real thing.

Miss Jeanmaire has a chance to show her terp aspects in a few filmically static but viewable ballets. She also uncorks her raucous voice for good effect and displays a grasp of character in this light-weight affair. Constantine, though essaying a change of pace from his tough guy roles, manages to have a chance to engage in some rough-and-tumble fights. He displays his ease in song numbers and participates in one ballet, a rhythmed fight scene.

Color is uneven but it all adds up to an okay first try at this type of pic and may catch on here, just as Constantine's pseudo U. S. type toughguy pictures scored here. It may work into more Gallic and interest in the U. S. musical.

Music is frilly and catchy, but the Folies-Bergere takes a back seat and is never really denoted in this pic except as a place where numbers can be worked in justifiably. Nudes are not in evidence except for serving under the titles.

Voodoo Woman (SONG)

Mad scientist makes monsters out of pretty girls; routine horror pic for programmer site.

Hollywood, Feb. 19. American-International release of Alex Gordon (Carmel) production. Stars Maria English, Tom Conway, Tom Conway; features Lance Fuller, Mary Ellen Kaye. Directed by Edward L. Cahn. Screenplay, Russell Bender, V. I. Voss; camera, Frederick E. West; editor, Ronald Sinclair; music, Darrell Calker; songs, "Black Voodoo" by Calker and John Blackburn. Previewed Feb. 16, '57. Running time, 77 MINS.

Marilyn Blanchard	Maria English
Dr. Roland Gerard	Tom Conway
Ted Bronson	Tom Conway
Rick (Harry)	Lance Fuller
Susan	Mary Ellen Kaye
Marcel	Paul Durov
Chaka	Martin Wilkins
Harry West	Norman Willis
Norman Willis	Ottie Greene
Gandor	Emmett E. Smith
Monster	Paul Blaisdell
Singer	Glenn D'Arcy
Native Girl	Jean Davis

This is one of those "forbidden jungle" plots with scant rhyme or reason. Release will make up a combination horror package with "The Undead" (reviewed herewith) under the American-International Pictures banner.

Producer Alex Gordon, working under exec producers Samuel Z. Arkoff and James H. Nicholson, provides "budget" backing for the script by Russell Bender and V. I. Voss. The cast goes through routine paces under Edward L. Cahn's direction. There's little worry to make things credible.

Tom Conway plays a mad scientist, headquartered at a voodoo native village, who is working on a serum to create a monster that will do his mental bidding. He's so crazy he wants to turn pretty girls into horrible creatures.

When he can't have his way with an attractive native girl, Jean Davis, because she's pure of heart, he tries his scheme with Maria English, gold-greedy girl who in the jungle to steal native treasures.

Others mixed up these weird if familiar doings include Lance Fuller, cowardly sweetie of Miss English; Paul Dubov, thiefing inn-keeper, plus sundry native types. A John Blackburn-Darrell Calker tune, "Black Voodoo," is sung by Giselle D'Arc in a safe sequence. Elsewhere, Calker's background score emphasizes a voodoo beat. Frederick E. West's lensing is okay.

Uomini E Lupi (Men and Wolves)

(ITALIAN; COLOR; C'SCOPE)

Rome, Feb. 26. Titanus-Triunfalcine release of Giovanni Addessi production. Stars Silvana Mangano; features Irene Cefaro, Guido Celano, Giulio Gali, Euri Teodori, Giovanni Mattia. Directed by Giuseppe De Santis. Screenplay by Antonio Guerra, Eracleo Elio Petri, Gianni Pecchioli, Ugo Mattone. Ivo Perilli from story by Fati Guescini. Camera, Eastmancolor; Idelmo Simonelli; music, Guido Nardone. At Adriano Theatre, Rome. Running time, 105 MINS.

Already pre-sold to Columbia for worldwide release outside of Italy, "Men and Wolves" should be a winner wherever shown. It has vivid color, good acting, fine photography and a credible story for the locale in which it is set. Pedro Armendariz is the best name for American audiences although Silvana Mangano is still remembered by many for her "Bitter Rice" portrayal.

Set in the Abruzzi hills, the story is a tale of the fight waged by the mountain people against raids by wolf packs on their sheep and cattle. Two lupari, wolf-hunters, turn up in the same town in the persons of Armendariz and Yves Montand. The latter loses face when the wolf he delivers turns out to be a dog. Armendariz traps his live wolf, but loses his life in trying to bag it single-handed when a whole pack appears. Thereafter, his wife (Miss Mangano) teams up with Montand who kills the wolf which killed her husband. The climax comes when a hungry pack raid a town and its cattle during a snowstorm.

Filmed during the worst snows of the century last winter, the setting is most realistic. At that time, the company was snowbound and communication was established by helicopter. Both of the men give fine performances which stand out against Miss Mangano's deadpan acting which seems to fit the part. However, it grows a bit monotonous. In general, Giuseppe De Santis has kept his cast within control and has won good performances from Irene Cefaro as the other woman who goes to win Montand, Guido Celano, as her wealthy father, and Euri Teodori, as an old hunter.

The Eastmancolor is good and the vast vistas of snow-covered mountains in which the wolf-packs run do credit to the cinematography of Idelmo Simonelli. Titanus, which has been seeking a winner for the American market, seems to have come up with one in this film.

The Passionate Stranger (BRITISH—MONOCHROME—COLOR)

Margaret Leighton and Ralph Richardson co-star in British comedy, which exploits story-within-a-story idea for amusing results.

London, Feb. 26.

British Lion release of Muriel and Sydney Box production. Stars Margaret Leighton and Ralph Richardson; co-stars Patricia Dainton and Carlo Justini. Directed by Muriel Box. Screenplay, Muriel and Sydney Box; camera, Otto Heller; editor, Jean Barker; music, Humphrey Searle. At London Pavilion, London. Running time, 97 MINS.

Roger and Leonie	Ralph Richardson
Judith and Clement	Margaret Leighton
Emily and Betty	Patricia Dainton
Emily and Mario	Carlo Justini
Old Woman	Ada Hesse
Marla	Andrea Melly
Mr. Polby	Frederick Piper
Miles Ender	Michael Shepley
Jimmy	Thorley Walters
First Landlord	George Woodbridge
Second Landlord	Alan Ayckmore
Maurice	John Arnatt
Barnard	Barbara Archer
Mrs. Polby	Marjorie Rhodes
Secretary	Barbara Grayley
Peter	C. Witty
Amos	Fred Toone
Guard	Pat Ryan

There's nothing particularly new about the basic idea of a story within a story, but the fresh treatment in "The Passionate Stranger" is good for quite a few laughs and should make for fair boxoffice returns. Margaret Leighton and Ralph Richardson, both names of U. S. appeal, should have some marquee value to help the pic along in the United States.

Muriel and Sydney Box have collaborated on a screenplay which exploits a well-worn situation for favorable results. And the production has been given an added gimmick, inasmuch as the basic plot is unspooled in black and white, while the inner story is told in color. The same backgrounds are given a contrasting appeal by the use of the two photographic processes.

In the main plot Richardson and Miss Leighton play husband and wife, he a scientist and polio victim, she a successful novelist. They hire Carlo Justini to be their chauffeur and that appointment is the inspiration for a new novel she is about to write. The chauffeur holds a copy of the manuscript and sees the romantic role he plays in his mistress's book and tries to re-enact that part in real life. The results are as disastrous in fact as they are novelistic in fiction.

Obvious failing of the script is that the earlier action is repetitious although there's a nev-slant and a new meaning to it. To a lesser extent, that goes for the climax too, but the twist is more pronounced and the reaction more spontaneous. Miss Box has shown a nice light touch in handling the plot and characters, and even in dealing with the corny situations which emerge from the novel.

Miss Leighton and Richardson provide a smooth gloss to the proceedings. She's as elegant as always and plays both her roles with commendable taste. Sir Ralph turns in two top-notch performances, first, as the easy-going scientist, and second, as the hard, calculating character depicted in his wife's novel. Patricia Dainton makes a particularly good showing as the family domestic and she, too, figures in each of the two stories. Justini gives a solid, but humorous portrayal of the Italian chauffeur who succeeds in talking himself out of a good job when he confuses fiction with fact. Other characters play only minor roles, but fill them adequately. Myro.

Briefs From The Lots

Hollywood, March 5.

Jerry Hopper will direct "The Missouri Traveler" which Patrick Ford will produce for C. V. Whitney. Exec producer Aubrey Schenck took William Hold Jr., off the assignment to direct Bel Air's "Bop Girl" and shifted him to "Dope Ship" on which he'll make his bow and "Girl" has been temporarily postponed. Universal confirmed the loanout of Rock Hudson to David O. Selznick for "A Farewell to Arms" opposite Jennifer Jones. Russell Birdwell dickered with DCA for release and some backing on "Daughter of Violence" which he scripted with William Menhoff. Producer Archie Mayo and writer Louis Stevenson checked in at Allied Artists to prep "Beast of Budapest" for the cameras.

Producer James Ellsworth registered title, "The Bums Go West," and assigned Robert Joseph to write screenplay. Ella Kazan will produce and direct 20th "Mud on the Stars." Eva Gabor copied role in Metro's "Don't Go Near the Water."

Study of 'Giant': Killer of B.O. Blues

Q SINDLINGER POSES SCIENCE OF BLOCKBUSTER
Q 'KNOW-ABOUT' AND 'TALK-ABOUT' FACTORS
Q UNIQUE CASE HISTORY STARTLED SHOWMEN

By LEONARD TRAUBE

If motion picture boxoffice can be scientifically reduced to a formula of "Giant" size the industry will have taken the first major postwar step toward administering a hypo to the theatre wickets crosscountry. Reference is to a penetrating analysis—perhaps the most significant of its type—of (a) pre-release prospects and (b) post-release findings on George Stevens' production of Warner Bros. "Giant" from the Edna Ferber bestseller and starring Elizabeth Taylor, Rock Hudson and James Dean.

The key, capital-letter phrases in advance salesmanship vis-a-vis a film property are "Know-About" and "Talk-About." These stem from certain stimuli to which all persons are subject regardless of whether it's a picture in a theatre, a picture on television, or a detergent. Such stimuli originate from a multitude of sources that conceivably can be pinpointed sufficiently enough for development into simple statistical charts and graphs, and translated into terms easily interpreted by producers-distributors, publicity and advertising chieftains and, more particularly, exhibitors.

These ready-made interpretations form the basis for an approach to grossing and other values and are the very structure under which the producer, the distributor and exhibitor can make important decisions and prepare his public for the film. A basic decision, for instance, would be details on film rental, plus timing of playdates. A basic preparation would be the application of designated publicity, advertising and exploitation.

Threaded through the whole analytical "in depth," approach are such key factors as (1) the regular filmgoing public versus the infrequent attendee and (2) the "sex-view" as evolved from the changing ratio of attendance by adult (12 years or over) males and females.

B.O. Science Seminar

The foregoing is only a skeletonized, interpretive version of an elaborate panoply of charts and graphs presented to the trade press and related channels on Friday (1) by Albert Sindlinger, one-time film exhibitor who heads the survey firm of Sindlinger & Co. The analyst, long in the field but under his own banner since 1948, hosted a couple dozen scribes at a four-hour session in Ridley Park, his suburban Philadelphia headquarters. Each of them returned to his N. Y. or Philly base on a chartered parlor car hundreds of pounds heavier than the one he arrived in during a snow flurry in the quiet little town. Reason: Sindlinger and his numerous aides (49 staffers in two shifts) armed the junketeers with booklets, pamphlets, publicity releases and single summary sheets embracing their findings on "Giant," plus other particulars of the pollster's round-the-clock operation.

"Giant" is credited with "singlehandedly" reversing the downward trend of filmgoing beginning at its general release last October. According to Sindlinger, the made-in-Texas blockbuster "was responsible not only for maintaining theatre business at a higher rate than comparable periods of a year earlier, but also for bringing back to the boxoffice many patrons, particularly women, who had ceased going to the movies over a long period of time."

A Unique Case History

Obviously, the case history on "Giant" is unique in that no other motion picture has ever been surveyed in advance in such depth. The sampling, produced, as with every Sindlinger project, by personal interviews numbering approximately 1,000 daily, 7,000 per week, throughout the 238 county markets across the nation where the company fans out with 186 question-askers, did not limit itself to the immediate subject of "Giant." Only the most perceptive interviewee would grasp the reason for the sampling, that is, the client or subject involved. The Sindlinger field men go in for checking radio and television listening, newspaper and magazine reading, sports, shipping and political activities of the respondent, and other questions posed that would yield information directly tied up with "Giant" and the motivations thereof.

From these data the company projects, upon the basis of current performance of clients' films, the probable attendance and grosses.

Detests Word 'Rating'

Unlike the rating services in television—Sindlinger and his staff abhor the use of the word rating, whether applied to his operations or to his possible entry into tv measurement at some future "propitious" time—the Sindlinger projections are, of course, capable of being checked after the fact; that is, at the boxoffices after a picture's play-off, whether in a locality or series of localities, or at a

given point during the picture's playdates. Thus the Sindlinger system is designedly vulnerable in relation to other services: the "no absolute way of proving any figure" for the unseen radio-tv audience as set against his motion picture figures that are "constantly subject to checking against the actual paid admissions."

Sindlinger's answer to this is that "several thousand theatres" and "many" major production-distribution companies subscribe to his services. (At a given point he averages out at about 1,600 theatres, consisting of circuit and independent houses, the latter including numerous small operations. Within these are drive-ins, both circuit and indie.) "All these clients can measure the projections against the actual dollars and cents performance of the films" after Sindlinger & Co. has measured them.

Sindlinger started his sampling on "Giant" for Warners last April, a six-month before it went into release. At that time, his survey showed that the "know-about" factor on the film had spread to 8,754,000 persons in the U. S.—regarded as unusually high at that early stage. This peak interest was attributed to "enthusiasm" for the late James Dean as well as to ballyhoo relating to Miss Ferber's controversial hit book. In fact, Sindlinger said in response to a question that roughly 4,000,000 as of now have seen Dean for the first time in "Giant," although obviously not all of these attended the pic because of Dean. (In the advance reckoning, there was some intramural wrestling as to how the public would take to a "dead actor" in the cast, but the sampling showed there was little such concern and the results confirmed this.

'Know-About' Factors

But there were other factors that helped to build the "know-about." Among these were the casting of Hudson and Miss Taylor, combined with identification of George Stevens with the film as producer and director. Sindlinger calls this "Intensity" and "Appeal" stronger than the mere sum of their individual names. He noted that by September, with the first showing still a month away, the reports reflected, by projection, that 52,000,000 Americans 12 or more years of age knew about the film, which is "more than most pictures achieve" even after they have been around the nation.

The company's latest weekly report, released on the day of the Friday press conference to its subscribers, shows that more than 85,000,000 persons "know about" "Giant"—among one of the highest figures ever recorded. In the

Other Sindlinger Angles

Some sidelights on Sindlinger's testing of "Giant":

It's bringing the "infrequent" filmgoer back to the theatres. The epic has about 40% of its b.o. potential ahead of it. The huge sampling would itself tend to stimulate attendance. Over 100,000 persons were interviewed (the service won't report on any sampling with less than 10,000 interviews). Film was gaining momentum at the very point where tv was making with such star oldie "A" pix as "Command Decision," "30 Seconds Over Tokyo," "Mrs. Miniver."

Holdback on product is impairing traffic toward theatres, with the curve going upward when there's a wider choice of better-than-average releases. A key angle in the sampling is availability of more scientific advice on exploitation and advertising methods to be employed. The "10-Gallon Hat" motif in the ad art on "Giant" was rejected in advance, after tests, as tending to discourage female attendance.

Sindlinger won't "predict" but only "project," based on his findings—"we are not oracles, we are not subjective, we are objective." Admitted "falling on my face" with regard to his first survey, for Universal's "Benny Goodman Story" (customers figured it as the story of Steve Allen instead), but two weeks before release he told U he had "made a mistake." Also erred on "East of Eden" (the testing wasn't sensitive enough on teenage angle). Sindlinger "performance charts" are revised when theatres change policy on price, policy, management, playdates, etc.

More "Giant"-type pix would bring a flood of "newcomers" to boxoffices. Some of those interviewed are sampled again and given \$1 as a thank-you token, with the company announcing payment in advance, but not the amount. Analyst has Cross-Indexed 185 pics in two years.

boxoffice realities, the analyst's Motion Picture Audience Action Index reveals that a total of 14,500,000 had seen the picture by Feb. 16, with nearly 1,500,000 more females than males, or 7,975,000 females, 6,525,000 males.

Last week's VARIETY, corresponding roughly to mid-February as per Sindlinger's latest tabulation, credited "Giant" with a gross of a "hefty" \$7,000,000 in only 1,000 playdates. Producer Stevens' estimate was that Warners, which financed and released the Ferber saga, would rake in about \$12,000,000 in domestic rentals alone on the first go-round and hit an eventual world gross of more than double that. "Giant" was brought in at a negative cost of \$5,400,000.

As of Feb. 23, the "probable audience" on "Giant" rose to over 25,000,000, or about 11,000,000 more on attendance expectancy than had actually seen the film as of Feb. 16. The latter figure of 14,500,000 includes repeat business. Such multi-visit charts have not yet been completed although Sindlinger said there is an unusually high rate in that category.

Particularly significant is the feminine predominance, in a reversal of recent trends in the picture industry. The largesse from the ladies began to assert itself during the November-December playoff, whereas this is a "cold" period that of recent years, at any rate, has been heavier on male boxoffice. For both sexes, there is "incredible" word-of-mouth, Sindlinger observed, and even before that factor entered the equation the pollster's field staff, noting the "know-about," were able to come in with data that seemed to point to "Giant" as "probably the most important picture for the well-being of the movie industry in many years."

Staff, Showmen 'Startled'

On what he calls the Gross Index of a film's expectancy, Sindlinger said his theatre performance charts didn't go high enough since "the amazing gross index reflected by the high 'know-about' startled both (the analyst and his subscribers). When we found that the performance projections were zooming right off the top of our charts" he realized he was dealing with a "break the bank" film not only in terms of the boxoffice but in the possible snowballing effect of film attendance in general due to renewed exposure by those who hadn't seen a picture in some time and were expected to work themselves back to the habit after seeing the Stevens pic.

The word-of-mouth preceding the film's release got a big shot in the arm when "Giant" won 10 Oscar nominations, upping its stock on subsequent findings, timed during the last few weeks.

Because of repeat attendance the analyst said that the ultimate gross would be greater than normally expected for a film. He fixed this as "the greatest volume of repeat attendance among almost all ages" he had ever encountered since he has been making this kind of measurement, with many seeing "Giant" two, three or more times.

Sees Trend Reversed

Sindlinger said he picked "Giant" as a case history for the trade press with client permission because the film provided such an "excellent illustration of the value of research and how one single picture can have such an important impact on the industry as a whole. In varying degree, other favorable points could be made with several other pictures on which we have worked over a year."

According to Sindlinger, "Giant" went into release against a past five-season downward trend of cinema admissions, a decline in female attendance particularly, and also "against the greatest saturation period for the presentation of important old theatrical movies on television." Surveys he made for Warners prior to release showed that, responding to particular types of advertising and presentation of the cast, the public might be "turned back into customers for the motion picture theatre despite all the opposite trends and forces under way."

It was stated that one of the significant facts established by the findings and confirmed by his theatre clients, was that after "Giant" brought record attendance at theatres and the return of femme customers as well, "patronage picked up markedly in subsequent weeks for later attractions." One of the reasons for this is exposure of infrequent filmgoers to trailers, thus serving as a hypo for coming attractions. "The sampling of theatre screen technique when they saw 'Giant' and the accompanying trailers whetted the people's appetites for a viewing experience that could only be derived in the circumstance of a theatre."

Flying Banner of New Talent

Continued from page 3

"they're excellent craftsmen"—Oswald declared that many studios are reluctant to hire some of the best-known of the veteran directors because they spend money so lavishly in retakes and in shooting scenes several different ways. "The time has gone," he said, "when you can sit and try several different shots and then select the best one during the editing. Under present conditions, a director must have ingenuity and must make up his mind quickly because guessing can be costly."

Oswald pointed out, for example, that he never prints two takes and that, for the sake of economy, he must select the best shot immediately and order it to be printed.

From a cost standpoint, he said, this can make the difference between a successful and unsuccessful picture. Working under cost-saving pressure, he said, has jarred the young directors into employing ingenuity without resorting to the trite, old-fashioned methods of film-making.

He termed the new freelance status of directors as a welcome condition. "It's the only way to make pictures," he said. "You can choose your own assignment." Previously, he said, when he was under contract to 20th-Fox he sat around endlessly waiting for an assignment. "How can you prove yourself that way?" he asked. He contended that the field is presently wide open for young directors and

"there are a multitude of scripts and assignments to choose from."

"Trouble in Paris," which he described "a mystery set to tongue-in-cheek comedy," is Oswald's biggest assignment to date. He recently completed, all for indie companies releasing through UA, "Kiss Before Dying," "Crime of Passion," "Valerie," "Fury at Showdown" and "Brass Legend."

"Trouble," which will be completely filmed at the Boulogne studios and on location in Paris, will start shooting in April and has a 10-week shooting program. In all, including the scoring and editing, the picture is expected to take four months to complete.

Unique aspect of the film is that Fernandel, the well-known French comedian, will perform mostly in pantomime. When he speaks, he will converse in French. The translation, which is part of the story structure, will be handled by one of the femme leads.

\$5,000,000 Budget Not Enuf

Continued from page 5

release. Third will roll in September.

Katzman said that once he latches onto a trend, he never makes more than two or three, unless something very unusual presents itself. The second, he's found, usually does about 75% of the business of the first, and third begins to level off to the point it's advisable to search for something new. He doesn't think the calypso trend will last as long as the rock 'n' roll.

Producer heads for Europe in April to talk with exhibs, etc., about the type of pictures they want. With Europe accounting for 50% of returns today, Katzman re-

ported he's found that this overseas survey, coupled with talks in this country with theatremen, exchange personnel and theatre audiences themselves, dictate practically his entire program. On his last swing around the country, he spent seven weeks on the road and came back with enough ideas for a year's work, according to producer.

As a result of recent talks with exhibs, Katzman pointed out he's returning to his former swash-bucklers, which he discontinued several years ago when they became a drug on the market. He plans two this year and next year will boost the ante if there's still a call for them.

L.A. Still Lags; 'Barretts' Sad 6½G But '80 Days' Mighty \$25,300, 11th; '10 C's' Sockeroo 21½G for 16th

Los Angeles, March 5. First-run biz continues on skids here. Damaging is the fact that few new bills are on tap for current frame, and only hard-ticket pix are holding well. "Around World in 80 Days" is holding virtually capacity at Carthay in 11th week after \$23,300 last session. "10 Commandments" is shaping a mighty \$21,500 for 16th stanza at the Warner Beverly. "Cinerama Holiday" pulled a nice \$16,800 for 68th week at Warner Hollywood. Repeat bookings of both "Giant" and "Friendly Persuasion," tied in with Academy nominations, are only so-so. "Barretts of Wimpole Street" is rated poor \$6,500 in two locations.

Estimates for This Week
Warner Downtown, Hawaii (SW-G&S) (1,757; 1,100; 90-\$1.25)—"Barretts of Wimpole Street" (M-G) and "Spin Dark Web" (Col). Poor and \$6,500. Last week, \$2,000. With New Fox, "Blonde Sinner" (AA) and "Vigilante Terror" (AA), \$5,200; Hawaii, "Blackboard Jungle" (M-G) and "Love Me or Leave Me" (M-G) (reissues), \$2,000.
Iris (FWC) (756; 90-\$1.25)—"Friendly Persuasion" (AA). Back for repeat run via Academy nominations. So-so \$3,000. Last week, "Teahouse" (M-G) and "Storm Center" (Col) (3d wk), \$4,900.
New Fox (FWC) (965; 90-\$1.50)—"Giant" (WB). Back for repeat date with Academy race. Modest \$4,500 or near. Last week, \$3,000.
Fox Wilshire (FWC) (2,296; 1,225-\$1.75)—"Battle Hymn" (U) (2d wk). Slow \$7,300. Last week, \$9,600.
Chinese (FWC) (1,908; 1,25-\$2)—"Oh, Men! Oh, Women!" (20th) (2d wk). Light \$11,000. Last week, \$13,000.
State, Pantages (UATC-RKO) (2,404; 2,812; 80-\$1.50)—"Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (2d wk). Modest \$13,000. Last week, \$22,300.
Los Angeles, Vogue, Loyola (FWC) (2,097; 885; 1,248; 90-\$1.50)—"Anastasia" (20th) (2d wk). Okay (Continued on page 16)

'James' Fine \$12,000 In K. C.; 'Affair' Okay 8G, 'Delinquents' Big 7G, 2d

Kansas City, March 5. Pace is moderate this session, better newcomers being "True Story of Jesse James" in three Fox Midwest houses and "Top Secret Affair" at Paramount. "The Delinquents" holding over at Esquire continues sock pace and will stay a few weeks. "Men in War" is dull at Midland. "This Is Cinerama," entering its final days here is holding up well. "10 Commandments" in third week continues sock pace, and stays on at the Roxy. Weather has turned milder.

Estimates for This Week
Esquire (Fox Midwest) (820; 75-90)—"The Delinquents" (UA) (2d wk). Fancy \$7,000; holds. Last week, house combined with Fairway and Granada in 3-way showing of "Delinquents" to sock \$22,000. via local interest in film produced here.

Midland (Loew) (3,500; 60-80)—"Men in War" (UA) and "Daniel Boone, Blazer" (Rep). Light \$6,000. Last week, "Wings of Eagles" (M-G) and "Ride High Iron" (Col), \$7,000.

Missouri (SW-Cinerama) (1,194; \$1.20-\$2)—"This Is Cinerama" (Cinerama) (38th wk). Bright \$11,000 as holdouts rush to see it before closing on March 10. Last week, same.

Paramount (UP) (1,900; 75-90)—"Top Secret Affair" (WB). Okay \$8,000, may hold. Last week, "Rainmaker" (Par), \$9,000 in 9 days.

Rockhill (Little Art Theatres) (750; 75-90)—"Life, Music of Verdi" (Indie). Mild \$1,200. Last week, "The Doctors" (Indie), same.

Roxy (Durwood) (879; 1,25-\$2)—"10 Commandments" (Par) (3d wk). Handsome \$11,000; holds. Last week, \$12,000.

Tower, Fairway, Granada (Fox Midwest) (2,000; 700; 1,217; 75-90)—"True Story of Jesse James" (20th). Fancy \$12,000; may hold over. Tower opened up for this after being dark several weeks. Robert Wagner did autograph appearances at theatres opening day and spent two days in town boosting film.

Uptown (Fox Midwest) (2,043; 75-90)—"Oklahoma" (20th) (2d wk). Okay \$5,000. Last week, \$8,000.

Broadway Grosses

Estimated Total Gross
This Week\$548,500
 (Based on 23 theatres)
Last Year\$544,800
 (Based on 23 theatres)

'Can't Help' Hotsy \$12,000 in Balto

Baltimore, March 5. Biz picture remains unexciting here this week. "Girl Can't Help It" is a brisk newcomer currently at the Century. "Paris Does Strange Things" looks drab at the Stanley. "Wings of Eagles" shapes good at the Town in second week. Eleventh rounds for both "10 Commandments" at the New and "Around World in 80 Days" at the Film Centre are bullish. Return run of "La Strada" is good in second round at the Cinerama.

Estimates for This Week
Century (Fruchtman) (3,100; 50-\$1.25)—"Girl Can't Help It" (20th). Fancy \$12,000. Last week, "Anastasia" (20th) (5th wk), \$5,500.

Cinema (Schwaber) (460; 50-\$1.25)—"La Strada" (Indie) (2d wk). Nice \$3,500 after \$4,000 opener for return date in city.

Film Centre (Rappaport) (890; \$1.50-\$2.50)—"Around World" (UA) (11th wk). Still staunch at \$12,000 after \$15,000 last week.

Five West (Schwaber) (460; 50-\$1.25)—"Oedipus Rex" (Indie) (3d wk). Okay \$2,000 after \$3,000 for second.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Full of Life" (Col). Opens tomorrow (Wed.). Last week, "Teahouse" (M-G) (7th wk), \$5,000.

Mayfair (Hicks) (980; 50-\$1.25)—"Written on Wind" (U) (9th wk). Continues potent at \$3,000 after \$4,000 for eighth.

New (Fruchtman) (1,600; 1,25-\$2.25)—"10 Commandments" (Par) (11th wk). Still sturdy at \$11,500 after \$13,500 in 10th stanza.

Playhouse (Schwaber) (410; 50-\$1.25)—"Great Man" (U) (6th wk). Fair \$2,000 after \$3,000 for fifth.

Stanley (Fox) (3,200; 50-\$1.25)—"Paris Does Strange Things" (WB). Drab \$5,000. Last week, "Big Land" (WB), \$6,500.

Town (Rappaport) (1,400; 50-\$1.25)—"Wings of Eagles" (M-G) (2d wk). Good \$8,000. First week, \$14,000.

'James' Slick \$22,000, Hub; 'Oh, Men' Mild 17G, 'Hymn' Rousing 18G, 2d

Boston, March 5. Biz at first-runs is sinking back after big stretch with few new pix this frame. "Oh, Men! Oh, Women!" shapes modest at the Metropolitan. "True Story of Jesse James" is slick at Paramount and Fenway. "Wings of Eagles" is barely fair in second round at State and Orpheum. "10 Commandments" is pulling great in 16th frame at Astor. "Battle Hymn" is smash in second round at the Memorial. "Great Man" is holding hotsy at Beacon Hill in fourth round. "Drango" looks socko in second week at Pilgrim.

Estimates for This Week
Astor (B&Q) (1,372; \$1.90-\$2.75)—"10 Commandments" (Par) (16th wk). Hot \$24,000. Last week, \$26,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Great Man" (U) (4th wk). Good \$10,000. Last week, \$15,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65)—"Seven Wonders of World" (Cinerama) (28th wk). Smash \$21,000. Last week, \$21,600, over hopes.

Exeter (Indie) (1,200; 60-\$1.25)—"Albert Schweitzer" (Indie) (6th wk). Week ended Sunday (3), good \$9,000. Last week, \$11,000.

Fenway (NET) (1,373; 60-\$1.10)—"True Story of Jesse James" (20th) and "Oasis" (20th). Oke \$6,000. Last week, "Big Land"

'War' Wham 9G, Denver;
'10 C's' 25G, 'Hymn' 9G
Denver, March 5.

"10 Commandments" continues to lead the city, being currently great in third frame at Denham, and holds a fourth. "Men in War" which is sockeroo opening round at Paramount, will hold. "Battle Hymn" shapes fine in third session at the Centre.

Estimates for This Week
Aladdin (Fox) (1,400; 70-90)—"Westward Ho, Wagons" (BV) (6th wk). Good \$5,000. Last week, \$6,000.

Centre (Fox) (1,247; 70-\$1.25)—"Battle Hymn" (U) (3d wk). Fine \$9,000. Last week, \$10,500.

Denham (Cockrill) (1,428; 90-\$2.20)—"10 Commandments" (Par) (3d wk). Great \$25,000. Stays on. Last week, \$27,000.

Denver (Fox) (2,525; 70-90)—"Full of Life" (Col) and "Joe Macbeth" (Col). Fair \$10,000. Last week, "Oh, Men! Oh, Women!" (20th) and "Storm Rider" (20th), \$10,500.

Esquire (Fox) (742; 70-90)—"Wee Georgie" (Times). Big \$4,500. Last week, on reissues.

Orpheum (RKO) (2,600; 70-90)—"Rainmaker" (Par) and "Duel at Apache Wells" (Rep) (2d wk). Fair \$7,500. Last week, \$11,500.

Paramount (Wolfberg) (2,200; 70-90)—"Men in War" (UA) and "5 Steps to Danger" (UA). Terrific \$19,000. Holding, of course. Last week, "Big Land" (WB) and "Crime of Passion" (UA), \$16,000.

'Oh Men' Okay 14G, Philly; 'Life' 18G

Philadelphia, March 5. With weekend trade off, the entire week shapes uneven. War pix at Goldman and Stanton are topping the city. "Battle Hymn" in second round at 1,250-seat Goldman still is smash and bigger than some first weeks there. "Men in War" at the latter is rated loud, also in second. "Oh, Men! Oh, Women!" is barely okay at the Fox but shapes as best of newcomers. "Full of Life" is fairly good at Mastbaum but "Wings of Eagles" is rated slow for second Stanley session.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80)—"Teahouse" (M-G) (10th wk). Cozy \$8,800. Last week, \$10,000.

Boyd (SW-Cinerama) (1,430; 1,25-\$2.60)—"Seven Wonders of World" (Cinerama) (45th wk). Steady \$9,000 or near. Last week, \$14,500.

Fox (20th) (2,250; 55-\$1.80)—"Oh, Men! Oh, Women!" (20th). Okay \$14,000. Last week, "Thrillarama" (20th), \$10,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Battle Hymn" (U) (2d wk). Socko \$14,000. Last week, \$21,000.

Green Hill (Serena) (750; 75-\$1.25) (closed Sundays)—"Baby and Battleship" (Indie). Good \$4,400. (Continued on page 16)

'Rainmaker' Oke \$9,000, Cincy; 'Paris' Fairish 9½G, 'Hymn' Good 10G, 2d

Key City Grosses

Estimated Total Gross
This Week\$2,727,300
 (Based on 23 cities and 240 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,986,600
 (Based on 24 cities and 234 theatres.)

'10 C's' Smash 18G, Omaha; 'Hymn' 11G

Omaha, March 5. Despite a modest opening, "Ten Commandments" bounced back with a strong weekend at the Omaha to rate top position among first-runs this stanza. It looks big. Other Tristates house, the Orpheum, is lusty with "Battle Hymn." Thanks to weekend teenager turnout, "Rebel Without Cause" and "Easts of Eden" combo is fair at the Brandeis. Only holdover, "Wings of Eagles" is still lofty at the State.

Estimates for This Week
Brandeis (RKO) (1,000; 75-90)—"Rebel Without Cause" (WB) and "Easts of Eden" (WB) (reissues). Good \$3,000. Last week, "Full of Life" (Col) and "Duel at Apache Wells" (Rep), \$3,500.

Omaha (Tristates) (2,000; 1,25-\$2)—"10 Commandments" (Par). Big \$18,000 and appears set for a run. Last week, "Istanbul" (U) and "Barefoot Battalion" (20th), \$5,500 at 90c top.

Orpheum (Tristates) (2,890; 75-90)—"Battle Hymn" (U). Excellent \$11,000 or near. Last week, "Rainmaker" (Par), \$6,500.

State (Goldberg) (860; 75-90)—"Wings of Eagles" (M-G) (2d wk). Big \$5,300. Last week, \$7,400.

'Wings' Lively \$10,000, Mpls.; 'Man' Great 5G, 'Hymn' Rugged 9G, 2d

Minneapolis, March 5. More boxoffice stalwarts appear on scene currently and infuse some vitality into takings. "Wings of Eagles" and "The Great Man" are topnotch newcomers. "Oh, Men! Oh, Women!" is mild. Otherwise, it's the 30th and 10th weeks for "Seven Wonders of World" and "Teahouse of August Moon" respectively. Both are great. Second week of "10 Commandments" looks sock. "Battle Hymn" still is smash in second round at Orpheum. After nearly nine highly prosperous weeks, "Anastasia" finally bowed out. For most part, weather has been favoring the boxoffice.

Estimates for This Week
Century (SW-Cinerama) (1,150; \$1.75-\$2.65)—"Seven Wonders" (Cinerama) (30th wk). Under-estimated recently. Has been greatly helped by conventions. Brisk \$16,000. Last week, \$18,000.

Gopher (Berger) (1,000; 90-\$1.25)—"Teahouse" (M-G) (10th wk). Nice \$4,000. Last week, \$4,600.

Lyric (Par) (1,000; 1,25-\$2.25)—"10 Commandments" (Par) (2d wk). Overestimated in first week because latter part of session fell below hopes. Great \$13,000. Last week, \$15,000, way under forecast.

Radio City (Par) (4,100; 85-90)—"Oh, Men! Oh, Women!" (20th). Given neat ad-exploitation campaign but fair \$9,000 looks. Last week, "Rainmaker" (Par), \$8,500 in 8 days.

RKO Orpheum (RKO) (2,800; 75-90)—"Battle Hymn" (U) (2d wk). Has come through splendidly. Tall \$9,000. Last week, \$14,500.

RKO Pan (RKO) (1,800; 75-90)—"Beyond Reasonable Doubt" (RKO) and "Fifteen Traveling Saleslady" (RKO). Mild \$4,000. Last week, "Naked Paradise" (AI) and "Flesh and the Spur" (AI), \$4,500.

State (Par) (2,300; 85-90)—"Wings of Eagles" (M-G). John Wayne's cast presence, of course, an asset. Hey \$10,000. Last week, "True Story of Jesse James" (20th), \$9,500.

World (Mann) (400; 85-\$1.25)—"Great Man" (U). For first time this theatre is offering money back to anybody who isn't satisfied with a picture—this one. Big \$5,000. Last week, "Anastasia" (20th), \$1,900 for 4 days and approximately \$55,000 for run.

Cincinnati, March 5. Two new bills, "Paris Does Strange Things," fairish at the Palace, and "Rainmaker," okay at Keith's, in this week's lineup, clipping the downtown general gross picture. However, it remains above par. "Battle Hymn" looks good in second round at the Albee. Strong paces are being maintained by "10 Commandments" in 11th week and "Seven Wonders of World" in the 39th session.

Estimates for This Week
Albee (RKO) (3,100; 90-\$1.25)—"Battle Hymn" (U) (2d wk). Good \$10,000 after first round hit \$16,000.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (39th wk). Lifting to \$18,000, hotsy, after last week's \$17,500.

Grand (RKO) (1,400; 1,25-\$2.25)—"10 Commandments" (Par) (11th wk). Continuing leg with \$15,000 after \$16,000 in 10th week.

Keith's (Shor) (1,500; 75-\$1.25)—"Rainmaker" (Par). Okay \$9,000. May hold. Last week, "Anastasia" (20th) (4th wk), \$6,000.

Palace (RKO) (2,600; 75-\$1.10)—"Paris Does Strange Things" (WB). Fairish \$9,500. Last week, "Oh, Men! Oh, Women!" (20th), \$10,000.

'Oh Men' Trim \$17,000, Det.; 'Hymn' Sock 18G, 2d, 'Wonders' 23G, 38th

Detroit, March 5. Only one newcomer downtown this week, "Oh Men! Oh, Women!" and it looks okay at the Fox. Holdovers are sturdy with "Don't Knock Rock" so strong it holds a third at the Broadway-Capitol. "Battle Hymn" is big in second. "10 Commandments" holds great in 15th week at Madison. "Around the World in 80 Days" is socko in 10th round at United Artists. "Seven Wonders of World" is in for a wonderful 38th session at Music Hall.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-\$1.25)—"Oh Men! Oh, Women!" (20th) and "Quiet Gun" (20th). Okay \$17,000. Last week, "3 Brave Men" and "Hot Summer Night" (M-G), \$13,800.

Michigan (United Detroit) (4,000; 90-\$1.25)—"Battle Hymn" (U) and "Four Girls in Town" (U) (2d wk). Hotsy \$18,000. Last week, \$25,000.

Palms (UD) (2,961; 90-\$1.25)—"Big Land" (WB) and "Big Boodle" (UA) (2d wk-4 days). Oke \$10,000. Last week, \$17,000.

Madison (UP) (1,900; 1,25-\$2.75)—"10 Commandments" (Par) (15th wk). Socko \$28,000. Last week, \$28,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col) (2d wk). Big \$15,000 or over, and stays a third, unheard of at this house. Last week, \$30,000.

United Artists (UA) (1,668; 1,25-\$3)—"Around World" (UA) (10th wk). Swell \$25,000. Last week, same.

Adams (Balaban) (1,700; 1,25-\$1.50)—"Teahouse August Moon" (M-G) (10th wk). Oke \$8,000. Last week, \$8,500.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65)—"Seven Wonders" (Cinerama) (38th wk). Terrific \$23,000. Last week, ditto.

Kristin (Kris) (1,900; 1,25-\$2)—"Fantasia" (BV) (reissue) (2d wk). Good \$10,000. Last week, \$13,000.

'LIFE' OK \$7,000, PROV., 'HYMN' HOT 10G, 2D

Providence, March 5. Loew's State with "Zarak" is just okay but getting biggest coin total. "Battle Hymn" shapes big in second Albee round. Strand looks okay with "Full of Life."

Estimates for This Week
Albee (RKO) (2,200; 65-80)—"Battle Hymn" (U) and "Duel at Apache Wells" (Rep) (2d wk). Big \$10,000 after \$13,000 last week.

Majestic (S-W) (2,200; 85-90)—"Top Secret Affair" (WB) and "Accused of Murder" (Rep). Just opened. Last week, "Big Land" (WB) and "Passport to Treason" (AF), neat \$10,000.

State (Loew) (3,200; 65-80)—"Zarak" (Col) and "Last Man to Hang" (Col). Oke \$10,000. Last week, "Wings of Eagles" (M-G) and "Passport to Treason" (AF), \$10,500 in 8 days.

Strand (Silverman) (2,200; 65-80)—"Full of Life" (Col). Okay \$7,000. Last week, "Rainmaker" (Par) (2d wk), \$5,000.

Chi Spotty: 'Nightmare' Hep \$10,500, 'Sinner' 7G, 'Hymn' Sturdy 25G, 2d; 'Oh, Men' Okay 16G, 'Joy' Robust 16G

Chicago, March 5.

Current Loop product is shaping like a quiet frame. Holdovers dominate the scene this week with the arty houses doing the best business for the most part.

New arrivals are "Blonde Sinner" and "Paris Folies," okay \$7,000 at Monroe and "Nightmare," with "Crime Against Joe," healthy \$10,500 at Grand.

"Battle Hymn" holds to a nice second week at the Chicago. "Oh, Men! Oh, Women!" eases into a fair second stanza at the Oriental. "Mister Cory" at State-Lake is modest while "Rainmaker" at United Artists looks mild, both in second round.

"Nightfall" and "Big Land" still is good in their second round at the Roosevelt. "Bundle of Joy" still is sturdy in second at the Woods.

Art house second weekers are both smash, "Miracle of Marcelline" for the Ziegfeld and "Wee Georgie" at Surf. "Great Man" looms solid in fourth week at Esquire. "La Strada" still is healthy for 10th frame at World.

Roadshows are holding strong, with both "10 Commandments" at the McVickers and "Seven Wonders of World" at the Palace pulling extra grosses from morning shows.

Estimates for This Week

Chicago (B&K) (3,900; 90-\$1.50)—"Battle Hymn" (U) (2d wk). Fine \$25,000. Last week, \$35,000.

Esquire (H&E Balaban) (1,400; \$1.25)—"Great Man" (U) (4th wk). Solid \$6,000. Last week, \$7,200.

Grand (Indie) (1,200; 90-\$1.25)—"Nightmare" (UA) and "Crime Against Joe" (UA). Good \$10,500. Last week, "True Story Jesse James" (20th) and "Desperados in Town" (20th) (2d wk), \$10,000.

Loop (Tele-T) (606; 90-\$1.25)—"Barrets of Wimpole Street" (M-G) (2d wk). Sluggish \$5,000. Last week, \$6,000.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"10 Commandments" (Par) (15th wk). Fantastic \$41,000. Last week, \$44,000.

Monroe (Indie) (1,000; 87-97)—"Blonde Sinner" (AA) and "Paris Folies" (AA). Sturdy \$7,000. Last week, "Over-Exposed" (Col) and "Wicked They Come" (Col) (2d wk), \$4,000 in 5 days.

Oriental (Indie) (3,400; 90-\$1.25)—"Oh, Men! Oh, Women!" (20th) (2d wk). Fair \$16,000. Last week, \$23,000.

Palace (SW-Cinerama) (1,484; \$1.25-\$3.40)—"Seven Wonders of Cinemas" (11th wk). Fancy \$45,700. Last week, \$47,000.

Roosevelt (B&K) (1,400; 65-90)—"Big Land" (WB) and "Nightfall" (UA) (2d wk). Good \$15,500. Last week, \$21,000.

State-Lake (B&K) (2,400; 90-\$1.50)—"Mister Cory" (U) (2d wk). Fair \$18,500. Last week, \$25,000.

Surf (H&E Balaban) (685; \$1.25)—"Wee Georgie" (Times) (2d wk). Fat \$12,000. Last week, \$17,000.

United Artists (B&K) (1,700; 90-\$1.25)—"Rainmaker" (Par) (2d wk). Mild \$18,000. Last week, \$23,000.

Woods (Essaness) (1,206; 90-\$1.25)—"Bundle of Joy" (RKO-U) (2d wk). Sturdy \$16,000. Last week, \$29,000.

World (Indie) (600; 90)—"La Strada" (T-L) (10th wk). Tidy \$3,800. Last week, same.

Ziegfeld (Davis) (430; \$1.25-\$1.50)—"Marcelline" (Davis) (2d wk). Terrific \$8,500. Last week, \$7,800.

'Hymn' Pitt Sensation, Terrif 20G; 'Wings' OK 13G, 'Wonders' 26G, 46th

Pittsburgh, March 5.

Golden Triangle's current sensation is "Battle Hymn," running ahead of anything Fulton has had in a long time, and should hold indefinitely. Tough competition for "Wings of Eagles" is Egan but it'll do all right although two other downtown entries, "Paris Does Strange Things" at Stanley and "3 Brave Men" at Harris, are both taking it on the chin, especially the former which is dull. Final day notice for "Seven Wonders of World" is pushing big up in smash style at the Warner.

Estimates for This Week
Fulton (Shea) (1,700; 80-\$1.25)—"Battle Hymn" (U). Exploding the boxoffice and combination of many things, not the least of which is Rock Hudson, producing something close to an avalanche. Shooting for sensational \$20,000, remarkable for this house. Last

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wings' Lofty 26G In Fair Toronto

Toronto, March 5.

Biz is generally light but "Wings of Eagles" topping the city's newcomers at a two-house Loew combo, shapes solid. "House of Secrets" looms okay in three Arthur Rank houses. "3 Violent People" is rated passable. "Giant" in eighth frame still is fine. "Friendly Persuasion" in 11th is hep.

Estimates for This Week

Carlton, Colony, Fairlawn (2,518; 839; 1,165; 60-\$1)—"House of Secrets" (Rank). Oke \$16,000. Last week, "3 Brave Men" (20th), \$15,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 985; 1,089; 1,395; 753; 694; 698; 894; 90-75)—"3 Violent People" (Par) and "Calling Homicide" (AA). Satisfactory \$22,000. Last week, "Big Boodle" (UA) and "Halliday Brand" (UA), \$22,000.

Eglinton, Towne (FP-Taylor) (895; 1,080; \$1)—"Friendly Persuasion" (AA) (11th wk). Hep \$9,000. Last week, \$9,500.

Hollywood, Palace, Runnymede (FP) (1,709; 1,485; 1,385; 60-75)—"Wrong Man" (WB) (2d wk). Nice \$15,000. Last week, \$23,000.

Imperial (FP) (3,344; 75-\$1.50)—"Giant" (WB) (8th wk). Holding nice at \$12,000. Last week, \$14,000.

International (Taylor) (557; \$1)—"Great To Be Young" (IFD) (2d wk). Oke \$3,500. Last week, \$4,000.

Loew's, Uptown (Loew) (2,096; 2,098; 60-\$1)—"Wings of Eagles" (M-G). Neat \$26,000 or close. Last week, Loew's, "Iron Petticoat" (M-G) (2d wk), \$12,500; Uptown, "Barrets Wimpole Street" (M-G), \$9,000.

Tivoli (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (45th wk). Steady \$9,500, with weekend turn-aways. Last week, same.

University (FP) (1,536; \$1.75-\$2.50)—"10 Commandments" (Par) (15th wk). Big \$12,000 via top weekend biz. Last week, \$13,000.

'Affair' Fair \$10,000 In
Cleve.; 'Man' Neat 10½G,
'Hymn' Smooth 13G, 2d

Cleveland, March 5.

Warmer weather appears to be softening trade at some of key houses here, with only sturdy holdovers making much progress currently. However, "Great Man" looks to do nicely at Stillman while "Top Secret Affair" is rated moderate at the Allen. "Drango," also new, shapes okay at State. "Battle Hymn" looms smooth in second Hip round. Both "10 Commandments" at the Ohio and "This Is Cinerama" at Palace, in 16th weeks, still are fancy.

Estimates for This Week

Allen (S-W) (3,000; 70-\$1)—"Top Secret Affair" (WB). Mild \$10,000. Last week, "Oh, Men! Oh, Women!" (20th), \$13,500.

Hipp (Tele-T) (3,700; 70-\$1)—"Battle Hymn" (U) (2d wk). Fast \$13,000 after \$18,000 last week.

Ohio (Loew) (1,244; \$1.25-\$2.40)—"10 Commandments" (Par) (16th wk). Husky \$18,000. Last week, \$21,000.

Palace (SW-Cinerama) (1,485; \$1.25-\$2.40)—"This Is Cinerama" (Cinerama) (16th wk). Fancy \$20,000. Last week, \$26,500.

State (Loew) (3,500; 70-90)—"Drango" (UA). Okay \$12,000. Last week, "Wings of Eagles" (M-G), \$12,500.

Stillman (Loew) (2,700; 70-90)—"Great Man" (U). Neat \$10,500. Last week, "Rainmaker" (Par) (m.o.), \$6,000.

D. C. Off; 'Oh Men' Solid 18G, 'Hymn' Nice 9G, 2d

Washington, March 5.

Hit by heavy rains and the post-holiday slump, main stem b.o. is definitely on the down-beat this session. Of the 3 newcomers, "Oh, Men! Oh, Women!" at Loew's Palace, is out in front, shaping very solid. "Don't Knock Rock" looks good in two houses. Hardest hit of holdovers is "Seven Wonders of World" which nosedived in 10th stanza at the Warner. "Battle Hymn" at RKO Keith's, looms fancy in second stanza.

Estimates for This Week

Ambassador (SW) (1,490; 70-90)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Okay \$4,000. Last week, "Big Land" (WB), \$5,000.

Capitol (Loew) (3,434; 90-\$1.25)—"Wings of Eagles" (M-G) (2d wk). Fair \$13,000 after \$19,000, below hopes.

Columbia (Loew) (1,774; 70-90)—"True Story Jesse James" (20th) (2d wk). Slow \$5,000 after \$7,500 opener.

Keith's (RKO) (1,859; 85-\$1.25)—"Battle Hymn" (U) (2 wk). Pleasing \$9,000 after last week's \$18,000. May stay.

Metropolitan (SW) (1,490; 70-90)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Nice \$8,000. Last week, "Big Land" (WB), \$8,500.

Palace (Loew) (85-\$1.25)—"Oh, Men! Oh, Women!" (20th). Solid \$18,000, to top town. Last week, "Hollywood or Bust" (Par) (2d wk), \$13,000.

Plaza (T-L) (290; 90-\$1.35)—"Snow Was Black" (Indie). Brisk \$5,000; holds. Last week, "Sorcerer" (Indie) (3d wk), \$2,000.

Trans-Lux (T-L) (600; 90-\$1.25)—"Iron Petticoat" (M-G) (2d wk). Oke \$7,000 after \$11,000, though well below hopes. Stays.

Warner (SW-Cinerama) (1,300; 1,300; \$1.20-\$2.40)—"Seven Wonders of Cinemas" (10th wk). Down to smart \$17,000 after \$26,000 last week. This should improve when tourists begin to swamp city. Stays on.

Uptown (SW) (1,100; \$1.20-\$2.40)—"Oklahoma" (Magna) (19th wk). Good \$8,500. Last week, \$9,000.

'Hymn' Socko-17G, Buff; 'James' 13G

Buffalo, March 5.

Biz shapes uneven here this stanza, with some of holdovers failing to sustain strength. Big news is the sockero trade being racked up by "Battle Hymn" at Lafayette. "True Story of Jesse James" looms good at Paramount. "Rainmaker" looms fair in second frame at Center. Standout longrunner is "Seven Wonders of World," stout in 27th week at Teck. "Wings of Eagles" is way down in second round at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Wings of Eagles" (M-G) and "Rebel in Town" (UA) (2d wk). Soft \$9,000. Last week, \$15,200.

Paramount (Par) (3,000; 60-85)—"True Story of Jesse James" (20th). Good \$13,000. Last week, "Paris Does Strange Things" (WB) and "A Woman's Devotion" (Rep) (8 days), \$12,500.

Center (Par) (2,000; 60-85)—"Rainmaker" (Par) (2d wk). Fair \$9,000. Last week, \$11,500.

Lafayette (Basil) (3,000; 50-80)—"Battle Hymn" (U) and "Four Girls in Town" (U). Rousing \$17,000 or close. Last week, "Rock, Pretty Baby" (U) and "Everything But the Truth" (U), \$12,000.

Century (Buhawk) (3,000; \$1.25-\$2.50)—"10 Commandments" (Par) (10th wk). Fine \$15,000. Last week, \$18,500.

Teck (SW-Cinerama) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (27th wk). Stout \$11,000. Last week, ditto.

'RAINMAKER' FINE 7G, L'VILLE; 'HYMN' 10G, 2D

Louisville, March 5.

Wicket pace is brisk in most situations this week, with weather a potent contributing factor to healthy boxoffice. "Rainmaker" is lofty at the Kentucky while "10 Commandments" in second stanza at the Brown looks great. Return engagement of "Giant" at the Mary Ann is big. Second stanza of "Battle Hymn" at the Rialto shapes big.

Estimates for This Week

Brown (Fourth Avenue-UA) (1,000; \$1.25-\$2)—"10 Commandments" (Par) (2d wk). Three shows Saturday helping, with bulk of

(Continued on page 16)

B'way Calms Down; 'Land' Firm 37G, 'St. Louis' Okay 120G, 2d, 'Oh Men' Mild 47G, 2d, 'Hymn' Mellow 23G 3d

Rain early in week followed by rainfall and sleet Thursday plus snow on Friday sloughed Broadway film biz this session. It cut into an already sluggish post-holiday situation, with many entries dropping sharply in second rounds. Fact that there was only one newcomer did not help.

"Big Land" at the Paramount is heading for a fairly good \$37,000 opening stanza, being the lone new Broadway entry. Still money champ but down considerably from initial week, "Spirit of St. Louis" with stage show looks to wind initial holdover session with a good \$120,000 at the Music Hall after \$151,000 in opener. It stays on.

"Oh, Men! Oh, Women!" with stage layout also is down sharply in second week with only \$47,000 likely at the Roxy. It stays a third week only, with "Heaven Knows, Mr. Allison" opening March 15. "Shrinking Man" one of few second-weekers showing much. "Lust For Life" is slipping to okay \$16,000 in third frame at the Astor.

"Battle Hymn" is heading for an okay \$23,000 in third round at the Capitol, and stays on. "Mister Cory" is down to mild \$8,500 for second week at the Mayfair, with "Tattered Dress" due in March 14. "Edge of City" hit fair \$11,500 in fifth session at the State. It's now due to stay on until "Fear Strikes Out" comes in later this month. "Baby Doll" was down to fine \$19,000 in 11th stanza at the Victoria, and is now in 12th week.

Indie combo of "Mom and Dad" and "She Shoulda Said No" continued in amazing style in view of offish conditions, finishing the fifth session at the Central with a smash \$23,000.

Reserve-seaters are holding remarkably well considering general lethargy. "Around the World in 80 Days" held at capacity \$36,900 in 20th week ended last night (Tues.) at the Rivoli. "Seven Wonders of World," now in 48th week, held at great \$44,800 in 47th round at the Warner. "10 Commandments" is heading for a smash \$52,000 in current 17th session at the Criterion.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—"Full of Life" (Col) (4th wk). Third round completed Monday (4) was off sharply to okay \$16,000. Second was \$26,000.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Wee Georgie" (Indie) (22d wk). The 21st stanza ended Sunday (3) was down to oke \$4,300. The 20th week was \$6,700.

"Royal Affairs in Versailles" (Times) opens Friday (8).

Baronet (Reade) (430; \$1.25-\$1.80)—"Port of Shadows" (Indie) (reissue). Getting solid \$4,500 in current week winding tomorrow (Thurs.). Last week, "Baker's Wife" (Indie) (reissue) (2d wk), fine \$5,000, this being first pic in Festival of French pic, brought back for re-showing.

Capitol (Loew) (4,820; \$1-\$2.50)—"Battle Hymn" (U) (3d wk). Current session winding tomorrow (Thurs.) is heading for okay \$23,000. Second was \$35,000. Holding.

"Men in War" (UA) set to come in next, but no date definitely set.

Central (Maurer) (854; \$1.25-\$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) (6th wk). Fifth frame ended last night (Tues.) was wow \$23,000. The fourth was \$24,700, one of biggest weeks of run. Stays on indef.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (17th wk). This stanza finishing up tomorrow (Thurs.) looks to reach smash \$52,000 for 15 shows. The 16th week was \$53,400, not quite up to hopes, for 16 shows.

Fine Arts (Davis) (468; 90-\$1.80)—"Richard III" (Lopert) (6th wk). Fifth round completed Sunday (3) was off to fair \$7,000. Fourth was \$7,500. Stays.

54th St. Playhouse (E-F) (300; \$1.25-\$1.50)—"Oedipus Rex" (Les-Cor) (9th wk). The eighth week completed Sunday (3) was okay \$3,700. Seventh week was \$4,500.

"On the Bowery" (Indie) due in March 18.

Globe (Brandt) (1,500; 70-\$1.50)—"Shrinking Man" (U) (2d wk). First holdover stanza ending tomorrow (Thurs.) shapes to get big \$12,500. Initial week was \$18,000. Continues.

Guild (Guild) (450; \$1-\$1.75)—"Albert Schweitzer" (Indie) (7th wk). The sixth frame finished Sunday (3) was off to sock \$11,000.

The fifth was \$17,000. Stays on indef.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Mister Cory" (U) (2d wk). Off to light \$8,500. First was \$14,000. Stays until "Tattered Dress" (U) opens March 14, following preview in March 13.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Cinderella" (BV) (reissue) (2d wk). This round ending today (Wed.) likely will reach smash \$15,000. First was \$20,000. Continues on indef.

Paramount (ABC-Par) (3,665; \$1-\$2)—"Big Land" (WB). Week ending tomorrow (Thurs.) looks to hit fairly good \$37,000. Holds. Last week, "Don't Knock Rock" (Col) and rock-'n'-roll stage show hit \$123,000, one of big weeks at Par flagship.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Gold of Naples" (DCA) (4th wk). Third week finished Sunday (3) was smash \$16,400. Second was \$20,200.

Radi City Music Hall (Rockefellers) (6,200; 95-\$2.85)—"Spirit of St. Louis" (WB) with stage show (2d wk). This session likely will hold with good \$120,000. First week was \$151,000, not as big as expected. Stays a third. Now planned to hold until opening of the Easter pic, "Funny Face" (Par).

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (UA) (21st wk). The 20th frame ended last night (Tues.) was capacity \$36,900 for 11 shows. The 19th week was \$45,100 for 14 performances.

Plaza (Brecher) (525; \$1.50-\$2)—"Lust For Life" (M-G) (25th wk). The 24th stanza ended Monday (4) (Continued on page 16)

'Iron' Sturdy \$17,000 In Frisco; '10 C's' Boff 29G, 'Hymn' Big 13G in H. O.s

San Francisco, March 5.

Rainy weekend is figured to have hurt San Francisco first-run biz here, with b.o. generally rated spotty. Of the newcomers, "Iron Petticoat" looks best with a fine week at Warfield. "The Rainmaker" is getting about same money but taking nine days to do it at Paramount. "True Story of Jesse James" is just okay at the Fox. "10 Commandments" is rated great in second round at St. Francis while "Around World in 80 Days" shapes smash in 10th week at Coronet. "Battle Hymn" looms big in second round at Golden Gate.

"Men in War" looks to be in first holdover frame at United Artists.

Estimates for This Week
Golden Gate (RKO) (2,859; 80-\$1)—"Battle Hymn" (U) and "Duel at Apache Wells" (Rep) (2d wk). Big \$13,000. Last week, \$20,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Story Jesse James" (20th) and "Women Pitcairn Island" (Indie). Okay 14,000 or near. Last week, "Oh, Men! Oh, Women!" (20th) and "Quiet Gun" (Indie), \$16,000.

Warfield (Loew) (2,656; 90-\$1.25)—"Iron Petticoat" (M-G). Fine \$17,000. Last week, "Wings of Eagles" (M-G) (2d wk), \$11,000.

Paramount (Par) (2,646; \$1.25)—"Rainmaker" (Par). Good \$17,000 in 9 days. Last week, "Big Land" (WB) and "Spin Dark Web" (Col), \$16,000.

St. Francis (Loew) (1,400; \$1.75-\$2.75)—"10 Commandments" (Par) (2d wk). Great \$29,000 or close. Last week, \$33,000.

Orpheum (S-W-Cinerama) (1,458; \$1.75-\$2.65)—"Seven Wonders of World" (Cinerama) (15th wk). Solid \$23,500. Last week, \$34,500.

United Artists (No. Coast) (1,207; 70-\$1)—"Men in War" (UA) and "Big Boodle" (UA) (2d wk). Splendid \$9,000 or near. Last week, \$15,500.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Oklahoma" (20th) (4th wk). Okay \$4,200. Last week, \$6,200.

Larkin (Rosner) (400; \$1)—"Magnificent Seven" (Indie) (5th wk). Fine \$2,800. Last week, \$4,000.

Clay (Rosner) (400; \$1)—"Grand Maneuver" (Indie) (4th wk). Tall \$3,800. Last week, \$4,000.

Vogue (S.F. Theatres) (377; \$1.25)—"La Strada" (T-L) (26th wk). Holding on at \$1,800. Last week, \$1,900.

Bridge (Schwarz) (396; \$1-\$1.25)—"Wee Georgie" (Indie) (6th wk). Excellent \$4,500. Last week, \$5,000.

Coronet (United California) (1,250; \$1.50-\$3.75)—"Around World" (UA) (10th wk). Smash \$24,000 or near. Last week, \$28,500.

SOME DIGS AT OLD REGIME, OTHERWISE 'VIVE VOGEL' AT LOEW'S N.Y. MEETING

By HY HOLLINGER

Loew's Inc. stockholders unanimously endorsed prexy Joseph R. Vogel, the new board of directors, and the companies' new policies at the annual stockholders' meeting in New York last week (28). With a record 84% of the 5,303,447 shares of outstanding common stock present in person or by proxy, there was not a single dissenting vote cast against the management's slate, a total of more than 4,567,000 affirmative votes being recorded. As a matter of fact, the Vogel management team held 79% of the proxies before the voting on the directors started.

The outcome of the meeting as far as the election of directors was concerned was in the bag before the session started. This resulted from the compromise worked out between Vogel and Joseph Tomlinson, the Canadian industrialist who had threatened a proxy fight, in the selection of a new board of directors uninfluenced by former president and chairman of the board Nicholas M. Schenck.

It was apparent at the meeting that a majority of the stockholders, including large and small investors, had come to the conclusion that Vogel was sincere in his efforts to do a constructive job for the company. There was frequent praise from the floor for prexy Vogel and for the individuals selected to serve on the board.

Sharp Questioning

There was some sharp questioning of the Loew's topper by a number of stockholders and Wall Street representatives, but the general tone of the meeting was friendly. It was obvious that on the basis of the reforms Vogel had accomplished and the new policies he had instituted, the stockholders were inclined to give the president and the new directors an opportunity to restore Loew's to its former lustre as the "Tiffany" of the motion picture industry. The beefs aired at the meeting dealt largely with the activities of the previous management.

Vogel reiterated a number of times that additional changes would be made at the studio without impairing its operation. Vogel's frankness in answering any and all queries won him frequent applause as did numerous accolades from the floor by individual stockholders, industryites, and representatives of Wall St. houses.

In a prepared address at the opening of the meeting, he emphasized again that he would not be "restrained by ties of the past" and that he would insist at all times "that no favoritism be shown to anyone." On the basis of his experience as a longtime theatreman, Vogel declared that a "picture to be successful must not only be good, but has to have mass appeal."

21 'Outside' Producers

Noting that during the period he had been at the helm of the company he had made a number of changes and eliminations in top management, Vogel said: "The primary objective is to bring our studio operations and production plans to the point where we make the most effective use of our facilities, eliminating unwarranted costs and reducing overhead, producing the kind of pictures which, above all, must have commercial appeal and produce a profit for the company."

Vogel indicated that while steps have been taken to decrease the overhead, "continued vigilance and rigid management must be practiced" to combat the rising cost of labor, talent and the "soaring prices of desirable story properties."

He asserted that the company, which already has deals with 21 outside producers, would continue to expand in this direction "with the objective of keeping an active studio working fulltime and a distribution organization launching the maximum number of pictures it can handle."

Turning to the film division's overseas operation, Vogel reported that Loew's owned 45 theatres abroad and expects to add another half a dozen in the next year. He noted, too, that almost half of the company's film rental is earned overseas and that because of im-

proved economic conditions abroad, he expected increased returns from abroad.

Other comments made by Vogel during the course of the meeting included:

TV Harm at Peak

The harm done to the theatres by television has pretty nearly reached its limit. The showing of old films on tv is generating interest in new product shown in theatres.

Directors will not be asked to approve stock options for any officers or directors. When and if such a request is made, it will be presented to the stockholders for approval or disapproval.

It was impossible for him to reveal which of the company's personnel would be retained or let go, but "nobody will stay unless he's doing a job for the company."

The film division operated in the red last year, but the exact figures were unavailable because of the combined theatre-production operation. He, however, disputed the report of the company's outside accountants that the loss was \$250,000, declaring that it was much more than that. The theatres made \$5,000,000 before taxes and provision for interest on the debt. The net operating income of the production-distribution division would be carried separately in the future financial reports.

L. D. Gilbert, a small shareholder, asked and received assurance (after each of the new directors was queried) that the new board members would purchase shares of stock in the company. This man considered placing of independent directors on the board laudable but complained that the management should have more than one representative (Vogel).

Judge Goldstein

Judge Louis Goldstein, a representative of the Leon Lowenstein Foundation and a critic of the Loew's management for several years, praised the new setup after reviewing the beefs of the past. He was particularly vehement regarding the Dore Schary contract and the final two-year contract of Schenck.

Tomlinson, asked to speak by a stockholder, said he undertook his move to change the management setup to see that the stockholders got a fair break. "When it appeared that a satisfactory reconciliation could be made," he said, "I felt that my main objective could be accomplished. And I was happy to sit down with Mr. Vogel and

select a board of directors." He was roundly applauded.

The new directors elected are: Vogel, Tomlinson, whose 180,000 shares makes him the largest single stockholder; George A. Brownell, Fred E. Florence, Louis A. Johnson, K. T. Keller, George L. Killion, Ray Lawson, Stanley Meyer, William A. Parker, Frank Pace Jr., Ogden R. Reid, John L. Sullivan. All the directors except Sullivan, who arrived later for the board meeting, were present at the stockholders' session. The board later reelected Vogel and his entire management slate.

The stockholders' turnout at Loew's State Theatre was one of the largest ever to assemble for the company's annual meeting. The investors were treated to a box lunch and were invited to remain in the theatre to see the Metro release, "Edge of the City."

PRESS COURTESIES AT LOEW MEETING

Loew's Inc. went to considerable efforts to provide facilities for the press at the annual stockholders' meeting at Loew's State, N. Y., last week. It was the first time that any film company has made such arrangements for coverage of a shareholders' session.

A special section for the scribes was roped off. Since no tables were available, each reporter was provided with a clip board on which to take notes. In addition, the newspapermen were given copies of the annual report, a list of proposed directors, and other data pertinent to the meeting. The arrangements were made by Dan Terrell, Loew's eastern publicity director, and Ernie Emerling, Loew's Theatres pub-ad chief. The press turnout, incidentally, was one of the largest ever to attend a film company's annual meeting.

Practical Joker to Pokey Under Mass. Hoax Law

Boston, March 5.

The Massachusetts House swiftly passed a bill providing a fine of up to \$1,000 or imprisonment up to 10 years for a person convicted of making an anonymous bomb hoax telephone call Friday (1).

The bill was filed following bomb scares in Hub and Cambridge film houses which came after the "Mad Bomber" incidents in New York.

TV Leases As Loew's Capital Gain—Maybe

Loew's tax attorneys believe that the company's income from leasing films to television can be converted into a capital gains deal, prexy Joseph R. Vogel told the stockholders at the annual meeting last week. The Loew's topper made the statement in answer to a query from the floor. The questioner wanted to know if Loew's—which decided on a leasing arrangement as opposed to outright sale of its library—would be able to benefit from a capital gains arrangement as had the film companies which completely disposed of their pre-1949 libraries.

The capital gains angle, Vogel explained, is being thoroughly explored by the company and would be discussed by the board of directors at subsequent meetings.

The Loew's chieftain also disclosed, again in answer to a stockholder's question, that the major film companies are no where near making a deal with the talent unions regarding the release of post-1949 pictures to video. He said that there is not even a basis for any meeting and the percentage demanded by the talent guilds is "far beyond anything the film companies will pay." He also noted that no determination had been made as yet if a new agreement should be on an industry or company basis.

Reviewing Loew's efforts to enter the television business "most seriously," Vogel reported that the company had made seven-year licensing agreements with 32 television stations in the U. S. which will give Loew's a gross revenue of more than \$34,000,000 over a period of five to seven years. The total, he said, should increase to \$40,000,000 "if we make the deal we are working on."

Cartoons, Too

Furthermore, he said, the company is completing a licensing agreement for the release for a limited period of its pre-1949 short subjects, excluding the "Tom and Jerry" cartoons, for a "minimum income of another \$4,500,000." He reported, too, that "in the last few days" the company had made feature

How Stands Loew's Funded Debt?

[VOGEL IN CANDID COMMENTS]

Loew's is still wrestling with the problem of the division of the funded debt between the production-distribution company and the new theatre firm, prexy Joseph R. Vogel revealed at the stockholders' meeting last week. Attorneys for both companies, Vogel said, will appear in Federal Court again this week in an effort to reach a satisfactory solution.

In answer to a question if Loew's Inc. would assume the entire indebtedness, as has been reported, Vogel stated that approaches were being studied and commented that he had not been hired by the stockholders "to give any money away." According to some sources, the division of the funded debt will be made with the production-distribution company assuming about \$24,000,000 and the theatre company \$5,000,000.

In answer to other queries, Vogel disclosed:

The talks with 20th-Fox relating to studio co-tenancy "are far from consummated."

A survey for oil made at the studio was not very promising but another check will be made.

The Booz, Allen & Hamilton survey of the company's operations has been completed and the report, it's expected, will be submitted to Loew's this week.

Vogel's salary is \$3,000 a week but if the board wants to review his contract "it has a right to do so."

Rank's Yank Rebel Yell

Continued from page 3

tant Rank pictures, which found no distributor in the U. S., now at least have a potential outlet.

Most important, say those who have experience with the handling of the British product, the new Rank setup in the U. S. will convey clearly to the Rank homeoffice in London just what are the requirements of the market in terms of content.

Many Angles

Said one: "On many pictures, Rank undoubtedly will be in a position to do as well or better than the American distributors he's used before. On others, the big ones, he may not be able to do as well, but if they're outstanding they do sell themselves. Take 'The Ladykillers,' for instance, or 'Captain's Paradise.'"

One important point is made: Whereas a Universal or a United Artists, or some other major, is in a position to sell British films as the second half of the lower bill on a circuit run, simply by tying them to a leading American picture, this "programming" won't be so easy for Rank from here on in. As a matter of fact, he'll have to do his own circuit selling; and without strong top-of-the-bill product, that isn't going to be easy.

The boxoffice performance of British films has proven the extent to which bookings and public acceptance are not correlated. "Where No Vultures Fly," for instance, took in a good \$800,000 in 13,000 dates. "The Cruel Sea," with some 6,000 dates, grossed \$600,000. "West of Zanzibar," racked up \$400,000 via a tall 10,

000 bookings. "Man in the White Suit" did \$500,000 in 2,500 dates. "Lavender Hill Mob," in only 3,500 dates grossed \$600,000.

There is no question in the mind of American observers that the Rank willingness to lease houses in cities where he feels he isn't getting proper release is a wise one and could pay dividends. The Rank outfit already has the Sutton Theatre in New York under longterm lease and is discussing other situations, notably the World in Philadelphia. Only question raised, again is whether the Rank product is strong enough to meet the competition on a continuous basis.

Big Backlog

Since the Rank outfit hasn't released any films in the U. S. for the past six to eight months, in anticipation of setting up in the market, quite a few Rank pictures have accumulated. Rank lineup starts with "Reach for the Sky." Other product includes "A Town Like Alice," "The Black Tent," "The Battle of the River Plate," "Checkpoint," "The Spanish Gardener," etc.

In years past, Rank's John Davis has charged American exhibitors with throwing up a deliberate roadblock against the British films. In this he has been refuted both by the theatre men themselves, who now claim the door is open wider than ever due to the still prevailing shortage of product, and by the occasionally wide booking record of British product, such as "The Purple Plain," which managed to rack up over 12,000 dates, but grossed disappointingly.

Rank Film Distributors gets going at the start of April. The British execs — Kenneth Hargreaves, president, and Geoffrey Martin, the p.r. topper—say they are in the market to stay. The first year will tell a good part of the story.

Elders Back

Continued from page 5

total. Less than 1% of the age group was going to theatres.

Struck by the fact that surveys generally showed that over the nation as well as here, the theatres' biggest "lost audience" was in the 60 and over age group, Charles Winchell, Paramount circuit president-general manager, here conceived the club idea. He figured, apparently rightly that finances was one of the principal things keeping the elderly away from the theatres and that a lower and moderate special admission might bring some of them back.

Indicative of the plan's public relation value is the fact that Paramount chain executives have been invited by more than 20 Twin Cities' service clubs, comprising the elderly, to address them relative to the club.

Also, various civic and other clubs have adopted resolutions praising Paramount for making things easier entertainmentwise for the elderly. One instance is reported of one feminine member telling a theatre usher she was so grateful she could kiss him—and she did right in the aisle when he was taking her to her seat.

The circuit also received many Christmas cards last December from members, expressing their thanks.

Making TV Ad Films

He called attention to two new tv activities of the company—the production of tv commercials for advertisers and the production of telepix. "We are now preparing through arrangements with networks, advertising agencies and clients, pilot films on story themes which lend themselves to television popularity. Our past productions and our library of unproduced novels and plays offer a reservoir of story material highly valuable in the television market today," he said.

Two TV Station Buys

The Loew's topper, replying to the queries of a stockholder, revealed the details of the company's acquisition of 25% interests in KMGH, Minneapolis, and KTVR, Denver. Both agreements, he disclosed, were tied in with the lease of the Metro features to the stations. For its interest in the Minneapolis station Loew's paid \$750,000 and for the Denver outlet "about \$400,000." Payments on both are made at the same rate and proportion as the stations pay for the films, Vogel disclosed.

The Loew's chieftain said it was impossible to evaluate the income potential of the pre-1949 films in the markets still unsold or would he venture a guess on what the post-1949 pictures were worth.

BOT Chief Confirms No Change In Film Quota for Next 2 Years

By HAROLD MYERS

London, Feb. 26. As forecast, there is to be no change in the British film quotas for the 1957-58 quota year. This was officially confirmed in the House of Commons by new Board of Trade prexy, David Eccles. He stated that he had accepted the recommendation of the Films Council to keep the quota at 30% for first features and 25% for the supporting program.

The quota year which starts Oct. 1, will be the final period of the existing 10-year Act. According to present arrangements, the current legislation will be continued for a further 10-year span. There is, however, a likelihood that at a later stage the government will introduce amending legislation to tighten up the existing law.

The Quota Act, which is now fading-out, set a new pattern when it was introduced in 1948. First, it dispensed with the distributors' quota, which had been a feature of the two previous acts. It also made provision for the percentages to be fixed yearly in consultation with the industry instead of prescribing them in advance as was done both in 1928 and 1938.

At the time when the 1948 Act came into operation, the industry was just recovering from the chaos of the ad valorem duty, with its consequential boycott of the British market by Hollywood. The initial quota for the first year span of 45% touched off a new crisis which ultimately led to the establishment by Hollywood of the unit program, which banned American product playing in support of British features.

The operation of the 45% quota was distinguished only by mass exhibitor defaults, which totalled well over 1,000, or approximately 25% of the theatres here. It also led to an expanded British production program, but the extension of Britain's studio resources precipitated a major production crisis, the effects of which continue to be felt.

In its second year, the quota was shaved to 40% and was shortly afterwards brought down to 30%, where it has stayed ever since. Even on the present level, there have been hefty defaults, but on a declining scale.

This year, on the basis of an increased production program, the British-Film Producers Assn. urged that the quota should again be raised, but it is understood it failed to win adequate support within the Films Council.

Gambling Casinos In Two Havana Hotels

Havana, Feb. 26. Hotel Sevilla-Baltimore plans to install a gambling casino, having recently obtained a license from the government. It was reported here. This will be the second hotel in Havana to install a casino this year, the Comodoro having just inaugurated one. The Sevilla is run by a group of Chicago businessmen.

When the Sevilla opens its casino, Havana spots with casinos will include three nightclubs, three hotels, and three hotels in construction. In the interior of the island, there are casinos at the Varadero Internacional Hotel and Venetia nitery in Santa Clara. All the casinos are run by Americans.

Tele Apes Films Says CEA's Green

Glasgow, Feb. 26. The cinema has much more to offer the public than has tv, according to Herbert J. Green, new chairman of the Scottish branch, Cinematograph Exhibitors Assn. So much more, he said at the annual exhibitors' meeting here, that if the government gives "us any help at all, it will reap a golden harvest." He attacked tele as being "this freddie imitation of the cinema." Its novelty would pass. All such inventions ultimately found their levels and settled down to be additional amenities to life.

Among the things the cinema had to offer were wide-screens, big settings, better sound and color. They could still develop Cinemascope and 3-D, and in all this they would be aided by the bright lights of the town and the herd instinct. Any government with vision would know that to cultivate the cinema would yield handsome dividends, he said.

Green warned against pessimism, saying they (the exhibitors) were still trying to pull through. The damaging thing was the length of the period of adjustment to high taxation, increased costs and new influences like television.

Sir Alexander King, local cinema magnate, told exhibitors that, if the British Chancellor of the Exchequer waited for the extinction of the cinema industry, then his only source of revenue would be tele. The expansion of tax-free television was a growing menace to the over-taxed cinema industry.

The only way was for exhibitors to open fighting. "Show this tax is crippling you," he urged, "and how you will have to close down if it is not slashed or abolished."

Sir Alexander solemnly warned his exhibitor colleagues: "I regret to say that if we do not get this substantial relief in Entertainment Tax, then the cinema industry can be written off as the one that was taxed out of existence."

ARG. LEGIT FEST MAY REVIVE STAGE

Buenos Aires, Feb. 26. The crisis in Argentine legit last year and this summer has stirred the authorities into action to help out, and the Mar del Plata Casino auditorium was made the center of a Festival of Dramatic Art. Idea is sponsored by the National Lottery Administrator. General Juan R. Beverina, at the suggestion of Finance Minister Eugenia Blanco, who attended the first meeting with show biz folk.

The fest proper is running until March 28, with six professional legit companies alternating in 2-week stands each, producing new plays. Little Theatre companies will follow over a seven week period, each presenting a new Argentine-authored play. Argentores, the Authors' Society, immediately squawked that the entire festival should be devoted to native plays, pointing out that local playwrights find it so hard to get a hearing that Eduardo Mallea had to publish one play in book form.

23 Rock-'n'-Roll Films Planned for '57 in Mex

Mexico City, Feb. 26. Rock 'n' roll will be the theme of some 23 of the 92 pix Mexicans planned for production in Mexico this year, a check of the Mexico Producers Assn. reveals. That figure gets the nod from the National Actors Union (ANDA which provides all film players).

ANDA has word that people who demand that kind of entertainment naturally look to pix, Mexico's top paid public amusement. Many of these musicfilms will be tinters.

ACTT Asks Govt. For 4th Circuit

London, March 5. A new plea to the government for setting up a fourth circuit will be made at the annual meeting next weekend (March 9-10) of the Assn. of Cine, Television and Allied Technicians. It will debate a motion which suggests that such a development would stimulate British production and give scope to the distribution of independent films. Over a period of years, ACTT has advocated creation of a fourth circuit, but received little support within the industry and no reaction from the government. Proposal was even nixed when the Labor Party was in power.

Among the 27 resolutions down for debate is another from the producers-directors section, advocating the principle of international co-production. It is suggested they should follow the formula devised by various combinations of European countries where resultant product is eligible for double quota.

In its annual report, the union repeats its warning to the Minister of Labor in regard to the issue of work permits for foreign producers and directors under the terms of the agreement with the British Film Producers Assn. It had occasion to beef recently that the Ministry issued permits without prior consultation, and the union threatened to instruct members to refuse to work.

French Film Industry Mollified by \$1,500,000 Voted for Film Fund

Paris, Feb. 26. The French film industry is somewhat mollified by the Ministry of Finance's voting of \$1,500,000 into Film Aid coffers to fill the vacuum left when the National Assembly cut all film admission prices, under 50c, in an effort to stave off the rising cost of living and inflation. However, this move only sheared off the special tax which went into the Film Fund for loans to producers and exhibitors. Present sum voted is considered a stopgap since by June the lowering of tab rates will have severed \$6,000,000 from the Film Fund. Since this is necessary to handle the fiscal aspect of the film setup, the final vote on this subject in May or June, is being looked forward to eagerly by all pix people.

Cinema admission reduction came at a time when rising prices threatened to bring down the shaky economic stability established here. Cuts only served to jeopardize, in the case of pictures, the vital Aid Funds. Now the film industry is demanding this loss in coin be handled by the government via special sums allotted for this purpose.

However, production still goes on at an accelerated pace.

'Moon' Mighty in Japan

Tokyo, Feb. 26. "Teahouse of August Moon" (M-G) is clicking at Japan's first-run boxoffices, this being the first successful picture to play here using a Japanese theme and Japanese actors in a pic done by a foreign producer. It drew an estimated \$122,222 during seven-week run which ended last week at Tokyo's Yuraku-za. Metro execs described the biz done in other major Japan cities as phenomenal.

But heavy "Teahouse" coin contributed heavily to about \$622,245 film billing figure for Metro in Japan during January, which led U. S. majors for the month.

ENIC Folds, CINES Merger With Cinecitta May Bring Many Reforms

Granada Net Down \$40,000 for '55-'56

London, March 5. A drop of almost \$40,000 in its net profit was shown by Granada Theatres for the year ended last Sept. 30. The final result of \$214,760 compares with \$253,680 in the 1954-'55 period.

The accounts, which do not include the results for its tv subsidiary (and has not yet completed a year's operation), also show a decline in trading profits. These have dipped from \$1,202,800 to \$1,067,360. Ordinary dividend distribution is being maintained at 5%. Although Granada is a public company, its common stock is privately held.

Aussie Film B.O. Stays Strong

Sydney, Feb. 26. Although dipping from last year, biz covering January-February period shows the cinema, legit and vaude-revue trade coast-to-coast is maintaining a healthy pace. Show biz tappers see little worry ahead.

American films have lost none of their popularity with Aussie fans, mainly because the product marquee has been of very high standard. Continental films are experiencing a plush period through the influx of foreign migrants to the country. Case in point is "French Can-Can" in 18th week at the Savoy.

"King and I" (20th) is still the tops here in third month for Hoyts and bringing in plenty of coin. "Eddy Duchin Story" (Col) opened to smash trade. "High Society" (M-G) is off some after 22 weeks. Marquee here are "Proud and Profane" (Par), "Leather Saint" (Par), "Ambassador's Daughter" (UA), "Toy Tiger" (U), "Autumn Leaves" (Col), "Our Girl Friday" (Rank).

"Janus," for J. C. Williamson Ltd., is the sole legit here at the Royal.

'King' Leads Melbourne

Melbourne, Feb. 26. "King and I" (20th) is the leader in this city. Solid biz-getters are "Written on Wind" (U), "Reach for Sky" (Rank) and "High Society" (M-G).

"Pajama Game," "Rainmaker" and "Witness for Prosecution" are the legit shows.

Adelaide Likes 'Reach'

Adelaide, Feb. 26. "Reach for Sky" (Rank) is a stout grosser here. Also playing currently are "Bridges of Toko-Ri" (Par), "Gaby" (M-G), "Best Things in Life" (20th) and "Silver Chalice" (WB).

'King' Brisbane Topper

Brisbane, Feb. 26. "King and I" (20th) is still the topper here. Another big one is "Don't Knock-Rock" (Col). Also showing are "Johnny Concho" (UA) and "Anything Goes" (Par).

KIKUGORO'S 'PROPOSAL' IS 'RED-HAIR' THEATRE

Tokyo, Feb. 20. The Kikugoro kabuki troupe is presenting Chekov's "The Proposal" as part of its current program. Selection is its second "red-hair" play since before World War II.

Foreign plays are called "red-hair" plays here, as actors wear red wigs when participating. Origin of the expression is said to be from the first foreign visitors to Japan. According to legend, most of them had red hair.

The only other "red-hair" play done by kabuki actors after Pearl Harbor was "The Merchant of Venice" in 1945. Reason then was that early Occupation authorities issued a blanket tabu of most kabuki dramas, restricting performances to dances.

Reason for the current innovation in the schedule of Japan's traditional dramatic form, is that it was requested by Sandanji III, one of the top kabuki actors.

Rome, Feb. 26. A long-needed merger of the many diverse organizations having government backing which dominate the Italian cinema industry may result from the \$16,000,000 failure of ENIC, distribution and exhibition corporation. One of the first steps has been the immediate merger of the shaky CINES, government-sponsored production company, and Cinecitta, the Roman studio center, under the name of Cinecitta-CINES.

It's not entirely clear because diverse government agencies were offering double-talk for political effect and in order to avert a 24-hour strike of ENIC employees who are needed to operate the company's cinemas. Undersecretary of Spectacle Giuseppe Brusasca and Minister of Labor Vigorelli have been trying to placate the employees while Treasury Minister Medici has been intent on averting further deficits. In the past year, ENIC added \$800,000 to its already appreciable debt. Existing assets may amount to \$4,000,000, mainly in the form of theatres.

The merger action anticipated the demand of a group of Christian Democrat deputies in parliament who asked an immediate merger of the various corporations which deal in different branches of the cinema. In effect, many of these groups compete with private producers and private theatre operators, all of whom claim government largesse through various forms of subsidies. Subsidy-funds come from dubbing fees and other taxes on the cinema. During 1956, for example, 318 foreign films, of which 195 were American, were imported into Italy. All except those shown at the Venice Film Festival were hit by the new increased dubbing fees.

Another immediate step has been the first Economic Conference of the Italian Cinema, under the sponsorship of AGIS, theatre-management corporation sponsored by the government. Resolutions adopted at this meeting called for a better understanding by the government about the operations of the groups it creates, that the Treasury Minister working with the Service of Spectacle clarify the relationship of the various units and that financial contributions be scrutinized more carefully.

While the failure of ENIC is a heavy blow to the Italian film industry, it is not considered a calamity by many independent theatre operators who have regarded it as a ruthless competitor. Between contemplated mergers and a possible enforcement of anti-monopoly interpretation of the law recently pronounced by Undersecretary Brusasca, a healthier cinema industry may emerge.

Films Released in Arg.

Last Year Soar to 613; 50% of 'Em American

Buenos Aires, Feb. 26. The number of releases in Argentina during 1956 topped all records for a decade or more, reaching an unprecedented 613 total, of which 337 or more than half were American. The Italians followed with 67 while the French and British were represented by 35 and 32, respectively. There were 28 Mexican films and 22 Spanish.

Of the total, 240 were tinters or a 100% increase over the 123 in 1955, but only 39% of the total, compared to 41% in 1955. There were 74 Scope pix, 14 in Vista-Vision and 12 in Superscope.

Native releases fell to 37, compared to 55 in 1955, accentuating the domestic doldrums in the industry's 25th year. Flood of releases followed removal of import curbs segueing from the overthrow of the Peron dictatorship. Imports are even more prevalent this summer, with 10 to 20 releases each week. Distributors are naturally working off the backlog of material held back by controls since 1949. This is highlighted by a glance at the figures of the past decade, which show 566 released in 1957, 413 in 1948, 347 in 1949, 133 in 1950, 252 in 1951, 321 in 1952, 240 in 1953, 368 in 1954 and 336 in 1955.

"Rock Around Clock" (Col) has now held five weeks at the 1,650-seat Monumental.

Spain's Bosco Awardings Draws Wave of Squawks; Not Like Other Fests

Madrid, Feb. 26. Public and industry dissatisfaction with Spain's annual San Juan Bosco awards ranged from bewilderment and incredulity to printed revolt against present methods of awarding prizes. Downgrading of "Calle Mayor" (Main Street) and its writer-director Jose Antonio Bardem probably caused more resentment than any other one selection. "Mayor" was considered locally and abroad as the authentic topper produced in Spain last year.

Spanish observers and critics at Venice last August-September wrote home glowing accounts of the tremendous impact "Calle Mayor" and "Calabuch" achieved at that fest. Both films lifted Spain's cinema prestige to record heights. Belgium rated "Mayor" fifth among the 10 best films of 1956. France conferred a special quality premium on the Bardem opus.

San Juan Bosco awards are government-sponsored cash prizes organized with the help of various ministries under the aegis of government-appointed union leaders. Of the 12 jury members this year, only Jose Luis Saena de Heredia, prominent film director, and Julio Pena, wk actor, were actually professional reps.

In a statement this week, Saenz de Heredia admitted he had encountered much hard feeling since the awards were announced. With a "please don't blame me" approach, he admitted he was not happy with results himself and called for a drastic change.

AN ANNOUNCEMENT FROM 20th CENTURY-FOX



DUAL
*World
Premiere*
THURSDAY EVENING
MARCH 14th

★★
Roxy
THEATRE
New York
★★
Chinese
THEATRE
Los Angeles

Deborah Kerr Robert Mitchum
"Heaven Knows,
Mr. Allison"

CINEMASCOPE

FOCUS TELESCOPE

Produced by
Buddy Adler
Eugene Frenke

Directed by *John Huston*

Screenplay by John Lee Mahin and John Huston



Need Exhibitors in Production

Fabian: Producers Don't Figure, Theatres Don't Recognize Blockbusters Ahead of Time

Kansas City, March 5.

The motion picture industry again needs producers who are also exhibitors, Stanley Warner's S. H. (Si) Fabian declared here last week. In addressing the Kansas-Missouri Theatre Assn. Benefits of an exhibitor-producer hookup will not only provide more pictures for the affiliated theatres but also for the whole country.

"In producing for its own theatres," Fabian asserted, "an exhibitor-producer produces for the industry, since obviously no chain can afford to produce for itself alone. And the hunger of its own theatres for a steady flow of product is powerful pressure on the production staff to feed out product more evenly throughout the year."

Fabian, however, did not go into practical ways by which this could be accomplished in light of the Government restrictions which prevent the former major producer-theatre companies from taking part in both activities. His only mention of divorcement was the statement that when the Government separated the theatres from production-distribution "it destroyed the existing evils but it also wiped out benefits of integration as well."

Fabian commended the efforts of American Broadcasting-Paramount Theatres and National Theatres to launch film production and he said that his company would also add a feature production program to its activities when "the road will be clear."

Fabian, stressing the need for more product, contended that theatres are playing pictures too long. "The fact that more people have shown up at your boxoffice because there were two programs available in one week instead of a one seven-day program suggests that you are starving the theatre-going public for theatre entertainment and are forced to short-change yourself by not being able to give your patrons more opportunity to see more pictures," the theatre executive declared.

The public, Fabian went on, will profitably absorb more features than the present market offers. He maintained that the public "is so hungry for theatre entertainment of its choice that we can successfully compete with spectacles, tv first-runs, star-studded playlets and shelved film classics."

He pointed out that producers don't know a blockbuster when they make one and exhibitors can't recognize one when they see it. Without naming the pictures, Fabian disclosed that two of the biggest recent pictures were misjudged in the sneak previews and the screening rooms. The studios involved, he noted, thought they had flops on their hands. "But if you don't know a picture when you make it—how can you assume in advance that all multi-million dollar productions will pay off in big profits?"

Fabian charged that exhibitors have been "guilty by default" by permitting producers and distributors alone to make policy for the entire motion picture industry.

Discussing the competition of tv, Fabian said that tv is falling back on old feature films to hold its audience and thus is "educating a vast public in the difference between hastily-produced, television shows and the satisfying entertainment available in motion picture theatres."

Midwest a 'Colony'

Continued from page 1

that the people who are the least educated are the best letter-writers "hence Elvis Presley gets mail by the ton."

Harris said when matters of music are discussed with executives in New York they give one answer—that they're giving the people what they want—that the only way they have of judging that is by the volume of letters, telegrams, etc. "It isn't that they're trying to sell the country down the river... they're selling merchandise and selling it the best way they can." He said the situation will change only when the public demands music that expresses native American culture.

Easily Corrupted

Berkeley, Cal., March 5.

A leading Protestant philosopher told 1,000 Protestant ministers last week:

"Anyone tempted to 'mortal sin' by seeing 'Baby Doll' must have been halfway to hell before he even entered the theatre."

The Rev. Robert E. Fitch, speaking in the last of a series of lectures at the Pacific School of Religion's 35th annual pastoral conference, strongly criticized Francis Cardinal Spellman's attack on "Baby Doll."

Coast Agents

Continued from page 3

future to contemplate some independent producing (to be released through Metro) and believes a big upsurge in theatre attendance lies ahead. This, he explains, is because the population continues to grow at such a brisk pace, people are having more leisure time and greater means and even "tv viewers are starting to shop for their video fare and be more discriminating and devote less time to their sets." Also, because in the face of tv competition grosses for top pictures continue to hit new highs.

In Pasternak's opinion, every effort should be made by the film industry to (1) lure back to the theatres much of the lost family trade by concentrating more on family pictures and (2) reducing admission prices (sic) to the lowest level compatible with increased costs.

Local note: Ted Mann's loop 400-seater, the World, has boosted its admission from 75-90c (\$120 for loges) to 85c-\$1.25 regularly.

Bernie Berger's Gopher raised its scale from 85-90c to 90c-\$1.25 for "Teahouse of the August Moon," now in its third month there.

Need Film 'Bargains'

He believes theatres should take a leaf from department stores by offering occasional "bargain days," like the Washington Birthday holiday sales in New York and other cities where great crowds are attracted by selling many items below cost.

One or two big pictures every month are essential to maintain the public's enthusiasm for theatregoing and it devolves upon Hollywood to come across with them, in Pasternak's opinion.

He believes that stars should carefully space their screen appearances so as not to kill themselves off by becoming too familiar.

While in Minneapolis Pasternak took time to interview some hundred or more Minnesota girls desirous of a screen career. He made no promises to any of the girls, simply acting as an adviser, occasionally as a counselor and in several instances as a critic.

Take To Critics

Pasternak declares he'll devote four weeks henceforth every year to such a trip, foregoing, if necessary, his vacations. He feels it behooves more of the Hollywood brass to do likewise—stars as well as executives—in order to establish closer contact with other industry branches and the public "and to have their brains stimulated."

The producer of many successful musicals asserts that his present tour's purpose is more than to do some pre-selling of his latest picture, "10,000 Bedrooms," starring Dean Martin, which will have its world premiere here.

It's primarily, he declares, to contact exhibitors and the public first hand for Hollywood-helpful ideas and suggestions, to learn "on the scene" what's actually wanted in the way of pictures and where the film capital stands today and to look for new faces.

Big Import Coin

Continued from page 3

product. Proceeds are split on a pro-rata basis.

Kassler confirmed reports that he had handed out sizable guarantees to buy some of the films—particularly the British entries—and in discussing the expanding market he was careful to say that he was speaking primarily of Continental. He said his evaluation was based on the business being turned in by pictures of lesser quality. Continental has 12 sales offices over the country.

Films Kassler acquired include "The Passionate Stranger," a Sidney and Muriel Box comedy which is half in black-and-white and half in color; "The Diary of Major Thompson" which has been retitled "The French They Are A-Funny Race" and also is being at least partially redubbed; "Brothers-in-Law," another British comedy produced by the Boulting Brothers, the team that made "Private's Progress"; "Razzia Sur La Chnuf," a French picture with Jean Gabin and dealing with an international narcotics ring; "Un Condamné A Mort Est Echapee" (A Condemned Man Escapes), also French, and "Paris Canaille" (Paris Interlude).

Kassler said the overall French output in the past year was disappointing but that "they have lots of interesting projects on the gridle." European producers, he noted, were not basically concerned with the U.S. market when they made their pictures. "They start to think of it only when it comes to selling the films," he observed.

Commenting on the European swing to color, which is an obstacle of no mean proportions to indie distributors in the U.S. due to the need for a considerably larger investment, Kassler said producers had told him that, in Europe at least, exhibitors were willing to pay higher rental terms for tinters.

'Let's Not Be Dull'

Continued from page 4

brook press empire. Their main leader was devoted to a slashing attack on the effect of the admission duties on the legitimate theatre and was hinged to the announcement that the Palace was to go over to motion pictures to screen "Around the World in 80 Days." The editorial pointed out that, although the Chancellor only drew about \$5,600,000 annually in admission duties from theatres and music halls, that sum spelt the difference between prosperity and bankruptcy for many theatrical enterprises. The Chancellor was urged to scrap the tax on the lying theatre altogether.

Foreign Press Picks Own 'Best'

Hollywood, March 5.

Michael Todd's "Around the World in 80 Days" grabbed another Best Picture of the Year Award at the annual Golden Globes Awards dinner of the Hollywood Foreign Press Association. Scribes representing more than 40 foreign countries also kudosed Mervyn Le Roy, naming him winner of the Cecil B. DeMille award, made annually to the producer whose record qualifies him for outstanding achievement and contribution to the industry.

Overseas reps chose Kirk Douglas for the Best Performance of the Year in "Last for Life," with David Bergman winning in the distant division for "Anastasia."

Henrietta Awards, symbolic of most popular actor and actress in the world, based on polls conducted by newspapers and magazines in 48 countries, went to James Dean and Kim Novak.

Other awards included: Best director, Elia Kazan for "Baby Doll," Best Comedy or Musical, "The King and I," Best performance by a comedy star, Cantinflas in "80 Days," Best performance by an actress in a comedy or musical, Deborah Kerr in "King and I," Best supporting performance by an actor, Earl Holliman, "The Rainmaker," Best supporting performance by an actress, Ellen Heckert, "The Bad Seed," Best film promoting international understanding, "Battle Hymn."

In the special awards category, scribes cited Ronald Reagan for the Hollywood Citizenship Award; Elizabeth Taylor for the "Sterling Award," symbolic of the most outstanding consistent performances; Dimitri Tiomkin for the "In Recognition" award, made annually to the outstanding representative of a special craft, this year's category being music; and International Stardom Awards to Carroll Baker, Jayne Mansfield, Natalie Wood, John Kerr, Paul Newman and Tony Perkins.

In television, foreigners named "Cheyenne" as the Best American Western; "Mickey Mouse Club," Best American Children's Show; "Matinee Theatre," Best American Daytime Theatre; "Playhouse 90," Best Nighttime Theatre; "This Is Your Life," Best Audience Participation show.

Foreign films cited by the scribes were "The White Reindeer" (Finnish); "Before Sundown" (German); "The Girl in Black" (Greek); "Rose on the Arm" (Japanese); "War and Peace" (Italian) and Richard III (British).

Taina Elg and Jacques Bergerac were named by the scribes as the top "foreign newcomers" of the year.

It's DeMille-Cinerama-Todd As Holdovers Lead February; 'Anastasia' and 'Wind' Rate 4, 5

No Gag Fire

"It was a serious and nearly a very serious mishap," declares N.Y. producers' rep George J. Schaefer in comment on the fire during the filming of Otto Preminger's "Saint Joan" in London.

Schaefer explains that actress Jean Seberg's smock ignited, her legs were singed and the whole thing was no stunt. Wisecrack reactions to the cabled news item which circulated in Manhattan, and were duly reported here, provoked considerable resentment in the British film colony.

Lindbergh Landing

Continued from page 2

was sitting. He asked me whether I knew how to get in touch with Lindbergh. Being a good and true newspaperman of the era I said, "Charles who?" (A funny intercom note: the Chicago Tribune, Paris edition, was one of the few, perhaps the only, newspapers in the world which did not think the story of Lindbergh's flight very important and which did not carry a banner headline on it the next morning). He explained and I agreed to get on the phone and see what I could find out.

Needless to say neither Marks nor I—nor the three great American showmen—could even get near to Lindbergh by that time.

Just one more thing: lest you give your readers the impression that I am an a.k. I should explain that I was a little boy in knepants in those days. Although, just what I, at my tender age, was doing in a high class saloon in the middle of the night.

Wolfe Kaufmann.

(Wolfe Kaufmann was Kauf. when on VARIETY in New York, and is now-back in Paris (1) working on a novel, and (2) as Continental rep for Sol Hurok.—Ed.)

McCurdy, Convery Up-Notched

Walter R. McCurdy, manager of the American Broadcasting-Paramount Theatres concessions department since 1953, has been named assistant to y.p. Sidney M. Markley.

John J. Convery has moved up from assistant to manager of concessions.

(VARIETY's survey of how principal product fared at the boxoffice the previous month is not fully national but based on reports of correspondents in 24 representative key cities over the U. S. and Canada. As such, it usually reflects the strength boxoffice-wise of key product but does not pretend either to be an index of total gross or total earnings of any current picture.)

Despite the fact that first-run theatres encountered some less than sensational product last month, key cities included in VARIETY February data wound up the 28-day period with business highly comparable with January's sock boxoffice. But bulk of the strength shown at the wickets came from features launched in January.

February's Favs

1. "Commandments" (Par).
2. "7 Wonders" (Cinerama).
3. "Around World" (UA).
4. "Anastasia" (20th).
5. "Written on Wind" (U).
6. "Teahouse" (M-G).
7. "Great Man" (U).
8. "Rainmaker" (Par).
9. "Iron Petticoat" (M-G).
10. "Oklahoma" (Magna).

Booming trade Washington's Birthday session also was a big boost. Disappointing showing by many of new films caused plenty of eyebrow-lifting among exhibitors.

"10 Commandments" (Par) again ran off with first-place laurels, same as in January. The Cecil B. DeMille opus racked up a total gross of \$1,367,000 in the four weeks of the past month, never relinquishing its hold on the top rung in all weekly surveys, "Seven Wonders of World" (Cinerama) pushed up to second place, highest it has been in months. This stems from the fact that it held strong even when other pix wavered, and, of course, was helped by Lincoln's Birthday and Feb. 22 holiday.

"Around the World in 80 Days" (UA) copped third position, the first month it was listed in VARIETY tabulations. The Mike Todd epic still is playing the same six key cities covered by VARIETY that it was early in February. "Anastasia" (20th), which was second in January, captured fourth spot, hoopla over Ingrid Bergman being in N. Y. to accept the city's film crix award obviously helping. "Written on Wind" (U), fifth place winner in the previous month, again wound up fifth, attesting to its sustained strength. Pic now is repeating big key first-run success in first-run nabes. "Teahouse of August Moon" (M-G), which was third in January, wound up sixth.

"Great Man" Seventh "Great Man" (U), one of the bright newcomers, grabbed off seventh place, although playing in smaller, arty theatres in many keys. "Rainmaker" (Par), which started out uneven to slow, picked up speed as the month ended, to wind in eighth spot.

"Iron Petticoat" (M-G), not up to the usual strength of other Bob Hope starrers, finished ninth. "Oklahoma" (Magna), now playing in fewer and fewer keys, finished 10th. The C'Scope version of "Oklahoma" (20th) is starting to get around in the bigger cities.

"Top Secret Affair" (WB), which thus far has failed to catch on as expected; "Baby Doll" (WB), fourth in January; and "Wrong Man" (WB) were the runner-up pix in that order. Only "Affair" topped the \$100,000 gross mark.

Of the productions launched fully the final week in the month, "Battle Hymn" (U) shows the most promise. It wound up second in the Washington's Birthday week, with over \$330,000 gross. "Spirit of St. Louis" (WB) was big in first session at the N. Y. Music Hall the closing week of February. It dipped sharply in second stanza. "Wings of Eagles" (M-G), also new, finished sixth in the final stanza last month. "Edge of City," from the same company, also hints promise, finishing eighth the same week.

**"SOMETHING'S
GOING
TO
POP!"**

**Our Campaign
Will Reach
a Total of
356,570,617
Impressions
in Magazines,
Newspapers,
on TV and
Radio.**



CAMPAIGN OF THE YEAR for the "Champagne" of the Year!

MAGAZINES: Full page in Life (2 colors), Look, Saturday Evening Post (2 colors), Seventeen, Vogue, Charm, New Yorker and a full page in all the leading fan magazines. Plus M-G-M's famed "Picture of the Month" column in Cosmopolitan, McCall's and Redbook. 101,375,385 total readership.

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**"TASTING IS
BELIEVING!"**



THEATRE PREVIEWS!

M-G-M cordially invites you to sample this bubbling "Champagne of Pictures" at its Invitational Theatre Previews. Watch for your invitation which will tell you the date and theatre in your Exchange City. This picture is literally a Happy Toast to your Box-Office! And M-G-M is telling your patrons about "The newspaper guy, the chic fashion designer and the shapely showgirl."

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M-G-M presents the Comedy of the Year—with Songs!

**GREGORY PECK
LAUREN BACALL**

"DESIGNING WOMAN"

Co-Starring

DOLORES GRAY

Written by GEORGE WELLS, Associate Producer

In CINEMASCOPE and METROCOLOR

Directed by VINCENTE MINNELLI

Produced by DORE SCHARY

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Making House Guilty If Kids 'Loiter'

[NEWEST CRANK PROPOSAL IN ALBANY]

Albany, March 6. An unusual bill presented to the Legislature by Senator William T. Conklin and Assemblyman Frank J. McMullen, Brooklyn Republicans, would make theatre owners, lessees, managers, employees and others exercising control, liable to a misdemeanor charge, if they knowingly or willfully permitted children under 16 to congregate, loiter and remain on the premises.

All theatres (as well as dance halls, bowling alleys, billiard academies, candy stores) would be affected.

If a child unaccompanied by his parents, guardian or authorized adult were arrested or taken into custody, for truancy, in such places, and were again arrested or taken into custody, for the same violation on the same premises within 90 days, the presumption would be the owner, etc. had "knowingly and willfully" permitted him to congregate or loiter. Such congregating or loitering would have to be "such as to contribute to juvenile delinquency." July 1 is the bill's effective date.

Stanley Workers Told 8 Houses May Shutter

Stanley Warner is contemplating the closing of eight subsequent-run theatres in the northern New Jersey area. Employees of the theatres have been put on notice that there is a possibility that the houses will be shuttered.

According to Charles Smakwitz, manager of the northern N.J. theatres, the action has no connection with a dispute with the local projectionists union, Local 244, IATSE. Smakwitz, reached at his Newark headquarters, said that business at all theatres involved has been "extremely bad" and Stanley's final decision depends on the b.o. activity in the next week or two. "We've been studying the situation for several weeks," he said Monday (4). "Our final survey will determine what action we will take."

Smakwitz declined to state flatly whether or not the theatres would be closed. He termed the issuance of closing notices to the employees as "a normal procedure of putting the houses on notice" in conformity with the rights of the company under its contract with the union.

However, according to a union spokesman, Local 244 has been negotiating for a new contract with Stanley Warner for one and half years. He added that the theatre chain is demanding that the three-man booth operation, which is spread over a nine-shift week, be changed to two men. In addition, he said, the company is asking that the two men retained work additional hours without extra compensation.

The eight theatres involved are the Millburn in Millburn, Randford in Irvington, and Central, Ritz, Ti-voli, Capitol, Regent and Stanley in Newark.

Zanuck's Motives

Continued from page 3

week failed as Zanuck refused to return calls.

While nobody seems to have any concrete information on just what happened at the 20th board meet last week, few are convinced that the reason put forward for Zanuck's resignation is more than part of the story. It's pointed out that Zanuck, with control of some 130,000 shares of 20th stock, is the largest stockholder of record (Howard Hughes may have more, but there's no way of checking that at the moment) and, in one way or another, certainly should be repped on the 20th board.

It is suggested that, in case there is friction between Zanuck and Skouras, the former may find it advantageous not to be on the board and that he may thus enjoy a greater freedom of action. Relations between Skouras and Zanuck weren't always smooth when Zanuck was still head of the studio. There have been no indications of friction since Zanuck took on his indie status.

Thus, without any real evidence to the contrary, the trade must accept the explanation for the Zanuck bowout, which also removes him from the company's finance committee which he had joined simultaneously with going on the board. Fact is, however, that none believes the 20th story of the Zanuck resignation to be the whole story.

Wire Krim at UA That 'Delinquents' (Rhoden) Is Unfair to Ozoners

Boston, March 5. Edward W. Lider was elected proxy of Independent Exhibitors Inc. of New England at annual meeting at Hotel Bradford. Melvin Saffer was elected first vice; Edwin Fidell, second vice; Henry Gaudet, secretary; Julian Rifkin, treasurer.

Norman Glassman was reelected chairman of the board; Nathan Yamins, reelected national delegate; Carl Goldman, reappointed exec secretary. Directors elected were: Leslie Bendslev, Ned Eisner, Ray Feeley, Leonard Goldberg, David Hodgdon, Frank LePage, Al Lourie, Joseph Jarvis, Arthur Howard, Walter Mitchell, Daniel Murphy, Sam Resnik, Ted Rosenblatt, Andrew Tegu.

A wire to United Artists, urging withdrawal of Elmer Rhoden Jr.'s Kansas City - produced "Delinquents" was sent to Arthur Krim, UA proxy.

Exhibitors body contends the film is harmful to the industry in general and to ozoners in particular. Said Lider, in his wire: "Based on reports from our members . . . this film has many objectionable scenes . . . violence and vandalism in a drive-in theatre is emphasized. We feel that this film should be withdrawn altogether."

Krim replied to the telegram that the film was produced by an exhib who also operates ozoners. Lider said he would gather opinions from circuit heads, and if there is enough opposition to the picture, a letter will be sent to Rhoden.

ARBITRATION ISSUE UP

Distrib Committee: Montague, Reagan, Weltner

Concrete evidence that a new effort will be made to establish an industry arbitration system came last week when Eric Johnston, president of the Motion Picture Assn. of America, revealed that the distributors had named a three-man steering committee to deal with the arbitration question.

Johnston made known the distributors' position in identical letters to Ernest G. Stellings, president of Theatre Owners of America, and Julius Gordon, president of Allied States Assn. Both exhibitor groups had previously requested a meeting for a purpose of discussing arbitration.

Named to the distributors' steering committee were Abe Montague, Columbia sales chief; Charles Reagan, Metro sales topper, and George Weltner, Paramount's world-wide distribution boss. The three distrib reps, according to Johnston, have been named to meet with Stellings and Gordon "for the purpose of working out arrangements for arbitration discussions with representatives of exhibition." TOA has already indicated that it is willing to meet with the distrib group on March 18.

Ludwig Joins Cummings

Hollywood, March 5. William Ludwig, who is exiting Metro after 18 years as a staff writer, is joining Jack Cummings Enterprises as partner, in active production.

He'll also screenplay some properties. Cummings, former Metro producer, may do "Blossom Time," and "Paint Your Wagon," both owned by Lotis B. Mayer.

Dailies For Teeners

Continued from page 5

radio second (48%), then magazines (40%) and newspapers (27%). Explanation, of course, would be that, in tv—primarily considered an entertainment medium—ads, are, frequently felt to be an intrusion, where in newspapers they are not only thought useful, but are fully expected.

In terms of the question which medium they found the hardest to be without, the older teen group (18-19 years) named newspapers (39%) against tv (18%), radio (36%) and magazines (6%). The younger teens (13 to 14 years) found tv the most essential (55%) with radio second (23%), newspapers (18%) and mags (4%).

Is there too much advertising? The older group said yes to the tune of 56% for tv, 48% for radio, 37% the mags and 22% the newspapers. Younger group found too much of it tv (60%) in radio (47%), in the mags (44%) and in the papers (34%).

One of the astonishing findings of the survey was that 94% of the teenagers consider themselves regular newspaper readers. Total of 98% of the girls said they read the film ads as against 93% of the boys.

Value of Teenagers

According to the study, the teenage market today comprises over 16,000,000 people (close to 10% of the population) and the market pockets some \$9,000,000,000 a year in allowances, gifts, earnings, etc. By 1965, it's claimed, the total will swell to an imposing \$14,000,000,000. This teenage market, going by the Advertising Bureau figures, uses newspaper more than a year ago (52%). Also, 54% said they found newspapers most practical (against 17% for tv, 16% for radio 13% for the mags). On the other hand, only 3% found the papers most entertaining against a heavy 70% for tv and 18% for radio.

Film companies appear to be veering more and more to the point-of-sale and the trend is away from national advertising which is expensive and hits a lot of situations where it is valueless since the picture may never play there either that, or it may come months after the ad has appeared, thus dissipating the impact.

As for newspaper advertising, some film company execs, aware of the rising dollar volume being spent by the distributors and exhibs, are burned up over the papers' tendency to slough off film news in favor of tv blarney. Also, they consider newspaper ad rates frequently out-of-line.

'Viking'

Continued from page 5

oars on each side, hundreds of Scandinavians belonging to rowing clubs are now being trained in the specialized technique, Fleischer reported. Since there is no employment in Scandinavia, the picture must be scheduled so that the sequences dealing with this rowing may be shot during vacation period. All the men under training will take their holidays simultaneously, and have already started to let their beards grow.

One of Fleischer's first chores upon arrival in Norway is to charter a fleet of both large and small craft, including at least several steamers, for the six-week location in the fjords. These also will be used for shooting off the French coast, where in Brittany Fleischer found a castle, built 960 A.D., which will be used for a good part of the picture. No castles of the proper vintage could be located in Norway.

Another problem to be overcome in France is to locate several hundred horses, since the Breton farmers already contacted have refused to lend or rent their stock to picture, due to their requirement for farming.

Won't Book 'Doll' After Average Week in Portland

New Bedford, Mass., March 5. "Baby Doll" will not be shown in New Bedford. Fisher Zeitz of Zeitz Theatre chain, operating the State Empire and New Bedford theatres in the city, said he will not book the Warner film. "Baby Doll" had "an average week's run" last month at Zeitz Corp.'s Civil Theatre in Portland, Me., he reported.

Promotion of Academy Sweepstakes Takes Tall Coin, Stellings Warns

Spewack's Lose Round In Suit Vs. Paramount Over 'My Three Angels'

Sam and Bella Spewack last week lost a legal preliminary in their \$300,000 N. Y. Supreme Court suit against Paramount over rights to the plaintiffs' comedy, "My Three Angels." They seek to restrain Par from appropriating the work in the Humphrey Bogart starrer, "We're No Angels."

Justice Edgar J. Nathan denied the Spewacks' motion to strike out certain of Par's defenses and dismiss two counterclaims contained in its answer. Court ruled that the contract relied upon by the plaintiffs contains "ambiguity that cannot be resolved upon this motion."

Among other things, Par's defense maintains that the Spewacks never acquired motion picture rights to Albert Husson's "La Cuisine des Anges" upon which the couple based "My Three Angels," a Broadway play of 1953.

Par, which picked up the screen rights to "Cuisine" on assignment from Husson, turned out the film version in 1955 as "We're No Angels." Defense further charges that the Spewacks "well knew" that Par had the picture rights.

SHAW'S 'CANDIDA' AS KIT CORNELL FILM

Screen rights to George Bernard Shaw's "Candida" have been acquired by Guthrie McClintic who is to produce the picture with his wife, Katharine Cornell, as star. This will be the first leading role in a film for Miss Cornell. Her plays have included the Shaw comedy.

McClintic has tentative plans to make the picture in London next summer.

BUDDY DE FRANCO SUES

Claims He Wrongly Gave Rights To Security Pictures

Los Angeles, March 5. Contending that he signed away his rights in error, Buddy De Franco is suing Security Pictures and United Artists, seeking an injunction to halt use of his tune "Jumping Up and Down" in the film "The Wild Party." Suit asks he be declared sole owner of the song.

Superior Court action asserts he was hired to participate in the scoring of the film with the understanding that he was to be paid extra for the use of his tune. However, he contends, he signed his rights to the music away in a document he approved in error.

Montreal Likes '80 Days'

Montreal, March 5. Michael Tod's "Around the World in 80 Days" opened Fri. night (1) at the Alouette Theatre here to critic raves and solid biz. The Alouette, leased by Consolidated Theatres and the only house in the province equipped with Todd-AO, is scaled to a \$2.40 top on Fri. and Sat. nights with \$2 for balance of week and \$1.75 for the three matinees.

Designers Union

Continued from page 1

agreement between the defendant and co-conspirators, not named; only described as "contracting designers" and members of the local. The brief further states that under the terms of the agreement the Local prohibited its members from performing any services in connection with the construction of scenery or manufacturing of costumes unless the designs for them were prepared by a co-conspirator.

Another charge is that the alleged co-conspirators would not design costumes until a contract for scenic designs had been entered into between the producers and a designer member of the union and that work would not be started until a costume designer has also been signed.

Chicago, March 5. Warning that promotion and implementation of the Academy Award Sweepstakes and other business building gimmicks will be expensive, Ernest G. Stellings, president of Theatre Owners of America, outlined to the exhibitor organization's board of directors at its meeting here over the weekend a plan for financing the program.

The most generally accepted plan, he said, is one based on film rentals and financed equally by both exhibition and distribution. He noted that total annual film rentals were approximately \$350,000,000 and that 4/10ths of 1% of that amount would produce \$1,400,000 which equally matched by distribution would give the program an overall total of \$2,800,000. "That amount of money," he declared, "is needed for the only kind of campaign which, it is felt, can be effective."

If this financing method is adopted, Stellings said, each exhibitor's percentage assessment on film rental would be billed by each distributor's exchange at the time the film rental is invoiced. The funds then would be transferred by each distributor to a special Council of Motion Picture Organizations fund, from which it will be disbursed for the costs of the campaign. The entire program, Stellings reported, would be headed by a general steering committee composed of representatives of the constituent members of the project.

Lost: Kids

Continued from page 5

only 35% at night, the to-be-expected reversal of the normal procedure.

At the production end, films aimed specifically at children represent an economic problem for the producer whose high costs demand subjects of more general appeal. Only one who's been really successful in this field has been Disney, who also draws in adults. Exhibs, of course, shy away from kid pix since their evening business is ruined.

Kids By Day

Suggestion has been made and mulled that a house should play a children's program during the day and substitute an adult show at night. This is actually being done in some houses, particularly over weekends, if the management considers the main feature unsuitable for youngsters but doesn't want to put up an "Adults Only" sign.

Another basic problem is the sporadic availability of the child audience, particularly with the advent of tv. The very young ones aren't being taken regularly to see films, and the older group goes to school.

Motion Picture Assn. of America still has its Children's Film Library, but its sked has been sadly depleted since many of the "classics" of juve appeal have been sold to tv and comparatively few new features of specifically "juvenile" appeal are made. Also, the distributors haven't been in an outstandingly cooperative mood re the question of print availabilities.

Disney office says "Cinderella" should be played off via its regional release pattern by Easter, at which time prints will be made available for play-off in the key cities again. Next to be reissued by Disney is "Bambi," which is due out during the summer. Disney believes in reissuing its children's classics in a seven year cycle on the theory that a new generation evolves in that period and is receptive to the Disney brand of (b.o.) magic.

Canadian Cancer Picture

Ottawa, March 5. J. Arthur Rank Organization is distributing a new Crawley Films Ltd. color short, "Canadian Crusade," produced to help enlighten the public on cancer. Crawley's scripted and produced the film for the Canadian Cancer Society and the National Cancer Institute of Canada and included a French-language version, "Croisade du Canada."

Picture is also being issued in 16m.

Picture Grosses

'10 C's' WOW \$34,000, ST. L.; LANCASTER 13G

St. Louis, March 5.
After three days of steady rain last week, biz at main-stem houses is recovering some this frame. "10 Commandments" is rolling up another terrific gross in second session at the St. Louis. "The Delinquents" shapes fine at Orpheum as a newcomer. "Wings of Eagles" looks nice in second week at Loew's. "Men in War" looks fast in second stanza at Esquire. "Rainmaker" was good in week just finished at Fox. "Battle Hymn" shapes fancy on moveover to the Missouri.

Estimates for This Week

Ambassador (SW-Cinerama) (1-400); \$120-\$240. "Seven Wonders of World" (Cinerama) (45th wk). Nice \$10,500. Last week, \$10,000.
Esquire (Indie) (1,400; 70-90)—"Men in War" (UA) (2d wk). Good \$9,500. after \$13,500 opening frame.

Fox (Arthur) (5,000; 75-90)—"Rock, Pretty, Baby" (U) and "Four Girls in Town" (U). Opened today (Tues.). Last week, "Rainmaker" (Par) and "Three Brave Men" (20th), good \$13,000 for Burt Lancaster pic.

Loew's (Loew) (3,221; 50-85)—"Wings of Eagles" (M-G) and "Tomahawk Trail" (2d wk). Fine \$9,000, following \$13,000 initial frame.

Missouri (Arthur) (3,500; 75)—"Battle Hymn" (U) and "Showdown at Abilene" (U). Neat \$7,000. Last week, "True Story Jesse James" (20th) and "Woman's Devotion" (Rep), \$3,500.

Orpheum (Loew) (1,914; 50-85)—"The Delinquents" (UA) and "The Brass Legend" (UA). Fine \$8,500. Last week, "Don't Knock Rock" (Col) and "Gamma People" (Col), \$6,000.

Paceant (St. L. Amus) (1,000; 90)—"Moon Is Blue" (UA) and "Barefoot Contessa" (UA) (reissues). Oke \$2,500. Last week, "Rose Tattoo" (Par) and "Come Back, Little Sheba" (Par) (reissues), \$2,000.

Richmond (St. L. Amus) (400; 90)—"Moon Is Blue" (UA) and "Barefoot Contessa" (UA) (reissues). Fine \$2,000. Last week, "Country Girl" (Par) and "Forever Female" (Par) (reissues), same.

St. Louis (Arthur) (4,000; 125-2)—"10 Commandments" (Par) (2d wk). Sock \$34,000, after \$36,000 for opening stanza.

Shady Oak (St. L. Amus) (800; 90)—"Wee Georgie" (Indie) (4th wk). Fine \$3,000, following \$3,500 third session.

LOS ANGELES

(Continued from page 8)

\$21,000 or a bit over. Last week, \$27,700.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 756; 80-\$1.25)—"Men in War" (UA) and "Affair in Reno" (Rep) (2d wk). Light \$10,000. Last week, with Uptown, \$16,900, plus \$42,800 in 10 nabs.

Downtown Paramount, Egyptian, Uptown (ABPT-UATC-FWC) (3,300; 1,503; 1,715; 85-\$1.50)—"Big Land" (WB) and "Colditz Story" (Indie) (2d wk). Slow \$12,500. Last week, without Uptown, \$18,700.

Hollywood Paramount, Hillstreet, Wiltern (F&M-RKO-SW) (1,468; 2,752; 2,344; 80-\$1.50)—"Written on Wind" (U) and "Behind High Wall" (U) (10th wk H'd Para., 2d wk elsewhere). Fair \$19,000 plus \$31,000 in 8 ozoners. Last week, \$21,800, plus \$54,600 in one nabe, nine drive-ins.

Fine Arts (FWC) (631; \$1.25-\$1.50)—"Great Man" (U) (3d wk). Fair \$5,000. Last week, \$5,600.

El Rey (FWC) (861; 90-\$1.50)—"Wee Georgie" (Indie) and "In the Park" (Indie) (3d wk). Moderate \$2,300. Last week, \$2,800.

Carthay (FWC) (1,138; \$1.75-\$3.50)—"Around a World" (UA) (11th wk). More of same after near-capacity \$25,300 last week.

Four Star (UATC) (868; \$1.25-\$1.80)—"Rainmaker" (Par) (11th wk). Mild \$3,500. Last week, \$3,700.

Warner Beverly (SW) (1,612; \$1.50-\$3.30)—"10 Commandments" (Par) (16th wk). Nifty \$21,500. Last week, \$25,800, biggest since New Year's week.

Warner Hollywood (SW-Cinerama) (1,384; \$1.20-\$2.65)—"Cine Holiday" (Cinerama) (69th wk). Into current frame Sunday (3) after nice \$16,800 last week.

Canon (Rosener) (533; \$1.50)—"La Strada" (T-L) (18th wk). Steady \$3,000. Last week, same.

Vagabond (Rosener) (390; \$1.50)—"Street of Shame" (Indie) (3d wk). Fine \$4,500. Last week, \$4,800.

LOUISVILLE

(Continued from page 9)

trade coming on week-end. Aiming for great \$14,000 after first week's \$15,000.

Kentucky (Switow) (1,000; 50-85)—"Rainmaker" (Par). Likely fine \$7,000. Last week, "Written on Wind" (U) (5th wk), \$5,000.

Loew's (United Artists) (3,000; 50-85)—"Full of Life" (Col) and "Ride High Iron" (Col). Modest \$3,500. Last week, "Wings of Eagles" (M-G) and "Utah Blaine" (Col), \$10,000.

Mary Anderson (People's) (1,000; 85; \$1.25)—"Giant" (WB). Return date looks big \$5,000. Last week, "Big Land" (WB), \$6,500.
Rialto (Fourth Avenue) (3,000; 74-99)—"Battle Hymn" (U) (2d wk). Looks fancy \$10,000, after first week's \$14,000.

'Rainmaker' Hep \$9,000, Seattle; '10 C's' 20G, 2d

Seattle, March 5.

Hottest thing in town is "10 Commandments," still smash in second stanza at Fifth Avenue after terrific opening round. "Rainmaker" shapes good at Coliseum. "This Is Cinerama" continues fancy in 29th session at Paramount. "Battle Hymn" is rated good in second round at Music Hall. "Wings of Eagles" looks okay in second Orpheum stanza.

Estimates for This Week

Blue Mouse (Hamrick) (800; \$1.50-\$2)—"Oklahoma" (Magna) (18th wk). Okay \$6,000. Last week, \$6,600.

Coliseum (Evergreen) (1,870; 95-\$1.25)—"Rainmaker" (Par) and "Tomahawk Trail" (Par). Good \$9,000. Last week, "Oh, Men! Women!" (20th), and "Storm Center" (Col), \$8,200.

Fifth Avenue (Evergreen) (2,500; \$1.50-\$2.30)—"10 Commandments" (Par) (2d wk). Huge \$20,000. Last week, \$25,500.

Music Box (Hamrick) (850; 90-\$1.25)—"Secrets of Life" (BV) Okay \$5,000. Last week, "Teahouse" (M-G) (8th wk-12 days), \$5,400.

Music Hall (Hamrick) (2,200; 90-\$1.25)—"Battle Hymn" (U) and "Istanbul" (U) (2d wk). Good \$7,000 or near. Last week, \$8,200.

Orpheum (Hamrick) (2,700; 90-\$1.25)—"Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (2d wk). Oke \$6,000. Last week, \$8,700.

Paramount (SW-Cinerama) (1-282; \$1.20-\$2.65)—"This Is Cinerama" (Cinerama) (29th wk). Nice \$8,800. Last week, \$11,500.

PITTSBURGH

(Continued from page 9)

week, "Oh, Men! Oh, Women!" (20th) (2d wk), \$6,000.

Guile (Green) (500; 85-99)—"Wee Georgie" (Arthur) (7th wk). No sign of collapsing and management figures it may even last through film with any kind of break. Will do nearly \$3,000, big, again this stanza, same as last week.

Harris (Harris) (2,165; 65-99)—"3 Brave Men" (20th). Honors notwithstanding, Ernest Borgnine is not b.o. here and picture's subject matter isn't either. Will be lucky to get even \$6,500, very light. Last week, "Anastasia" (20th) (7th wk), \$8,500 in 8 days. In 50-day run, picture did well over \$100,000, finest showing here since "The Robe" (20th).

Penn (U) (3,300; 65-99)—"Wings of Eagles" (M-G). Stiff competition few doors away at Fulton but overflow, John Wayne's name and action stuff combining to give this one an okay \$13,000 or a bit over. Last week, "Rainmaker" (Par), \$15,500, conceivably could have held.

Squirrel Hill (SW) (900; 85-99)—"Great Man" (U) (6th wk). Looks like end of road for this one. Okay \$2,200 looked for. Last week, \$2,700.

Stanley (SW) (3,800; 65-99)—"Paris Does Strange Things" (WB). Only reason for this one seems to be the hope that Ingrid Bergman's name after Academy nomination and longrun of "Anastasia" at nearby Harris might help. Not turning out that way. Crix jumped all over it with dismal \$5,000 in sight.

Warner (SW-Cinerama) (1,365; \$1.25-\$2.40)—"Seven Wonders" (Cinerama) (46th wk). Winds up Sunday (10), with "10 Commandments" (Par) opening March 14. There's been a stampede as end of run approaches. Over \$26,000, great, all maybe more. Last week, \$22,500.

H.O.s Hurt Port.; 'Life' Lean 7G, 'Hymn' 7½G, 2d

Portland, Ore., March 5.

City is bogged down with hold-overs this round, with lone big newcomer, "Full of Life," only mild at the Fox. Extremely bad weather made deep inroads into biz at many houses. "Battle Hymn" looks good in second Orpheum stanza but "Wings of Eagles" is modest in second Liberty week, and "Rainmaker" is touching bottom in second at Paramount.

Estimates for This Week

Broadway (Parker) (938; \$1.50-\$2)—"Oklahoma" (Magna) (17th wk). Sturdy \$8,000. Last week, \$7,700.

Fox (Evergreen) (1,536; \$1.50)—"Full of Life" (Col) and "Phantom Stagecoach" (Col). Fair \$7,000. Last week, "Oh, Men! Women!" (20th), and "Desperadoes Are in Town" (20th), \$6,800.

Guile (Indie) (400; \$1.25)—"Magnificent Seven" (Indie). Okay \$2,500. Last week, "Edge of City" (M-G) (2d wk), \$1,700.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (2d wk). Modest \$6,200 in 8 days. Last week, \$6,400.

Orpheum (Evergreen) (1,600; \$1.25)—"Battle Hymn" (U) and "Istanbul" (U) (2d wk). Good \$7,500. Last week, \$8,900.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Rainmaker" (Par) and "5 Steps to Danger" (UA) (2d wk). Dull \$5,000. Last week, \$5,200.

BROADWAY

(Continued from page 9)

was big \$10,500. The 23d week was \$14,500. Continues on at this gait.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Oh, Men! Oh, Women!" with stage show (2d wk). This round winding up today (Wed.) looks way off at mild \$47,000. First week, \$98,000, but not quite as big as anticipated. Stays a third, with "Heaven Knows, Mr. Allison" (20th) opening next, likely on March 15.

State (Loew) (3,450; 78-\$1.75)—"Edge of City" (M-G) (6th wk). Fifth stanza completed Monday (4) was to fair \$11,500. The fourth week was \$16,500. Stays until "Fear Strikes Out" (Par) preems late this month.

Sutton (R&B) (561; 95-\$1.75)—"Great Man" (U) (10th wk). The ninth session finishing Monday (4) was fancy \$10,000. The eighth week was \$11,000.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"La Strada" (TL) (34th wk). The 33d week finished Sunday (3) was solid \$10,200. The 32d week was \$12,000. Stays on, at least through this month.

Victoria (City Inv.) (1,060; 50-\$2)—"Baby Doll" (WB) (12th wk). The 11th round completed last night (Tues.) was fine \$19,000. The 10th week was \$24,600.

Warner (S-W) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (48th wk). The 47th session ended Saturday (2) was great \$44,800, for schedule of 21 shows. The 46th week was \$51,700, including two extra shows. Stays on indef.

World (Times) (501; 95-\$1.50)—"Tempest in Flesh" (Pace) (7th wk). Current round ending tomorrow (Thurs.) is heading for nice \$4,700 after \$5,000 in sixth. Holds.

PHILADELPHIA

(Continued from page 8)

700. Last week, "Tears for Simon" (Indie) (3d wk), \$3,000.

Mastbaum (SW) (4,370; 90-\$1.49)—"Full of Life" (Col). Happy \$18,000. Last week, "Big Land" (WB), \$13,000.

Midtown (Goldman) (1,000; \$2-\$2.75)—"Around a World" (UA) (80 Days) (UA) (10th wk). Fast \$19,000. Last week, \$23,000.

Randolph (Goldman) (2,250; \$1.40-\$2.75)—"10 Commandments" (Par) (15th wk). Great \$24,000. Last week, \$31,000.

Stanley (SW) (2,900; 99-\$1.49)—"Wings of Eagles" (M-G) (2d wk). Slow \$11,000. Last week, \$16,000.

Stanton (SW) (1,483; 99-\$1.49)—"Men in War" (UA) (2d wk). Loud \$16,000. Last week, \$19,000.

Studio (Goldberg) (400; 94-\$1.49)—"Tempest in Flesh" (Indie) (8th wk). So-so \$2,900. Last week, \$3,900.

Trans-Lux (T-L) (500; 99-\$1.80)—"Anastasia" (20th) (10th wk). Solid \$12,000. Last week, \$14,500.

Viking (Sley) (1,000; 75-\$1.40)—"Top Secret Affair" (WB) (3d wk). Slow \$5,000. Last week, \$9,500.

Amusement Stock Quotations

For Week Ending Tuesday (5)

N. Y. Stock Exchange

1956-57	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
321½	20¾	Am Br-Par Th	173	21½	20¾	21	-½
34½	22½	CBS "A"	118	33	31	32½	+1¾
34½	22½	CBS "B"	27	32½	31	32½	+¾
28½	17	Col Pix	51	18½	17	18½	+½
16½	12½	Decca	69	15¾	14¾	15¾	+½
100¾	75¾	Eastman Kdk	77	84¾	84¾	84¾	-¼
4¾	2¾	EMI	310	3¾	3¾	3¾	-¼
12	6¾	List Ind	71	7¾	7¾	7½	-¼
25½	18½	Loew's	472	19¾	18¾	19¾	+¼
9¾	7	Nat. Thea.	146	8¾	8¾	8¾	+¾
36½	27½	Paramount	183	33¾	30¾	32¾	+2¼
36½	14½	Philco	207	15¾	14¾	14¾	+¼
50¾	31¾	RCA	268	34¾	32¾	34	+1¾
8¾	5	Republic	77	6¼	5¾	6¼	+¾
15½	11¼	Rep. pfd.	61	12	11½	11¾	+¾
17¾	13½	Stanley War.	30	18½	15¾	16	-¼
29½	22½	Storer	26	26½	25¾	26½	+¼
29½	21½	20th-Fox	212	26	22¾	25½	+1½
29¾	23½	Univ. Pix	29	24½	24¼	24¼	+¼
82½	69	Univ. pfd.	40	69	69	69	-
29½	18½	Warner Bros.	48	26½	25¾	26¼	+½
141¾	91¼	Zenith	29	93	91½	91½	-1½

American Stock Exchange

	Bid	Ask		Bid	Ask
6¼	3¾	Allied Artists	78	4	3¾
13¾	8¾	All'd Art. pfd	8	9½	8¾
2½	1	C & C Super	74	1½	1
10	4¾	Du Mont	42	5¾	4¾
4½	2¾	Guild Films	301	3¾	3¾
9½	3	Nat'l. Telefilm	83	9¾	8¾
5¾	2¾	Skiatron	93	4¾	3¾
13¾	6¾	Technicolor	40	7¾	7¼
4¾	3	Trans Lux	76	5¾	5

Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Ampex	33½	37¾	Chesapeake Industries	2½	2½
Cinerama Inc.	1	1¼	Cinerama Prod.	2½	2½
DuMont Broadcasting	9	9¾	Magna Theatres	2¼	2½
Official Films	1¾	2	Polaroid	116½	122
U. A. Theatres	5¾	5¾	U. A. Theatres	5¾	5¾
Walt Disney	21	23	Walt Disney	21	23

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Tin Pan Alley's Payoff Blues

Continued from page 1

which either have television "production" values or are being utilized so prolifically, of late, in the sundry "mood music" and "theme idea" LP record albums—the performance payoff on current pops is an immediate worry.

As the weight of the BMI surge asserts itself, both the writer and publisher segments of ASCAP are not too happy with the tendency of the Hollywood-controlled publishing houses to plug picture tunes as against straight pops. Ofttimes, of course, the pic songs click, but the film music subsidiaries allegedly would rather push a "dog" film song than a likely non-picture song. That, it's held, doesn't help ASCAP's standings in the bestseller lists at all.

The current dimout of the ASCAP tunes on the hit lists has the whole membership thrashing about for the reason. To the group of litigating songwriters, the sudden surge of BMI-itis is seen as a dark conspiracy and another example of the broadcasting industry's maneuvers to put the Society in a more awkward trading position when the new television-ASCAP negotiations come up this year. Obviously, the BMI impact and diminution of ASCAP's prowess could give the stations a case for arguing on terms, especially if ASCAP has any ideas of upped rates. (Additional details on the ASCAP-BMI controversy in the Music Section.)

Many ASCAP writers and publishers, however, feel that the BMI hegemony is another passing phase of the music business. "How long," they ask, "can those rock 'n' roll numbers and calypso tunes stay around. The public's gotta come back to the good songs and those will again be written by the ASCAPites."

"The Language of the People" The BMI proponents have the attitude that "maybe our songs speak the language of the people, as the kids 'dig' the new tunes today" and another adds, "Maybe the ASCAPers should forget the good old days of bigtime vaudeville when Nora Bayes or Belle Baker or Jolson 'made' a hit, or how the bands on radio used to make 'em, and write the way the post-midcentury audiences, understood popular music."

And another adds, reeling off

a handful of top ASCAP writers' names, "none of them could write a rock 'n' roll number, so why kid themselves. And why should they complain if some housewives show up as author of some new tunes. And have you noticed how many femmes there are around now writing songs, and especially via BMI, whereas Carrie Jacobs-Bond, Kay Trowe, Dorothy Fields, Mabel Wayne, Dorothy Terriss and only a few others are to be found within ASCAP."

Added to ASCAP's headache is the open secret that a couple of the key, old guard ASCAP publishers have expressed themselves not averse to exploring a BMI affiliation, just as many of the intermediary companies already have. In some instances the BMI adjunct eclipses the basic ASCAP operation.

Meantime, with the global impact of pop music, and the record carrying the tune around the world like a film does, there are still other complications. For example, one major U.S. operation is somewhat embarrassed because its London affiliate is publishing a song written by a BMI writer with a PRS (Performing Rights Society) writer. Traditionally, such collaborations invariably have been between ASCAP and PRS collaborators, since both licensing organizations have reciprocal copyright treaties.

It's no secret that quite a few ASCAP writers have BMI tunes, under a non-de-plume, because the "old school tie" and/or legalistic reasons forbids open collaboration. "But let us face it," observes another writer, "ASCAP may have the standards but BMI has the hits. What's more, they'll have the standards 10 years from now because we're not replenishing with the current hits as fast as BMI."

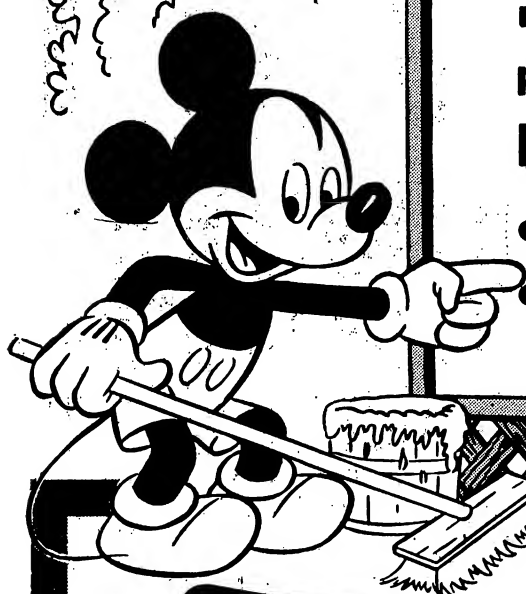
Garrick, Chi Grinds Anew

Chicago, March 5.

Balaban & Katz has scheduled the reopening of its Loop house, the 900-seat Garrick, for April 19, on a first-run policy with the Jimmy Pierson biopic, "Fear Strikes Out."

The Garrick was converted to a television theatre in 1950.

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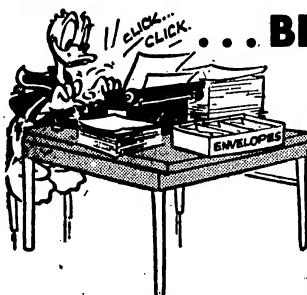
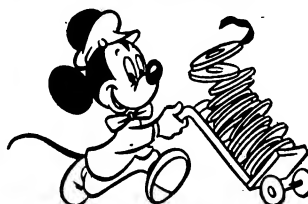
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STATE'S UNEXPLAINED SELECTIONS AND REJECTIONS OF EXPORTABLE FILMS

The U. S. Government, more specifically the State Dept., has nixed a number of film titles submitted by the Motion Picture Export Assn. for sale to Iron Curtain countries. Resultantly, several of the companies have registered complaints with their trade association, particularly since some of the rejected pictures contain no material that would appear to be harmful to the U. S. if shown to Communist audiences.

Queried by VARIETY about the Government's attitude, Motion Picture Export Assn. had only a "no comment" last week. However, privately, two foreign managers made it plain that they didn't approve of the setup under which Washington virtually dictates what specific releases can or cannot be exported into the Soviet orbit. It's estimated, at the same time, that a screening process is, of course, necessary. Question only is who's to be in charge.

To make matters worse, the Government doesn't bother to explain why it rejects or accepts titles that are offered for sale to the Reds.

Whole situation arises from the Government's willingness to include films in its international media guarantee program. Under this program, the film industry can sell films to an Iron Curtain country and accept payment in local currency. The U. S. Information Agency, which is the specific arm of State Dept. involved, then picks up the local coin for its own use and pays the equivalent—at a favorable rate—in dollars in New York.

One of the conditions of this deal is that USIA has the right to pass on titles sold in the respective countries. MPEA has always been sensitive re this part of the arrangement.

MPEA deals for film sales are pending currently in Poland, Czechoslovakia and East Germany. Companies for several years have been selling films to Yugoslavia under a similar setup. They recently received \$600,000 from Turkey under the convertibility guarantee program, which is operating also for Vietnam.

Film companies' export policies have always been a matter of controversy since there's the perennial charge that Hollywood exports the "wrong" type of releases in some cases. "Blackboard Jungle" incident at Venice in 1955 was a classic example. The companies do exercise a degree of self-censorship, but it doesn't go very far and is largely overshadowed by commercial considerations.

CITIZENS' JURY, 14-9, OKAYS 'BABY DOLL'

Keene, N. H., March 5. A "citizens' jury" viewed a special showing of the film, "Baby Doll," at the Lathis theatre here, and voted 14-9 in favor of exhibiting the Warner release to adult audiences.

However, George Miller, theatre manager, said the management had not yet decided whether there would be a booking.

The select audience was composed of clergymen, city councilmen and members of women's organizations.

Dave Silverman to Allied, Wiener With Rank in Hub

Pittsburgh, March 5. Dave Silverman, long-time RKO exchange manager here before it recently folded, has already resigned as a district head for Al Schwalberg's artists-producers organization less than a week after he took the job. The reason was the sudden opening up of the top spot with Allied Artists in Pittsburgh following Abe Weiner's exit to go with J. Arthur Rank outfit.

Silverman, preferred remaining at home rather than hitting the road, which job with Schwalberg would have entailed, and took the AA deal. Weiner, who came here originally as Monogram chief and stayed on under AA set-up, will headquarter in Boston, his home town, and head a Rank district, including that city, New Haven, Albany and Buffalo.

Republic's 25c Divvy

Republic Pictures board last week declared regular quarterly dividend of 25c per share on its preferred stock.

Melon is payable April 1 to stockholders of record on March 15.

Up to Dick Walsh If Russell Moss Proceeds With IA Publicists Local

The decision as to whether the International Alliance of Theatrical Stage Employees will sanction the formation of a separate local of eastern publicists has been turned over to IA prexy Richard F. Walsh.

Action was taken last week by the IA general executive board in its meeting in Philadelphia after Russell Moss, head of the Home-office Employees Union, Local H-63, petitioned the IA brass for a separate publicists charter. Under the present setup, eastern publicists affiliated with the IA, function as a unit of the white collar union. It has been Moss' contention that the granting of a separate charter will enable the organization in consolidation of all entertainment publicists in the east, including the film company fieldmen.

Moss has already worked out an agreement with the IA publicists' unit on the Coast over the question of jurisdiction. The union official feels that as a result of the formation of an IA eastern unit, N.Y. film publicists will be able to win similar terms as their Coast colleagues, whose salary status and working conditions are considered superior to their eastern counterparts.

It's generally agreed, however, that Moss will have a tough time bringing the majority of eastern film publicists into an IA unit. Only the publicists at Paramount are members of the white collar IA union at present. The RKO publicists were also affiliated, but RKO's discontinuance of distribution saw the dismissal of all the unionized pub-ad staffers. In addition, the rival Screen Publicists Guild, affiliated with the Distributive, Wholesale and Department Store Union, AFL-CIO, has been opposed to a connection with the IA. The SPG represents the publicists at Warner Bros., Metro, 20th-Fox, United Artists, Universal and Columbia.

Ralph Banghart, former RKO Midwest publicity head, is temporarily working at United Artists, not Universal as erratumed here last week.

Big Kaycee Exhib Attendance

Fabian's Cheerful Note — Hot Chocolate Looms Among Food Items—Is Steak Sandwich Coming?

Kansas City, March 5. Exhibitors took advantage of good weather all over the territory to turn out strongly for the annual Kansas Missouri Theatre Assn. convention last Tuesday-Wednesday (27) at the Hotel Pickwick. More than 300 registered (at \$2 per head), and more than that number attended the industry luncheon finale Wednesday.

Workmanlike attention was paid to the convention sessions, including that on advertising led by M. B. Smith, of Commonwealth Theatres, new product by Fred Souttar, of Fox Midwest Theatres, and the open forum led by L. Leo Haylob, independent exhib.

Strong note of optimism for the industry was struck by S. H. Fabian, Stanley Warner chief, who spoke at the luncheon (see separate story) and others during the two-day meet struck chords on the same theme, all tied to the hope that more strong product will continue to flow from the producers. In a pre-convention session the

Fact-Finding Citizens In Wagner Probe of 5% Tax

New York's Mayor Robert F. Wagner has appointed a citizens' committee to determine the effects of the City's 5% amusement tax on the film business. Move had been requested of the Mayor by industry reps who met with the Mayor Dec. 7.

Named to the Committee were Francis W. H. Adams, former Police Commissioner; David Dubinsky, president of the International Ladies Garment Workers' Union, and Thomas Jefferson Miloy, exec director of the Commerce and Industry Assn.

The Mayor said the committee was "purely a fact-finding body" and wasn't expected to make recommendations. The city tax was enacted in 1954. Exhibs have claimed that, unless it's repealed, many houses in the metropolitan area will have to close.

TOA Can't Find Exec; Org Run By Herman Levy

Chicago, March 5. Theatre Owners of America is having difficulty in coming up with a suitable executive director. Prexy Ernest G. Stellings, reporting to the board at its mid-winter meeting here, said "it has been a discouraging and frustrating process" to find the right man for the job.

He suggested, therefore, that TOA continue its search for "the properly qualified man," but that the activity should be pursued "on a more leisurely instead of intensified pace."

Meanwhile, he urged that in the interim period the board consider the employment of a public relations director. A similar proposal was made recently at a convention of Allied States Assn. TOA, like Allied, feels that the industry—and theatres in particular—are subjected to adverse stories and attacks. According to Stellings, "they materially affect the standing of our business; not only with the general public, but in financial circles, political circles, and also within the group of opinion makers throughout the country."

Stellings stressed that he saw the need for someone on TOA's N. Y. staff "to devote all his efforts to favorable stories, news releases and other public relations efforts which will help our business, and also refute whatever adverse publicity might develop."

If You've Heard Him, Don't Stop Him

Hollywood, March 5. Mike Todd is a man of his word—all of 'em. When he invites the Hollywood press corps to a "no press conference luncheon," he obviously means just that.

There was no news at the luncheon Todd tossed Friday at the Beverly Hills hotel and the producer was the first to admit it. That didn't stop him, however, from delivering a discourse that spanned 35 minutes and covered such topics as the responsibility of people in show business, the fabulous business of "Around the World in 80 Days," the difference between propaganda and public relations, the fabulous business of "Around the World in 80 Days," the "greatness" of Mario Moreno (Cantinflas) and the fabulous business of "Around the World in 80 Days."

Always in Court, Never Tried

Independent Poster Case Referred to Pennsy Court For Adjudication of Merits—Three Jurists Sarcastic

Upgrade Pierre Juneau

Ottawa, March 5.

Pierre Juneau, secretary and French-language adviser to the National Film Board, becomes executive director in switch of top Board personnel. Appointment brings Juneau next in rank to the commissioner, A. W. Trueman; he will be the commissioner's representative in Montreal, the Board's new production location. Trueman and staff are located in Ottawa along with NFB's photographic and liaison staffs.

Shuffle included appointment of Don Mulholland, production chief, as director of planning and operations. His assistant, Grant McLean, will succeed him as production topper.

Up for Oscar Story Tap, 'Brave One' Draws Suit As Allegedly Plagiarized

Los Angeles, March 5. One week after it was nominated for an Academy Award for the Best Motion Picture Story (a category restricted to original material), King Brothers' "The Brave One" was the target of a \$750,000 misappropriation suit. Action was brought in Superior Court by Nasour Studios which charged the material was lifted from an original screenplay, "The Amazing Emilio," written by Paul Rader.

Complaint, filed by attorney Harold A. Fendler, lists RKO Radio, King Brothers Productions and Herman, Frank and Maurice King. Plaintiffs allege that the screenplay of "Emilio" was submitted to the defendants in 1951 and again in 1953 during negotiations for the production and distribution of the film. Defendants, according to the complaint, agreed not to use the screenplay unless a production deal was made.

However, "The Brave One" was subsequently produced and was based, according to the complaint, upon the "Emilio" screenplay. Latter had also been made, the Nasours charge, at a "reasonable value" of \$1,250,000, but its value was depreciated by \$750,000 by the release of "The Brave One."

"Emilio" was based on an original idea by Willis O'Brien. Although not stated as a part of the complaint, it was understood that O'Brien first registered the story with the Screen Writers Guild in 1944. "The Brave One" was made in 1955 and released in 1956.

Vermont-Made Film For Teenage Driver Studies

Burlington, March 5. Film has been made in Vermont on the subject of winter driving.

Sponsored by the Seiberling Rubber Co. of Akron, Ohio, film was shot at Lake Champlain using a boy and a girl selected from the Burlington High school driver training course.

It will be shown at many of the 10,000 high schools throughout the United States which offer driver training.

Saxton Bradford's Berth

Washington, March 5.

Saxton Bradford, one-time West Coast newsmen, has been appointed deputy director of the U. S. Information Agency for policy and plans.

He succeeds Andrew H. Berding, just named Assistant Secretary of State for Public Affairs.

Washington, March 5. The treble damage suit of Independent Poster Exchange, of Philadelphia, against National Screen Service seems to be heading for a longevity record. The case was launched in 1949 and last week, the Supreme Court sent it back for its third bout in the U. S. District Court for the Eastern District of Pennsylvania. Independent was appealing a decision of the 3rd Circuit Court of Appeals.

In a strange and very brief ruling, the Supreme Court: (1) accepted certiorari; (2) agreed with the circuit court that "the motion for summary judgment should have been denied"; (3) but vacated the judgement of the circuit court; and (4) remanded the case to the district court for trial on its merits.

Three justices — Frankfurter, Burton and Harlan—issued a stinging dissent in which they commented that the Supreme Court "grants certiorari and vacates the judgment of the court of appeals; but directs the district court to do precisely what the circuit court of appeals directed the court to do." In their opinion, said the trio, the Supreme Court should never have accepted jurisdiction.

Independent is owned by Charles Lawler and Mitchell Pantzer. Oddly enough, although the case has twice been through the Federal courts, it has never been tried on its merits.

Independent contends that National Screen created a monopoly with the assistance of the major distributors which gave it exclusive rights. It wants damages for losses it claims to have suffered as a result of this.

'ISTANBUL' TITLE ISSUE NOT FEDERAL CASE

Hollywood, March 5. Federal Judge Leon R. Yankwich has dismissed a \$450,000 damage suit brought by Kim Inc. against Universal Pictures over use of title "Istanbul" for Errol Flynn starrer. Plaintiff has feature of same title starring Virginia Bruce which it distributed on video since 1954 and is now distributing theatrically.

Judge held that the jurisdiction of the Federal Court was improperly invoked and that the litigation belonged in the California courts.

VARIETY CLUB BENEFACTION

Dairy Exec's Widow Helps Frisco Blind Baby Charity

San Francisco, March 5. A provision in the will of Mrs. Katherine Elizabeth Larimer, widow of a milk company executive, will give the Northern California Variety Club's Blind Babies Foundation between \$10,000 and \$20,000 a year for five years.

Mrs. Larimer, who died last September, left the bulk of her \$1,092,300 estate to two cousins of her husband, with the provision that the earnings for the first half-decade be split three ways. The blind babies were one of the beneficiaries.

\$100,000 New Orleans Fire

New Orleans, March 5.

An early morning fire Thursday (28) destroyed the Imperial Theatre, nabe house here, with an estimated loss of \$100,000. Seven firemen were hurt fighting the blaze.

Owner of the house is Rene Brunet, who said rebuilding will start at once.

SAMUEL GOLDWYN

February 20, 1957

Dear Barney:

Last night I saw "FUNNY FACE" with a group of friends at my house. I could hardly wait to get to my office this morning to tell you what a fresh, wonderful picture it is - that reaches heights of entertainment seldom seen on the screen.

It is not often that I have no reservations whatever about a picture, but this is one of those times. "FUNNY FACE" is, by all odds, one of the finest musicals I have ever seen - on the stage or on the screen.

Fred Astaire and Audrey Hepburn are simply marvelous, as are Kay Thompson and all the members of the cast. In all the years I have known Fred I have never seen him dance better or give a more inspired performance. Audrey Hepburn, who is always lovely, has never been more delightful, and Kay Thompson has opened up a new career for herself.

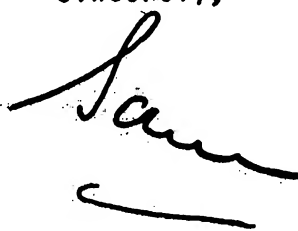
The people at my house last night were a group of professionals - American, British and French - but they broke into spontaneous applause after each wonderful number. I have never witnessed such enthusiasm and I am sure that the American public, and the public the world over, will love the picture equally.

Everything about "FUNNY FACE" is just brilliant. Not only the cast but the production, the direction, the choreography, the music, the photography, the color - the warmth, the gaiety, the fun, the beauty of the picture - are nothing short of extraordinary. Everyone who had anything to do with the picture deserves tremendous credit, for it proves that Hollywood is still capable of turning out the greatest entertainment in the world. This is a real new dimension in motion picture enjoyment.

"FUNNY FACE" is truly an inspired picture. It is going to mean a great deal to the motion picture industry because it is going to mean so much to the public.

There is much more I could say about what a wonderful picture it is, but I can sum it all up by saying that I would be very proud to have had "FUNNY FACE" to my credit.

Sincerely,



Mr. Barney Balaban, President
Paramount Pictures Corporation
1501 Broadway
New York 36, New York

The World Premiere Engagement of "FUNNY FACE"
Will Start Soon At **RADIO CITY MUSIC HALL** Where
It Will Be The Gala Easter Attraction

Action-and-Horror Staple Stuff; 20,000,000 Thrill-Seekers (12 to 25) Backbone of Exploitation Pix

Film industry may occasionally wall over dwindling grosses but James H. Nicholson and Samuel Z. Arkoff, top execs for American International Pictures, assert there's a "tremendous amount of optimism" among exhibitors. They base their observation on a just concluded 30,000 mile sales tour ranging from Hawaii to Canada.

Nicholson and Arkoff, whose indie outfit specializes in low budget exploitation product, credits the theatremen's enthusiasm to a series of very big pictures that have got the public back in the moviegoing habit. Moreover, producers have been turning out a diversified program with an appeal to all age brackets.

But films that have the most b.o. pull, AI prexy Nicholson said in New York last week, are, either blockbusters or the "gimmick" shows. His company's product falls in the latter category and is designed as a "necessary bridge to keep the exhibitor going until the next big one comes along."

American International, which plans to make and release 18 pictures this year compared to 10 in 1956, relies upon action and horror yarns to pull audiences in the 12 to 25 age bracket. As v.p. Arkoff points out there's nothing new about this system for it was used by the oldtime serials.

"It's the same basic formula that gets 'em in," Arkoff declared, "but you have to freshen it on exploitation pictures. Stereotyped gangster films, of course, are obsolete." In line with this Nicholson observed there are certain audience tastes that don't change. "However," he added, "we update them by use of modern expressions such as 'Hot Rod,' 'Drag Strip' and 'Rock 'n' Roll,' etc."

Estimating there are about 20,000,000 people in the 12-25 age group, Nicholson emphasized these individuals are looking for a thrill on the screen. His company, he added, has found the best way of capturing this market is through pairing pix in packages. For example scheduled for April release as a combo is "Dragstrip Girl" and "Rock All Night."

Set to roll March 7 is "I Was a Teenage Werewolf." It's to be coupled with "Attack of the Saucer Men" for release in May. None of our pictures have any stars, Arkoff said. "It's well worth it to avoid big names and put the saving into a little extra production." Likewise, Nicholson explained that AI has a group of young players packed. Among them are Steve Terrall, John Ashley and Fay Spain.

Nicholson, who estimates one of his combos can gross from \$500,000-\$1,000,000 on 6,000-8,000 playdates, commented: "These pictures play top bookings, too. We've been sandwiched between 'Giant' and '10 Commandments' and we're following Cinerama in Oklahoma City."

"Who's in it?" is a reflex action on the part of the exhibitor," said Arkoff. "But those who have booked our pictures in the past don't ask who's in it, but what is the title?" He discounted potential problems due to possible title thefts. "We're not a member of the Motion Picture Assn's Title Registration Bureau," he added, "but we make our pix fast enough that we're not bothered with piracy."

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

JAMES STEWART

AS CHARLES A. LINDBERGH IN

"THE SPIRIT OF ST. LOUIS"

In Cinerama and WarnerColor

A Warner Bros. Picture

and SPECTACULAR STAGE PRESENTATION

I AM A PACKAGE

PUBLIC RELATIONS MAN,
DOCUMENTARY FILMMAKER,
FEATURE PHOTOGRAPHY EXPERIENCED
WITH CONTACTS

SEEKS OPPORTUNITY.

Write Box 1215, VARIETY,
154 W. 46th St., New York, N. Y.

Add: Title Jokes

Berkeley, Cal., March 5.

It was almost as if a top-notch exploitation man had planned it.

Eleven British and 433 American scientists held a four-day, top-secret meeting in the California Theatre here last week. The subject was the progress, or lack of progress, of efforts to harness the H-bomb for peacetime power uses.

And almost every scientist who entered the theatre gazed up at the marquee and asked one of more than two dozen Atomic Energy Commission guards:

"Why are they advertising this affair?"

Reason was the nighttime screening attraction—"Top Secret Affair."

28-Day Slot Nabes Give in On 'Giant'

Minneapolis, March 5.

Local neighborhood houses in the earliest 28-day slot waged a losing fight against the "50% and no review" terms for Warners' "Giant." After holding out for more than a month in an "unorganized" boycott of the picture nabes finally surrendered and booked it for day-and-date showings starting March 6.

Except for the "fight" the uptown theatres could have had "Giant" in January. It ran five weeks downtown at 4,100-seat Radio City at an advanced after 5 p.m. admission of \$1.50 to huge grosses. In the neighborhoods it'll be scaled at \$1.25, a tilt of from 40 to 45c from the regular tap.

The "unsatisfactory" product situation is blamed by some of the exhibitors for the "surrender."

One ordinarily 28-day house, the Heights, will take the picture at 35 days and a 90c admission.

Ned E. Depinet, as president of the Motion Picture Pioneers, is asking for contributions to the organization in memory of its late founder, Jack Cohn. Requests for aid are increasing each year, requiring more funds.

Daylight Saving: Or Who Gets Hurt?

[Issue Sharply Drawn in Columbus, O.]

Columbus, March 5.

The question of whether Columbus will go on Daylight Saving Time has drive-in theatre-owners and television broadcasters in a dither here.

The rumpus began Monday, Feb. 25, when the Columbus City Council passed an ordinance to put the city on DST from April 28 to Sept. 28.

Immediately, Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, said that he would circulate referendum petitions but that it would be "physically impossible to have the petitions certified by March 7" which would be necessary to have the issue of the DST ordinance placed on the May 7 ballot. Wile says he does not doubt that he can secure the 4,847 signatures necessary to challenge the ordinance.

Wile, therefore, pitted himself against the "Committee of 60" which is backing the DST ordinance. The group is headed by Samuel Randall, local attorney.

Council, meanwhile, was expected to decide Monday (4) to put a DST city charter amendment on the May 7 primary ballot. Councilman W. Wesley Llewellyn was expected to propose the amendment.

As the situation now stands, the new ordinance on DST cannot go into effect if a referendum petition

NOT RESTRAINING POLICE

Cops 'Interference' With 'Sexy Pictures Protested In Vain

New Orleans, March 5.

Civil Judge Alexander Rainold Friday (1) refused the plea of Harold J. Greenlin, president of Gulf Coast Amusement Co., operators of the Gaiety Theatre in the French Quarter here, for an injunction to stop city officials from interfering with the operation of the house.

Assistant City attorney Raoul P. Sere told the court the theatre operator sought the injunction to prevent the police from interfering with the showing of sensational films. Sere said Greenlin had been warned by city officials on numerous occasions to "clean up" the kind of films shown at theatre.

Residents of the historic area of the city previously petitioned the city to halt the showing of so-called artist films.

'AND SO FORTH' CITED TO BAN SEXY GINA

San Jose, Cal., March 5.

The Entertainment Commission of this city of 110,000 has voted against letting a Gina Lollobrigida film play the Fox Padre Theatre here. The picture, "Woman of Rome," was nixed by a 5-2 vote with four other commissioners absent from the commission preview.

The commission's acting chairman, the Rev. J. J. Healey, said the film was banned "on the general grounds of morality, obscenity and so forth." (sic)

The majority objected to two bedroom scenes and a third scene in which Gina, portraying a street-walker, picks up a man in a restaurant.

Another member of the majority, Mrs. Phillip McCallum, complained that the actress wore too many revealing gowns.

However, one of the members of the minority opined "the people in Europe would think nothing of it."

(The people of San Francisco 60 miles north of San Jose, thought nothing of it, too; picture played the Vogue, Frisco, four weeks and did little business.)

The other minority member felt the real problem simply was that "Gina is sexy in her own right... after all, the film ends with her praying in church and swearing that she'll never have another man."

Theatre manager George Burnett hoped he'd get a second chance to show film to the whole commission and get a reversal.

The commission has authority to revoke a theatre's license if a banned film is shown.

Broadening Ticket Sales Points

Cincinnati, March 5.

"Seven Wonders of World" and the Cincy Redlegs form the battery in a new pitch for box office improvement.

Bill Rush, Cinerama resident manager, and Gabe Paul, Cincinnati Baseball Club-general manager, are making use of their many out-of-town agencies to sell each other's tickets. The plan spreads from Ohio into Kentucky, Indiana and West Virginia.

Purchasers also are offered reservations for the Sheraton Gibson and Sinton hotels.

Greyhound Bus Lines continues to sell tickets for both interests. Pennant-chasing Redlegs zoomed Crosley Field gate last season to a record high and the advance sale for this season to more than \$400,000, also an alltime tops.

Small Loans, as Presently Limited, Hollow Victory for Theatre Ops; Propose Broadened 'Mortgage'

Chicago, March 5.

Although the Government made theatres eligible for loans doled out by the Small Business Administration, the approval was a "Pyrrhic victory," Phillip F. Harling reported to the board of Theatre Owners of America at its meeting here. Because of so many restrictions and red tape, it is almost impossible for a theatre to receive aid from the SBA, Harling declared.

As a result, TOA has petitioned the Loan Policy Board of the SBA to revise the general loan policies of the agency. Recommendations include:

(1) That the SBA revise its rules to permit it to grant regular mortgage loans to qualified motion picture exhibitors.

(2) That the SBA be permitted to authorize loans according to established procedures used by lending institutions engaged in the lending of funds for mortgage purposes.

(3) That legislation be enacted so that the SBA policy board has the authority to guarantee, for a fee, a mortgage loan by qualified, independent lending institutions.

(4) That the SBA obtain legislation permitting it to guarantee mortgage loans where the SBA and in the Veterans Administration, the Federal Housing Authority, etc.

(5) That in the alternative the Senate introduce legislation creating a new board which will have power to guarantee to a qualified lending institution up to 30% of the appraised valuation of the theatre.

(6) That such a newly-created board be authorized to accept application for theatre mortgage loans for a period of not more than 20 years and to process and investigate the applications.

(7) That the board, in conjunction with established lending institutions, jointly process a mortgage application and may impose such terms as are prevalent and customary for mortgage loans of this type.

(8) That the SBA revise its rules requiring a statement of inability to obtain private financing as a condition precedent to filing an application for a mortgage loan.

(9) That this mortgage lending power has sufficient and reasonable precedent on the part of the Government via similar arrangements an independent lender would jointly grant a loan to a theatre.

(10) That a qualified exhibitor shall be deemed one having been actually engaged in the continuous operation of a four-wall theatre at least one year prior to the filing for a mortgage loan, whether such applicant is owner, lessee or sub-lessee, or, sub-tenant.

(11) That where an exhibitor does not possess the right to mortgage a theatre, because such right belongs to the owner of the building who is not an operator, such owner shall have the right to make the mortgage application, providing theatre has been in continuous operation for at least a period of one year prior to the filing of the application.

(12) That the Senate committee call for special public meetings so that exhibitors and reps of lending institutions can express their views concerning the necessity for the establishment of an administration board which would recommend, guarantee, and process real estate mortgages for motion picture theatres.

Starts 35m, Goes C'Scope

As if exhibitors hadn't enough problems via the various widescreen processes, now along comes a French film with a combination pitch. "Picasso," featurelength documentary on the painter, and owned for the U.S. by Ilya Lopert, starts off in standard 35m and then switches to CinemaScope.

It's not so much of a problem projection-wise, but poses a puzzler for houses that can not adjust their screen masking automatically.

Export Figures On U. S. Rawstock

Washington, March 5.

A new record was set in 1956 in U.S. exports of motion picture rawstock, and motion picture equipment.

Total for the year came to \$44,456,788, which was a little above the previous record of \$43,835,049 in 1955. Biggest gains were registered in the export of rawstock, all the way from 8m to 35m, reports Nathan D. Golden, director of the Commerce's photographic products division. Golden's survey discloses that we exported 593,390,853 feet of negative and positive rawstock. We also exported 343,181,414 feet of exposed motion pictures in both 16m and 35m.

Among other equipment, we exported 303 35m motion picture cameras and 1,740 35m motion picture projectors.

CHODOROV UNCREDITED ON 'OH MEN, OH WOMEN'

Playwright Edward Chodorov, whose name is left off the credit list of 20th-Fox's "Oh Men, Oh Women," said in New York last week that he had agreed to the elimination at the time the screenrights to his play were sold.

He said this had been one of the conditions attached by agent Charles K. Feldman before purchasing the rights to the Broadway hit.

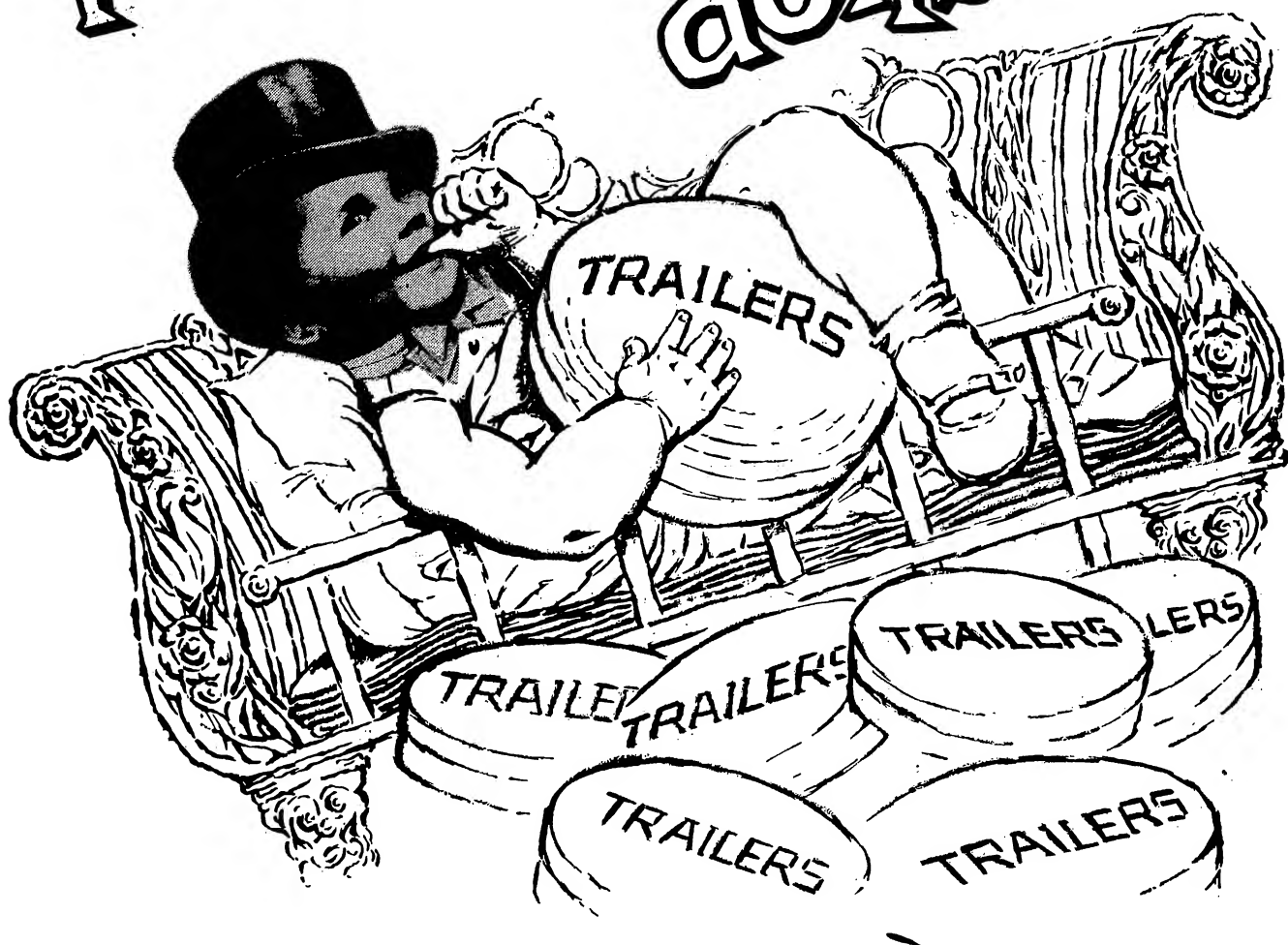
"Frankly, I didn't care whether they mentioned my name or not. People in the theatre and in the film business know who wrote 'Oh Men, Oh Women,' and that's all that is important to me," he said. "Whether my name appears on the credits or not doesn't particularly worry me one way or the other. The public doesn't know the difference anyway."

Several of the newspaper reviewers noted the absence of Chodorov's name from the credits. 20th's explanation simply was that the studio had no contractual obligation to mention Chodorov's name and chose not to do so. Involved are considerations of Chodorov's record as a Fifth Amendment witness.

While 20th dropped his name from the credits, it referred to him at some length in the production notes on the comedy.

Gramercy Productions Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. Arthur V. Edulian, filing attorney.

These are the prize baby's dolls!



Survey after survey proves that the Prize Baby's Dolls . . . coming attraction trailers . . . bring the most dollars to your box office, costing you pin money as compared to

other advertising expenditures. Trailers whet the appetite of your patrons and are primarily responsible for more than one-third of total box office receipts.

NATIONAL *Screen Service*

SINDLINGER

United, Howard & Co. Inc., 1200 Broadway, New York 19, N.Y. - Sole U.S. Agents for TRAILERS

NATIONAL THEATRES CIRCUIT IN 21 STATES

United, Howard & Co. Inc., 1200 Broadway, New York 19, N.Y. - Sole U.S. Agents for TRAILERS

Trailers — Showmen's Socko Salesmen!

Don Sharpe's 'McGraw' Sale To P&G; Other Entries in Hopper

Don Sharpe, vet television packager-agent, has made his first sale for next fall. Procter & Gamble has purchased the new "Meet McGraw" film series, which stars Frank Lovejoy and which already has six shows in the can with two more shooting this week. Slotting of the stanza is still not set—P&G wants to get its entire lineup of shows first and then decide how to place them—but a possibility is the Sunday at 10 slot on NBC-TV currently occupied by Loretta Young.

Series, which isn't based on any literary property or character, stars Lovejoy in an action-adventure role. Sharpe, who got the idea for the series three years ago in England while working with a British star, let the idea rest until this winter. Then, largely on the basis of Lovejoy's stint last summer for P&G in the live revival of the "Man Against Crime" series, he signed Lovejoy and sold the package to P&G.

That's only one project on the agenda for Sharpe and his partner, Warren Lewis. "Everybody's doing westerns," says Sharpe, and admits he's no exception. He's already got a network commitment (although he won't say from which web) for a new hour western titled "Vigilante." Under the deal, the network will finance the pilot (which rolls late in March) in return for options on the series. Central figure is a Presidential agent who plays a sort of Herb Philbrick role in the California of 1860. A second western which is still in the pre-production stage but which may be a late spring entry as a pilot is a series titled "Top Gun," but set in the Alleghenies in the 1770's, with a historical progression of the wagon trains westward as the underlying theme.

Two other new properties in the hopper for Sharpe. One is the "Bulldog Drummond" series to be produced in England with Doug Fairbanks Jr. The other is "This Is My Best," an anthology series involving stories, drama, comedy music, even variety, under the broad umbrella title rights to which were purchased from anthropologist Whit Burnett.

Sharpe planes to England late in March with the first three Drummond scripts to set up production on the series, this preparatory stint including casting. Asked if he feels this isn't somewhat late for the selling season, he pointed out that some of the top television properties on the

(Continued on page 40)

ABC-TV's Det. Romance

ABC-TV is forming for the first time a regular Detroit sales division of the network. William Mullen, web's regular automotive salesman, will head the new setup though he'll continue headquartering in New York.

Mullen's new title will be sales manager, Detroit division. Meanwhile, Eugene Wyatt, who some weeks ago was appointed ABC-TV national program sales manager, began officially this week at the web.

2 Webs Ride With 'Game of Week' As Sat. TV Fare

Televised baseball "game of the week," involving national-network telecasts of major league baseball, has now become a two-network affair. NBC-TV this week worked out rights to telecast a 26-game schedule every Saturday starting April 6, with all but three of the 16 teams represented in the schedule. The NBC-TV telecasts will be in direct competition most of the time with CBS-TV's "Game of the Week," going into its third season at Columbia.

NBC-TV lineup so far is unsponsored. Web is offering half of it up for national sale and will co-op the other half. If, however, it can't find a client by mid-March, it will turn the entire schedule over to the stations as a co-op feature. CBS-TV, on the other hand, has Falstaff Beer, Marlboro ciggies and American Safety Razor as sponsors of its series, and these will blanket all but a few of the markets carrying the games, the remainder carrying it co-op.

One of the major sponsorship problems lies in the regulations covering the contracts of both CBS and NBC with the leagues and the individual clubs. These provide that no game be carried within 50 miles of a major league city, and also calls for a blackout in key minor league towns. Despite the restriction, NBC has been able to piece together a 130-station lineup, and CBS, with two years of coverage behind it, has about an equally large station list. Columbia, incidentally, will carry games involving all 16 teams, since it has pacts with 11 clubs for home games. NBC's lineup of 13 teams stems from the fact it can originate the home games of only eight clubs.

Network baseball coverage is relatively new, having started in the summer of 1953, when the late Trevor Adams, an ex-ballplayer and then sales manager of WABC-TV, N. Y., worked out a three-way deal among the ball clubs, Falstaff and ABC-TV for a limited national coverage. ABC carried the games for two seasons, then CBS took them over.



SAMMY KAYE

peers out to sea but can't find the ship he's seeking because it's "THE SHIP THAT NEVER SAILED"—the title of Sammy's newest Columbia disc, featuring the maestro as narrator. It's backed with an attractively-titled tune, "MONEY." They both provide oceans of enjoyment.

Currently
ROSELAND DANCE CITY
New York City

Pat Boone Loyal To Chevy, Shuts Door on Oscar

Hollywood, March 5.

The blight of commercialism has removed one of the featured performers on the Academy awards presentations. Pat Boone, who was to have sung "Friendly Persuasion" as one of the five tunes nominated for Best Song, withdrew from the program because it will be sponsored by Oldsmobile. Move, he said, was "out of loyalty" to Chevrolet, which has signed him for a television series to begin next fall.

Boone said he would have to "forego the honor and privilege" of appearing at what would have been "a tremendous event in my life." However, he said, the fact that he had been signed to the series by Chevrolet, "the first sponsor I ever had," prompted his decision, although there has been no comment from the car maker.

Boone's withdrawal left the Academy with only one performer definitely set. Bing Crosby will make his first appearance as a singer at an Academy Awards affair, warbling the nominated Cole Porter tune "True Love," which he sang in the Metro film "High Society."

\$2,000,000 Deal

Pat Boone's teleseries for ABC-TV, due to bow next October, involves approximately \$2,000,000, with the singer having rights to package his summer replacement under his own aegis.

Understood Boone's half-hour variety show will be budgeted around \$40,000 per show. Budget on summertime replacement, still to be selected, will be about \$32,000 each. Top name guests will be used by Boone on series to be bankrolled by Chevy.

Will Those FCC 'Bombshells' On Deintermixture Hold Up?

Washington, March 5.

Last week may go down as the biggest week for the FCC since it issued its historic Sixth Report in 1952 which lifted the four-year freeze on television and established the existing (now slightly modified) plan for allocation of channels.

Although it was Senate pressure which prodded it into doing what it did, the Commission's action in voting deintermixture in six out of eight areas which it proposed to make all-UHF, was a big thing. Right up to the moment of decision there were those who doubted the agency would adopt any of the deintermixture proposals. The most optimistic expected only a few.

After the agency turned down

(by a 4-3 vote) deintermixture in Madison, where there is a VHF station on the air, and in Hartford, where a conditional VHF grant was issued, it came as somewhat of a surprise when it voted 5-2 and 4-2 to deintermixture Evansville, Ind., and Fresno, Calif., respectively, where there are VHF stations in operation.

But the biggest surprise, of course, was the action which removed channel 6 from the General Electric station (WRGB) in Schenectady, N. Y., which has been using the channel since 1939. The Commission itself never proposed such a thing. It had called for comments on a proposal to make the area "predominantly" UHF.

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Upheaval in Hour Dramatic Shows

Decision to lop off the longrunning Sunday night 9 to 10 NBC-TV dramatics, with Alcoa-Goodyear passing up their alternate-week sponsorships next season, highlights the almost turbulent upheavals attending the 60-minute drama segments on tv.

Along with Alcoa-Goodyear, the "Robert Montgomery Presents" NBC-TV dramas will fade as a weekly hour attraction at the end of the season. "Kaiser Aluminum Hour" a couple weeks back started from scratch with a whole new production unit taking over and only a couple months back CBS-TV, to satisfy its Westinghouse sponsor, tossed out the production team on "Studio One" and installed a brand new one.

Yet in the face of all this frantic activity alone comes the new Nielsen rating to register a 3.4 for the "granddaddy" of all the hour drama entries—"Kraft TV Theatre" (now in its 10th year on NBC-TV). Rating specifically was for Kraft's recent "The Singin' Idol" rock 'n' roll-formatted story starring Tommy Sands (subsequently bought for films), reflecting at least on the part of Kraft an updated story awareness and the type of material present day audiences want to dig.

Nielsen rating probably represents a new high for hour drama entries this season.

CBS-TV Springs New Rate Card

Class A Hour Climbs to \$98,975 (Up 7.1%) for 107 Basic, Optional Stations

Strike It Richer

A major change will allow contestants to grab an "unlimited" amount of coin on CBS-TV's "Strike It Rich" crossboarder. Till now, contestant could win maximum of \$500 at a single appearance by answering four questions posed by Warren Hull. Now, after reaching that plateau, the quizzee gets opportunity for a fifth question without forfeiting any of the winnings.

If bonus question is answered correctly, contestant can return the following day to go through the same routine, and so on until the missout on the "fifth."

Martin Block In

\$1,000,000 5-Yr.

ABC Guarantee

Because of the problems he's had with his afternoon ABC Radio show since it began three years ago, Martin Block is getting a new five-year contract that puts him out of all sustaining network radio programming and reestablishes him for the first time since he left WNEW (N. Y.) as a local ayem radio figure. Superceding his old pact, Block begins a deal with the network Gotham flag, WABC, which carries him through January, 1961. He's guaranteed \$1,000,000 for the five years, plus certain commercial fees on local radio, plus whatever he can grab from WABC-TV and commercial shows on ABC Radio.

Block is dropping his network 2:30 to 4 p.m. radiocast before April 1, on which date will start an 11 a.m. to noon strip on WABC. He'll stay on in the afternoon, but it'll be a 3 to 6 p.m. local stanza cross-the-board.

WABC has first call on Block's services, according to a handshake deal which will be put on paper shortly and made retroactive to Jan. 1 of this year. He may do commercial stanzas on ABC Radio (he has two now), but they cannot be in time or sponsor conflict with his local chores. Also, he is and will continue doing a daily telecast

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VOTE ON WGR MERGER WITH TRANSCONTINENT

Buffalo, March 5.

A plan for merging WGR Corp., licensee of WGR-TV and AM, of this city, into Transcontinent Television Corp., licensee of WROC-TV, Rochester, as well as other broadcasting holdings, will be voted on March 25 by stockholders of both firms.

Following favorable action by stockholders, Transcontinent Television Corp. will apply to the FCC for approval as licensee of the Buffalo broadcasting properties. Transcontinent presently also holds 50% ownership of Shenandoah Valley Broadcasting, Inc., licensee of WSWA-TV and AM, Harrisonburg, Va.

CBS-TV released to agencies and advertisers its new Rate Card No. 13, accompanied by Production Manual No. 13, both effective next Sunday (10) and both encompassing limited raises in rates and production services. The new card calls for an increase of about 7.1% for the basic required and optional group of 106 stations, bringing Class A hour rate for that lineup to \$98,975 from the previous \$92,385 for 107 stations.

Basic required web is up one outlet, from 55 to 56, while the basic optional group is down two to 50. Class C time has been extended to include the 1 to 2 p.m. period on Sunday, formerly Class B time, and the Extended Market Plan which enables advertisers buying 30 or more EMP stations to earn a 20% discount. Previously, with a smaller EMP lineup, network's top discount was 15% for 20 or more EMP stations.

On the production side, charges are up for production personnel, camera rehearsal facilities and film services, the first hikes in two years. Charge for three-camera rehearsals is up from \$450 to \$500 an hour, while all other hours in excess of a consecutive eight-hour period figured backward from air time is up from \$475 to \$525. Other increases are provided for personnel and film services.

Based on Nielsen Study New rate card stems mainly from the recently released Nielsen Coverage Service Study No. 2, which CBS-TV had urged the industry to support though NBC claimed it wasn't necessary. In his letter explaining the new card, Bill Hyland, v.p. in charge of sales administration, pointed out that "until the

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Will Rogers Bows To D.C. Hillbillies

Cancellation date of April 5 has been posted for CBS-TV's "Good Morning With Will Rogers Jr.," and the web is moving ahead with a new hillbilly stanza originating from Washington in its stead starting April 8.

New show, tabbed "Country Style," will fill the 7 to 7:45 a. m. breach, with a 15-minute news show with Richard C. Hottelet at 7:45 and again at 8:45. "Captain Kangaroo" continues at 8 but gets cut back five minutes to make way for the second news stanza; there were previously two five-minute news cut-ins in the show.

Actual cancellation date was held back until CBS could decide on one of several hillbilly stanzas it was screening. Final choice is a Connie B. Gay package to originate from WTOP-TV, Washington. Gay is a vet radio-tv impresario who's had hillbilly packages on the air before, mainly via a syndicated series which was distributed via Official Films and RCA Theatricals. New stanza stars Jimmy Dean and features George Hamilton IV, The Texas Wildcats, the Country Lads, Alec Houston and guests. Rogers is returning to the Coast for film work.

Mutual Revamps Nighttime Sked

Mutual has scraped its 8:30 to 9 p.m. mystery-adventure block and is offering affiliates rerun transcripts of dramas starring Sir Laurence Olivier, Michael Redgrave, Sir Ralph Richardson and Orson Welles, all purchased from the Harry Alan Towers organization.

Net is also cancelling "Official Detective," which has been aired for the past 10 years, and is substituting Thursday evenings from 8 to 8:25 p.m. Clive Brooks in "Secrets of Scotland Yard," a British show making its U.S. debut. The others in the 8 to 8:25 mid-week strip remain, including "True Detective Mysteries," "Treasury Agent," "Gangbusters" and "Counter-Spy." Under present setup, net exchanges affiliate clearances of the 8 to 8:25 mystery adventure block for net programming the next half-hour, given for local sponsorship.

The new 8:30 p.m. series, set as the net continues sounding out its major market affiliates on the new service network plan, includes: Orson Welles in "Lives of Harry Lime" to be aired Mondays; Marjorie Goring in "The Adventures of the Scarlet Pimpernel," for Tuesdays; Michael Redgrave in "Horatio Hornblower," Wednesdays; Sir Laurence Olivier and Sir Ralph Richardson in "Theatre Royal," Thursdays; and "The Queen's Men," about the mounted police, on Fridays.

TV SUFFERS MILD RECESSION

Bob Hope & the 7-Year Itch

The vital statistics attending the onward-and-upward tenure of Bob Hope as a top tv personality since he first came into the medium seven years ago adds up to perhaps the major tv phenomenon of the past decade. A breakdown of the then-&-now Nielsen-Trendex returns over the years, reflecting the consistency of the star's Top 10 impact, perhaps best explains why NBC figured itself lucky to go into partnership with Hope in the pacting of the recent five-year multi-million-dollar deal.

Indicative of the "giant" status of Hope as a tv personality is the fact that during the current season he's been reaching 41,000,000 viewers per telecast, with the Nielsens showing that his rating is 73% larger than the average evening program and nearly half again as large as the average evening hour variety show. Back in '54-'55, his six NBC shows averaged out to a 30.0 Trendex; his four some thus far this season has yielded a 33.5.

On Sunday nights the "GE Theatre"-Hitchcock competition falls by the wayside (36.6 to 19.4); on Friday "Mr. Adams & Eve" and "Schlitz Playhouse" take it on the chin (53.0 shares of audience compared to 24.4). And those Trendex averages are 44% above last year.

In an era when even the best of 'em consider they've "had it" after a three-four season tv span, the multiplying payoff on Hope's seven-year itch for the Top 10 continues as the TV Ripley of the Decade. Except that much of the bafflement is erased when, for example, he comes up for his April contrib with a Frank Sinatra-Janis Paige gueststar blockbuster, and with both of them, as with many others, knocking themselves out to go on practically for free, because of a personal regard for the comic.

Heightening the "admiration society" is the "stepped up off-tv activity on the "public service front." Item: Hope's double-header tomorrow (Thurs.), spanning the Boy Scout Lunch-O-Ree in New York and a charity stint in Palm Beach the same night.

NBC: More Rumors Than Programs

Execs Put in Busy Days Discounting Reports, But 'Realignment' Is for Sure

Transition period for the NBC-TV program department into the new unit spearheaded by exec v.p. Bob Kintner isn't proving an easy one, either for the brass or for departmental personnel. This week, as plans for the fall schedule progressed, one v.p. was reported to have threatened to quit, and others in the department were on tenterhooks as to their future status as a result of an impending "realignment." Aggravating the situation were the rumors circulating the trade and which seemed to multiply every hour on the hour.

The v.p. was Alan Livingston, who planned in from the Coast this week for a series of program meetings but also reportedly in a tiff over an incident concerning the web's new "Wagon Train." Seems he turned down MCA on the package, but the web subsequently bought the show out of N. Y. NBC-TV execs denied (1) that Livingston was sore and added (2) that he actually helped negotiate the deal. Whatever the difficulties were, they've been smoothed out by now.

On the personnel side, the program department is planning a "realignment" of execs who've been left without assignment. They'll be transferred into other NBC departments on an interim basis, and if there's any shift towards more live shows—so far, the trend has been to more film—they'll be reassigned back to the program unit. As for below-the-line production personnel, none will be affected, according to one exec, because of the large number of half-live, half-film stanzas slated for the fall

NBC's \$1,250,000 For NCAA Grid

Rights to the 1957 NCAA football schedule were purchased this week by NBC-TV, which has carried the games for the past two successive seasons and for six out of the seven years the games have been available to tv. Understood NBC paid about the same as last year, about \$1,250,000, to the NCAA for rights.

Web will carry nine national games, eight of them on Saturdays, the other a Thanksgiving day setup involving three separate games in different parts of the country on a split-network operation. Additionally, there will be four Saturday regional setups with specific games contracted with individual colleges subject to the NCAA limitations.

IBC's 2-Yr. Gillette Pact

International Boxing Club and Gillette inked the first two-year video contract in the history of boxing on the home screen. Pact is an extension of the one negotiated last year between the promoter and the advertiser for the Friday night bouts over NBC-TV.

Bouts will continue through summer on a 52-week pact. Gillette tv fights began Sept. 29, 1944, and have run continuously since then.

'Wonderful Town' Among Flock Of NBC 'Specials'

Next season's NBC-TV lineup of "specials," the new tag for the old "spectaculars," is already in the works, with the expectancy that the full season's roster of 28 to 30 such stanzas will be wrapped up within the next 30 days. Topping the list of the new entries is "Wonderful Town," rights to which the web has about wrapped up.

Also on the agenda are repeats by Esther Williams (without a tour of her aquashow) and Sonja Henie. Another major entry on the creative side will be Fred Coe, who has been inactive this season (except for the three-network Christmas day special for Hungarian relief), but who will be back to produce an undetermined number of the specials in all categories.

Riding herd on the specials are program sales v.p. Mike Dann and nighttime programs veeb Bob Lewine. "Wonderful Town" spec hasn't been completely tied down (Continued on page 26)

Abbey Players Inked By Schubert for 2-Hr. Specs

TV producer-packager Bernard L. Schubert has inked the Abbey Players of Dublin for two hour-long specs, he disclosed on his return from London over the week-end. One segment, a comedy by George Shields called "Professor Tim," already has been filmed in London, Schubert disclosed, but other show will be a live presentation of the Abbey repertoire.

Schubert is dickering with all three nets for the Abbey showings.

NETWORK & SPOT LAGS EVIDENT

By BOB CHANDLER

The television industry is experiencing its first recession since it blossomed into a fullscale advertising medium some eight years ago. The recession is a mild one—in fact, it's more a lag in acceleration than an actual setback in dollars—but it's evident both on a network and spot basis.

After years of continuing expansion, the networks now find themselves with prime time on their hands, the first time that's occurred in midseason. And on a local level, the key stations are finding they have to go out and hard-sell prime time station breaks that once went automatically. These are but two indices of the current pinch, but they are perhaps the industry's most important sales commodities.

Some television execs blame the soft spell on the current national situation; i.e., the wavering stock market plus the tendency on the part of big purchasers to reduce inventories and to buy only short periods in advance. Some station people even feel the worst is over and that spot business is beginning to pick up. Nonetheless, the signs are posted.

At CBS-TV, which is generally conceded to be in the best financial shape of all the networks, there are some gaping nighttime holes. For example, Saturday night, there's an 8:30-9 half-hour open in the Jackie Gleason stanza, with no signs of a replacement for Bulova. On Thursday, there's a half-hour week open on this season's top new entry, "Playhouse 90." Tuesday, despite a "dramatic lead-in from '\$64,000 Question,' half of the 10:30 to 11 period has gone begging all season. On Saturdays, the web hasn't been able to sell "Two for the Money," returning at 10:30.

There are some peripheral cases as well. Sunday afternoon lineup of "Mr. Boing-Boing" and "Mama," two excellently received shows from the critical side, is going begging. Pair of Saturday morning stanzas have been cancelled in "Texas Rangers" and "Heckle & Jeckle." Moreover, some sponsors, like Westinghouse on "Studio One," want to yield alternate weeks but the network can't find any takers.

CBS-TV is only one example, but a dramatic one because of its topdog position. Situation is much the same at NBC and ABC. Where just a season ago, anything short of a solid sellout in prime periods would have been a shocking surprise, now it's almost a matter of course.

More indications lie in the severe cutbacks in recent weeks of (Continued on page 39)

'Romeo, Wherefore Art Thou': Trendex

Shakespeare doesn't pay off on tv, apparently. Old Vic presentation of "Romeo & Juliet," on "Producers Showcase" Monday night (4), was hopelessly out-Trendexed by CBS' "Burns & Allen," "Talent Scouts"—"I Love Lucy" lineup. The 90-minute "Romeo" Trendex averaged 13.8, while the CBS combine averaged 29.6. Individually, it was 20.8 for "B&A" vs. 15.6 for "Romeo," 26.3 for "Scouts" vs. 14.8 for "Romeo" and 41.6 for "I Love Lucy" to 10.9 for the spec.

The "Lucy" rating represented a 14-point Trendex jump over its rating last week, when "Twenty-One" topped it by six rating points. NBC tried its best to move the spec down to 7:30 to 9 so as to avoid preempting "21," but couldn't iron out the station clearances. As a result, trad will be watching next week's "21." "Lucy" battle to see whether the quizzer has lost any steam as a result of the preemption. It did drop the last time that happened, a month ago.

Kintner Going Outside for All New NBC Shows, Just Like at ABC, Portending Era of Streamlining

Gleason's Inning

Weekend Trendex shifted form this stanza, with one upset and one near-upset as the outcome. Jackie Gleason bounced back to his highest rating in months to top the Perry Como show on NBC Saturday. With Como absent and Mickey Rooney subbing him, Gleason scored a 28.2 Trendex to only a 22.2 for Rooney-Como. ABC's "Famous Film Festival" averaged a 2.8.

Still another surprise came Sunday, when Steve Allen whisked to within three decimal points of Ed Sullivan, despite the latter's "My Fair Lady" lineup of cast members and composers. Sullivan scored only a 27.2, with Allen hot on his heels with 26.9. ABC "Amateur Hour"—"Open Hearing"—average came to only 3.4.

Bob Kintner, now well into the swing of framing the fall schedule in his new post as exec v.p. for programming and sales at NBC-TV, appears to be bringing to the network his old "Mr. Outside" programming-production pattern which he established as the guiding philosophy at ABC. Put simply, it's a "let Joe do it" philosophy, embracing the use of outside packagers to produce the network's programs off the web premises but in close association on a coproduction or similar basis.

While the philosophy was induced of practical necessity at ABC-TV—lack of staff, facilities and budgets—it's understood that Kintner is introducing it at NBC on the premise that it's essential to a streamlined operation. Kintner isn't necessarily going to cut down on the large roster of contract talent, nor is he going to eliminate much of the network's own production to which it's committed. But insofar as new programming is concerned, virtually all the properties slated for next fall, either definitely or tentatively, are outside packages in which the web is financially interested but which will be independently produced.

Of the new shows thus far set, all are outside productions. The Monday 10 to 11 entry, "Crisis," will be filmed by Alfred Hitchcock and Revue Productions and done live by MCA. "Wagon Train," the new hour western set for Wednesday at 7:30, will be a Revue-series, "Wells Fargo," which starts this month on Mondays at 8:30, is out of Revue as well.

Moreover, the lineup of pilots which NBC is prepping is all "outside" production—"The Fox," being filmed in England, the new Milton Berle series being shot in France by Sheldon Reynolds; "Hey Mom," the Betty Hutton stanza, out of Jess Oppenheim's Burlingame Productions; the hourlong "Vigilante" western pilot, out of the Don Sharpe stable; "Pony Express," being prepped by Ashley Steiner; "Blue Angels," the Sam Gullu jet-pilots series; the "Alexander Botts" package—all are to be outside-produced.

Apart from the age-old controversy of who can do it better—the network or independents—the out-

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Firestone's Time Is Running Out

Understanding is that Firestone may not be back on ABC-TV next fall with its 8:30 Monday "Voice of Firestone." Some agencies have been dickering with the web for the "soft" spot in the fall sked.

Show hasn't been pulling high ratings, invariably running third to NBC and CBS at the time. In event of a cancellation, the network is seen as more than likely revamping most of the Monday lineup. "Wire Service" which comes in between 7:30 and 8:30 is there on a contingency basis. Network is carefully viewing its Nielsen. If the 60-minute telefilm doesn't make sufficient advances over its recent Thursday 9 p.m. standings, it'll end this spring.

A replacement for the 9 p.m. Bishop Fulton J. Sheen is seen as a certainty. The clergyman has been without a sponsor since Admiral Ankles a year ago, and his contract is believed ending after this season anyhow.

Lawrence Welk's "Top Tunes and Talent" will definitely stay at 9:30 Mondays. Plymouth-Dodge just renewed his contract.

Firestone's renewal is due in April and the last show under the present pact is due June 10. The half-hour is simultaneously carried on ABC Radio.

Gen. Mills' Bigtime ABC-TV Splurge With \$8,750,000

Second biggest bankroller on ABC-TV next season will be General Mills, as things stand now. With an equity in four 1957-'58 stanzas, food company will be spending a gross of 8,750,000 in time and talent charges on the network, putting it behind only Chrysler and its subsidi which are spending a gross of \$12,500,000 in time alone on ABC-TV next year.

Biggest General Mills deal is for alternate week half-hours on "Disneyland." Another new sponsor for the Wednesday night hour-long show is General Foods, for Jello, also for 30-minute segs on a skip week setup, putting two arch food advertisers on the same network video program.

It is now certain that "Lone Ranger" will return to ABC-TV in fall. Sponsor, via Taitam & Laird and Dancer-Fitzgerald-Sample, has almost fully decided to take ABC from 5:30 to 6 p.m. on alternate Saturdays. It was tough and go for awhile in the kid western, since "Ranger" is slated to be ousted from its present 7:30 Thursday period by "Zorro." Several alternate time periods were suggested, but "Ranger" had pretty much been locked out of the ABC-TV nighttime picture. Swift's disposition on same show doesn't look good.

Firm commitments on General Mills' other ABC-TV shows, "Wyatt Earp" and "Mickey Mouse Club" have already been inked. "Earp" renewal is for alternate weeks on Tuesdays. (Proctor & Gamble is expected to renew the other week of the 30-minute show.)

"Mouse" will be getting alternate Wednesday and Friday full half-hour backing next season from (Continued on page 40)

Spike Jones Gets Nod For Tues. CBS-TV Slot

Spike Jones has finally gotten the nod for the Tuesday 10:30 spot on CBS-TV. New musical stanza, Jones' first tv'er in several years, will be sponsored on alternate weeks by L&M Filters and succeeds same sponsor's "Do You Trust Your Wife," the Edgar Bergen quizzer which has been holding down the time period for the past year.

Jones stanza, which starts April 2, was set by Dancer-Fitzgerald-Sample, the L&M agency, which has been negotiating the deal for the past three months.

ABC-TV's Chi Station Walks Into Red Hot Controversy, Books 'Luther'

Chicago, March 5.

ABC-TV's WBBK moved into the centre of a surprisingly bitter theological controversy last week with its decision to telecast the biographical film on the life of Martin Luther.

Since WGN-TV's cancellation last December of the biopic of the 16th Century Reformation leader on the grounds the announcement of its scheduled showing had stirred up an "emotional reaction," the inter-faith wrangling here has grown to rather alarming proportions.

WBBK's showing of "Luther," set for April 23, won't be its tv debut, however. WISN-TV in Milwaukee earlier last week revealed it will screen the picture next Friday (8).

WBBK's deep Sterling (Red) Quinlan's greenlight on the film came after a statement by the Catholic Archdiocese that it had not and would not protest the use of the picture on tv if "any station deems it a positive presentation of religious belief." Significantly, the statement was printed in the New World, official archdiocese newspaper, alongside a blistering Page 1 editorial attacking the film.

Statement, issued by archdiocese chancellor Msgr. Edward M. Burke, was the Catholic hierarchy's first official comment on the matter and was obviously aimed at the Protestant committee organized to protest WGN-TV's rejection of the film. Msgr. Burke stated it was a "false assumption" to imply the diocese office was responsible for the WGN-TV cancellation.

Action Committee for Freedom of Religious Expression has charged repeatedly that WGN-TV axed "Luther," because of protests from "Roman Catholic sources." Committee two weeks ago filed a petition bearing some 150,000 signatures with the FCC, asking an early hearing on WGN-TV's right to retain its license. It charged the Chicago Tribune-owned station with bowing to a form of "sectarian censorship."

The diocese statement defended the right of individual Catholics to make their views known on the picture and "reserves the right" to express opinions on the film's "historical accuracy and the manner in which it portrays the Catholic Church."

The New World editorial describes "Luther" as a "controversial and hate-provoking movie" that uses "misrepresentation and pictorial emotion to undermine another religion." Reference is made to the NABT Code which warns against religious programs that might put other faiths in an unfavorable light.

In an apparent allusion to the activities of the Action Committee, the editorial says "several ministerial and religious groups immediately combined to scream 'Catholic pressure' in order to exert a most violent Protestant pressure." Newspaper said the editorial was in answer to the "unfair and unwarranted attacks made upon those Catholics whose splendid loyalty to the Church prompted them to

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WB Pacts James Garner For 'Maverick' Series

Hollywood, March 5.

Warner Bros. last week flew back pactee James Garner from Japan location for WB "Sayonara" theatrical pic, to topline new hour-long western telepic series, "Maverick."

TV films went before the cameras yesterday (4), with Budd Boetticher directing and Roy Huggins producing.

174-Market Sale On NTA's 'Cochise'

National Telefilm Associates has pushed the markets-sold total on its "Sheriff of Cochise" series up to 174. Reflection of the bullishness of the syndication market is the fact that NTA started selling the series only last October. Among the new purchasers of the Desilu-produced western are WCAU-TV, Philadelphia; WCKT, Miami; WSB-TV, Atlanta; WBRC-TV, Birmingham and WMBR-TV, Jacksonville.

Show's star, John Bromfield, just wrapped up a five-week, 21-city tour in behalf of the series, hitting dealer and distributor meetings arranged by sponsors, hospitals, dinners and radio-TV shows to bally the series. Bromfield's currently on a three-week vacation, after which he returns to the Coast for more assignments. Harry Algus, NTA publicist who handled the tour, returned last week to the N.Y. homeoffice.

Sinn's 'Take Heed' On 20 to 40% Rise In Ziv Production Costs

In the midst of the bullish first-run syndication market, a note of warning is sounded by Ziv prez John Sinn. He finds telefilm production budgets rising more rapidly than the selling prices of today's market and that the gap between budgets and prices will have to be filled by opening new sources of advertising revenues and by more station customers.

He attributes the rise to Ziv's quest for added production values in location shooting on all current series. (Producer-director William Castle had estimated \$40,000 per episode for "Men of Annapolis," an estimate which while it may be pared down somewhat, still represents a sizable chunk for the syndication field).

According to Sinn's estimate, Ziv programs now in production and pilot films slated to be shot before mid-'57 will cost anywhere from 20% to 40% more than the equivalent shows might have cost last fall. On the other hand, says Sinn, the price outlook is for no more than a 10% or 15% increase by the fall of this year.

No attempt will be made by Ziv to take the other alternative of reducing budgets, he adds, crediting the "fresh look" of location shooting as a major factor in the popularity of telefilmed shows. The answer, he feels, lies in the direction of getting additional sponsors and stations to ride the telefilm bandwagon.

Paul Coates, Zsa Zsa Series in L. A. 'Sneak'

Hollywood, March 5.

Audition of a new series starring Paul Coates and Zsa Zsa Gabor was seen on KTTV last week, the showing being for Revlon and BBD&O execs in from Gotham for the looksee.

"Private Line—Hollywood" is the tag of the series packaged by Walt Tibbels and Lee Savin. Auditioner saw Coates and ZZ interview Bob Stack and Dimitri Tiomkin at their homes.

Producer-writer is Tony Barrett, and Jim Gates is the director.

BOSTON MOVIE TIME'S 453% AUDIENCE HIKE

Boston, March 5.

WBZ-TV's "Boston Movietime," which started six months ago, has increased the station's rating average 453%, Franklin A. Tooke, gen. mgr., reported this week. August, 1956, ARB rating averages gave the 4:45-6:45 p.m. time period a 4.3, he said. February, 1957, produced a 19.5 ARB rating average.

Tooke said: "We feel that our Warner Bros. purchase of 740 of the top films produced in Hollywood have helped greatly to produce the fine ratings 'Boston Movietime' now enjoys."

"However, we felt at the outset and now are certain that our plan to fit cartoons and short subjects into the program, too, have had a great effect." "Boston Movietime" opens with Alan Dary, disk jock off WBZ doubling as host, introing a "Popeye" cartoon followed by a short subject and then a first-run WB feature.

Tooke says the strategy, "Movies just like downtown," has paid off for WBZ-TV, "Boston Movietime" and for its sponsors.

Hefty Upbeat In Ziv Global Sales; 86% Rise in Jan.

A sharp rise in Ziv's foreign operations was reported by Ed Stern, international division topper, who recently returned from a month-long overseas swing.

Overseas Ziv sales, says Stern, in the first month of this year were 86% higher than in the same period last year. In Britain, following a run in the London area, "Highway Patrol" was signed for the entire United Kingdom tv area by ATV, one of the four commercial tv program contractors, for a second-year run.

Further south, Radiotelevisione Italiana (RAI) signed with Ziv for Italian-language versions of three Ziv tv series for airing on the 14-station RAI net. RAI bought "Science Fiction Theatre," "The Unexpected," and "Highway Patrol."

In northern Europe, Stern wrapped up a purchase of "Yesterday's Newsreel," "The Unexpected" and "Science Fiction Theatre" with the commercial tv station in Munich, and set final details for a German language soundtrack operation at a major studio there for the three telefilm shows. A deal for "Favorite Story" was set with Nordwestdeutscher Rundfunk in Hamburg.

On the other side of the globe, NHK-TV, the government owned Japanese tv operation, signed for the "Dr. Christian" series for Tokyo, Osaka and Nagoya, which will be subtitled for Japanese viewers. NHK-TV also signed for a second-year on "Highway Patrol."

CMQ-TV, Havana, renewed "Yesterday's Newsreel" for a fourth year.

Cal Nat's Regional Deal on Sub Series

California National Productions has grabbed off its first regional deal on the new "Silent Service" syndicated entry due to hit the air around the first week in April. Gunther Beer has purchased four major markets, two of them in co-sponsorship with Robert Burns Cigars. Gunther, via SSC&B, has bought the submarine series in Baltimore, Washington (where it shares with Robert Burns, via Young & Rubicam), Harrisburg and Lancaster (solo in the latter two).

Jake Keever, sales manager of California National's NBC Television Films division, said he expects to have 35 markets wrapped up by week's end via other regionals currently being ironed out. "Silent Service" is CNP's first new show under its new management. Series, shooting in Hollywood and San Diego, has about eight films in the can.

More TV Film News
On Page 36

Dial V for Violence

Hollywood, March 5.

N. W. Ayer agency ordered Sunday's (2) "Telephone Time" segment, "The Intruder," off 48 hours before telecast because of a station complaint about excessive violence. Understood WHAS-TV, Louisville, beefed, and agency and sponsor reps agreed after viewing the segment.

CBS-TV didn't participate in the yanking, other than to accede to the sponsor request. However, Jerry Stagg, producer of the series for Hal Roach Studios stated only one sequence was involved, with the agency and sponsor "not too far wrong." Sequence will be re-shot and film shown at a later date. On Sunday, the web re-ran a previous "Telephone Time" entry.

Banner \$35,000,000 Gross in '56 On TV Film Commercial Production

McClory to Filmways For Special Projects

Producers of telefilm commercials are becoming increasingly more competitive To satisfy the recent hunger of advertisers for better quality commercials, Filmways has inked a bigtime motion picture cameraman, Kevin McClory, to staff as producer-director in charge of special creative projects.

McClory shot the foreign locations for Mike Todd's "Around the World in 80 Days." Previously, he lensed "African Queen" and a good deal of the footage from John Huston's "Moby Dick."

Income from television film commercial production shot to an all-time high in 1956. Industry grossed \$35,000,000, approximately \$10,000,000 more than the previous year, according to Ross Reports.

"Rises in cost and production values" were credited for hiking the latest annual gross. Ross reports that both in 1955 and 1956 "approximately 10,000 new film commercials were produced."

Transfilm Inc. once more ran No. 1 in commercial telefilm production, the report says. Company accounts for 8 to 9% of total industry dollar volume.

Animation production comprised 25% of the commercial telefilm dollar volume, or approximately \$8,750,000, "largely because quality animation costs 75 to 80% more to produce than quality live action commercials." Live-action "qualities" cost between \$4,000-\$5,000 each, while comparable animations run as high as \$7,000-\$9,000.

Running behind Transfilm were Universal Pictures, MPO Television Films, Hal Roach and Sarra in the amount of money earned. Ross indicated that these five firms pulled about 28% of the industry total for 1956. Ten more companies did another 25% and the whole 53% for the first 15 amounted to \$18,550,000.

Official Films Gears for '57-'58

As Official Films gears for the new season with two costume adventure pilots and a pilot on the offbeat theme of extra-sensory perception, it received word of the third year renewal of "Robin Hood" and faced the likely axing of "The Buccaneers" after its first season. "Buccaneers" probably will be put into syndication in March.

No decision on renewal as yet has been made on Official's third network representation "Adventures of Sir Lancelot," on NBC-TV, sponsored by Lever Bros. and American Home Products.

Pulling out of "The Buccaneers," CBS-TV Mondays at 7:30 p.m. is Sylvania. Renewing "Robin Hood," CBS-TV, Mondays at 7:30 p.m., is Johnson & Johnson and Wildroot, the alternate sponsors. Ratingwise the show is holding strong, hitting a 35.8 in its last Nielsen.

The offbeat pilot, titled "The Sixth Sense," is being shot in Holland. It concerns the extra-sensory claim of a real-life Dutch house painter and the use of that "sixth-sense" by European police in crime cases. The other pilots, shooting on which has been completed by Sapphire Productions, are "At Pistol Point," starring Louis Hayward, formerly known as "The Highwayman," and "The Blade," formerly titled "Sword for Hire," which features Edward Purdon. Harold L. Hackett, Official prez, recently returned from a European swing for a look see on new productions.

NTA STOCKHOLDERS TO VOTE ON ISSUE

National Telefilm Associates has called a special stockholders meeting for April 4 to pave the way for an \$8,000,000 issue of convertible debentures. Stockholders will be asked to authorize an increase in common stock from 1,000,000 to 2,000,000 shares and to confer conversion rights on any notes or debentures that may be issued up to the amount of \$8,000,000. Company presently has 664,825 shares outstanding.

NTA has been negotiating with Bache & Co. for underwriting of the issue, proceeds of which would be used to meet shortterm notes and commitments accruing from NTA's \$5,850,000-a-year acquisition of 20th-Fox pictures. Debentures are expected to have a maturity term 10 years longer, and conversion price will be pegged slightly higher than the prevailing price of the common at the time of conversion (common currently is around \$9 a share).

More 'Cavalcade' Entries for OF

Distribution rights to 41 additional "Cavalcade of America" programs have been acquired by Official Films, which already has 39 "Cavalcade" episodes on hand, under the retitled banner of "American Legend."

With a total of 80 programs now in the series, Official will spearhead a new sales push on the "strip" Monday through Friday pattern. Highlight of plan is to solicit national advertisers to buy middle commercials, and the opening and closing "billboard" identification in the "Legend" strip in 50 to 70 projected markets. Such deals will be made with the stations concerned, with Official acting as sort of a clearing house.

Official has already spotted the first group of 39 programs in the "Legend" series in over 52 markets. Among the sponsors are a heavy predominance of banks, savings and loan associations and utility companies.

Borden Buys 'Ranger' For Puerto Rico Markets

Television Programs of America has made its first foreign sale on "The Lone Ranger" since acquiring foreign distribution rights on the series from Jack Wrather less than two weeks ago. Series has been sold to the Borden Co. for two Puerto Rican markets, WKAQ-TV in San Juan and WORA-TV in Mayaguez. Deal, set via the National Export Agency in N. Y., starts in July.

With "Lone Ranger" in hand, Manny Reiner, TPA's foreign sales manager, starts a Latin American swing this week. He first stops in Mexico City to get dubbing underway on another TPA series, "Fury," which will be dubbed at Películas Candiana in Mexico City for the Latin American market. Then, he takes a three-week swing through Central and South America.

CBS Sells Silvers Show to BBC-TV

CBS Television Film Sales last week sold "The Phil Silvers Show" to the British Broadcasting Corp. for a firm 52 weeks starting March 22. Deal has some interesting ramifications—it's the first major comedy show imported BBC-TV, for example; the ITA commercial setup has the others, including "I Love Lucy."

Execs of CBS Film Sales believe deal presages a major move by BBC-TV to compete on equal terms with the ITA setup. Latter's stress on entertainment and imports of the major American vidfilm shows has given it a decided rating edge over BBC. Also, BBC will slot the Silvers stanza on a weekly basis, unlike many of its other shows which run once a month or without any recognizable continuity. BBC is said to have paid its highest price yet for the Silvers stanza.

SYNDICATORS PREP NEW ONES

Fabian's Note of Apprehension

Playoff of theatrical motion pictures on television is already destroying live programming, S. H. Fabian, prexy of Stanley Warner, told the convention of Kansas-Missouri Theatre Assn. last week. Fabian reiterated the forecast made by Gen. David Sarnoff, RCA chief, who said recently, "If the motion picture industry, or its agents, succeed in making movie films dominant on tv networks and stations, then American television broadcasting will become a national movie screen, just as some radio stations have become a phonograph."

"Television, in a state of transition," said Fabian, "is falling back on our old film to hold its audience and it is at the same time, educating a vast public in the differences between hastily produced television shows and the completely satisfying entertainment available in motion picture theatres."

"This competition from our own vaults is tough to take now; but in the long run, it may be helping to create audiences for the vastly superior new, modern, theatre entertainment." He described televised motion pix as "out of date."

'Push Button' TV Comedy

Most Writers Just Interested in Getting Residuals For Old Age, Sez Grossman

Hollywood, March 5.

Today the tv comedy writer is "a dime a dozen and unimportant. The type of situation comedy which is the backbone of the industry can be turned out by pushing buttons," declares Budd Grossman, former writer on "December Bride" and other comedy shows. And quite a few of tv's situation comedy shows are turned out by producers who don't understand comedy, so that overall the situation is a sad one for comedy writers, he contends.

"Most comedy writers today are just trying to write as many scripts as they can and get residuals for their old age. They get no creative satisfaction from it anymore. Now the producer shows you a film in his series (often it's not even sold yet), and says he wants one just like it. They want you to parrot a certain script. I'm getting brave because I'm leaving the country; what I'm saying is not sour grapes," declared the writer. He leaves early next month for England, France and Italy to write situation comedy shows in a climate he feels more suitable for original writing.

"The days of the top comedy writers are no more. Credits don't mean anything anymore, except for a few writers on shows which still get a big play. And the number of writers who felt hit shows haven't done too well. The field is easier to break into for newcomers—than it ever has been before. That's because the average producer is not interested in top writing. He is satisfied to have a happy medium and get the can in the film in time. He doesn't want a writer who is honest and fights for a creative script—one who gives him a hard time. I tried to do the best

(Continued on page 36)

ABC's \$1,000,000 For 26 'McCoys'

ABC-TV has bought "The Real McCoys," new situation comedy series starring Walter Brennan, with \$1,000,000 involved in the firm deal for 26 films.

Irving and Norman Pincus produce series and have formed with Brennan a company called Brennan-Westgate Corp., which will produce the series jointly with Danny Thomas' Marterto Productions. Thomas bankrolled the pilot. Production begins in June at Motion Picture Centre.

Sheldon Leonard, who directed the pilot, will direct the first few "McCoys." Bill Manhoff, scripter of the pilot, will write the show. Stet cast supporting Brennan consists of Richard Crenna, Kathy Nolan, Michael Winkelman, Lydia Reed and Andy Clyde.

Format deals with comedic adventures on a ranch in the San Fernando Valley. ABC-TV was the first to see the pilot, bought it before anyone else ogled it.

6 TO 12 SERIES TO HIT MARKETS

The current scarcity in the number of first-run syndicated properties is due to be corrected, with from six to 12 new properties set to be launched within the next three to six months from major syndicators.

The projected increase is sizable, bearing in mind that since September only eight new properties have been put on the market, a marked decline as compared to a year and two ago. But before next September rolls around, new entries will come from Ziv, Television Programs of America, Screen Gems, NBC's California National Productions, and others.

Two new properties already are being pitched, California National Production's "Silent Service," and Ziv's "New Adventures of Martin Kane," the latter on the national-regional level. Another series "Aggie," coming from RKO Teleradio's shop, also is on the market, and although it has been aired in Britain, the skein is new to the U. S. and a national-regional sale is sought.

Governing the entry of many properties—including those from ABC Film Syndication and other outfits—is the inking of a large regional. Feeling from this quarter is that before show is put on the market, enough stations should be lined up in a multi-market regional deal to guarantee up to \$15,000 weekly for the show. This, it's felt, gives the skein the needed cushion in today's market and in terms of current production costs, which range from \$25,000 to near \$40,000 per episode.

Pacing the more bullish attitude towards first run syndication are the following factors: The sales racked up by the current eight fresh properties, all of which are doing well; the easing of the station prime time problem in many areas; the growth in national spot program buying; and the continued strength of regionals.

What started in September as a hesitant, cautious field, troubled by the then unknown impact of the new theatricals from the majors, has evolved into a much more solid position. True, the solidity is partially based on the scarcity of first-run product. But there are other reasons, too. On the whole, more dough has been sunk into the new entries, in light of the competitive situation. In addition, the big spenders on fresh product, the beers, the foods, the retail outlets stuck with the regional program buy pattern in face of the feature bait.

That there is a big, unfulfilled appetite for the proper first-run (Continued on page 36)

'Jessel Music Hall' Half-Hour NTA Series, New & Edited Footage

George Jessel will host a new half-hour film series out of the National Telefilm Associates stable titled "George Jessel Music Hall" and culled largely from the NTA library of Paramount short subjects. Series, which is aimed at the syndication market, will involve both new production and extensive editing, with new footage to be shot in N. Y., probably at Gold Medal Studios in the Bronx.

Plan is for Jessel to host and integrate the shorts, plus do a nostalgia and performing bit with some of the stars who made the one-reelers originally for Paramount. Idea would be for an Eddie Cantor, Bob Hope, Burns & Allen, etc., to make a guest appearance on the show their oldie is shown on. There are some 600 such shorts in NTA's hands, out of the grand total of 1,300 Par shorts, others being cartoons, sports shows, etc. Others in the library include Cab Calloway, Ethel Merman, Smith & Dale, W. C. Fields, Sammy Davis Jr. NTA plans to film 39 half-hours.

Nat Perrin to 20th-TV

CBS-TV exec producer Nat Perrin has resigned to take a job as exec producer at TCF-TV, 20th-Fox tv subid.

Perrin, exec producer of CBS' Red Skelton show, asked for and received release from his CBS pact. He had been with the web for five years.

Norman, Craig Producing Own Shows on Film

Hollywood, March 5.

"What everybody's been threatening to do we're going ahead to do," Walter Craig, agency partner with Norman, Kummel and the unbilled David Kaplan, was revealing for the first time his plans for the company to produce its own filmed shows. He has acquired his first property, "Holiday House," a situation comedy by Ed James and hopes to have the pilot rolling by June 1.

Among shows now produced by agencies are J. Walter Thompson's Kraft and "Lux Video Theatres," both live. There has been an abortive attempt by an agency to film a series in England, according to Craig, but this was abandoned early.

"By filming our own shows we can save the client up to 25% in commissionable fees," said Craig. "This would enable us to bring in a quality half-hour show for under \$40,000. I have alerted our Hollywood office to keep a sharp lookout for good properties and we hope to follow up 'Holiday House' with one or two more for the next season."

What Craig went to the Coast to see was perhaps the most expensive half-hour pilot ever made. On behalf of a client, he inspected the Frances Langford musical, which reports have costing up to \$80,000. It was filmed in color with Bob Hope and Hugh O'Brian as guest-stars and Miss Langford's songs backed by David Rose's orchestra. Said Craig, "it's a class show, alright. But, ooh, that price!"

WPIX Vidpix Renewals

Piel Bros. has renewed alternate sponsorship of four vidpix shows on WPIX, N.Y., for another 26 weeks. Shows include: "Mr. District Attorney," "San Francisco Beat," "Man Called X," and "Man Behind X." On "Mr. D. A.," General Cigar Co. also renewed its alternate sponsorship, putting the show in the SRO circle. On the rating front, "Whirlybirds," which made its debut last month, hit a neat 13.4 for its first rating period, according to American Research Bureau, topping all competition in the 7:30 Thursday night time slot.

British Telefilm Writers Demand Parity With U.S. on Scales Reruns; Weigh Strike Action If Rebuffed

London, March 5.

If all else fails, British telefilm writers are threatening to take strike action to achieve parity with their American colleagues. For more than two years they've tried to negotiate a new deal which would establish a fixed minimum scale and give them a participation in rerun rights. At present they're obliged to sell their scripts on flat rate terms without any share in the residuals.

Apart from the financial aspect, the importance of which is not minimized, the British writers resent being forced into a position whereby they're obliged to blackleg on their U.S. colleagues who are protected by the pact negotiated by the Television Writers' Guild. That agreement gives the Yank writer a minimum fee of \$875, plus participation, whereas the British writer has been forced to turn in a half-hour script for as low as \$140. The maximum rate paid to a British writer has been around \$1,200—but still without participation rights.

The current agitation is being carried out by the British Screen and Television Writers' Association, a Trade Union affiliated to the Society of Authors, and which represents 98% of the professional writers. They are part of the 15 union setup which negotiates with the Independent Television Authority on labor problems. So far, they've been given the thumbs down by telefilm producers in Britain, including Douglas Fairbanks, Sapphire Films, Anthony Bartley, John Larkin and others. All these outfits are primarily concerned with the U.S. market which provides the bulk of their income.

Aside from seeking comparable terms with their colleagues in the Guild, the British writers want to establish the principle of royalty payments for their work. That's accepted in the publishing business without argument they aver, but its a case of breaking new ground with the tv producers. They say they're always told the U.S. distributors will not stand for the rerun fees, even though that's conceded to American writers.

SG Repacted For 'Playhouse 90'

In an unexpected turn, Screen Gems and CBS-TV have inked a new pact for "Playhouse 90" under which SG will produce a minimum of five filmed "90" entries for the 1957-58 season.

Probable key to the renewal is CBS' agreement to up the budgets for Screen Gems' teleplays. Only last week, both SG and CBS were reported not interested in renewing the agreement, under which SG supplied eight entries for the '56-57 season, with CBS beefing that SG hasn't provided the filmed shows with top stars and SG, on the other hand, maintaining it's impossible to land top stars for shows budgeted around \$150,000 each.

Another factor throwing doubt on the renewed pact was CBS' "do-it-yourself" move via its controlled subsid Filmmaker, which is turning out three filmed shows for "90."

But apparently differences were resolved in high level meetings last week between SG topper Ralph Cohn and Hubbell Robinson Jr., exec v.p. in charge of network programs.

In another development SG reportedly is offering to the nets a one-hour western film package, with Randolph Scott, Jack Palance, and Fred MacMurray, each starring in separate 13 episodes a piece.

Metro-TV Evolves New Sale Plan For Smaller Markets

Metro-TV on the heels of its library deal to RKO Teleradio stations in the Detroit and Memphis markets, has evolved a three-point sales policy to take in the middle-sized and smaller markets, as well as the big cities.

Under the policy, three packages of 100 pix each will be offered to stations, with the 300 so to be offered culled from the pre-'48 library of about 725 pix. In addition, stations will be offered half of the Metro library. Deals for the full library, of course, remain in order.

The licensing period for the packages of 100 pix and half the library will be less than the seven-year period, the term of the library deals. On the half-library deals, the purchase of prints by the stations will be optional. On the 100-pix package deals, Metro-TV will book the prints to the stations, a procedure which also will be available for the half-library purchases.

The purchase by CKLW, Detroit, Windsor, and WHBQ-TV, Memphis, brings the Metro library into 32 markets. Deal for two RKO Teleradio outlets was for about \$3,000,000. RKO Teleradio also is negotiating for the library for its Boston's station WNAC-TV. With the previous week's Salt Lake City library deal, Metro-TV's gross on library selling has hit about \$34,500,000.

DEREL, DOUBLEDAY TEAM ON 'TENSION'

Derel Producing Associates has concluded a deal with Doubleday & Co. under which Derel will package a telefilm series titled "Tension," based on mysteries published under the long-running Crime Club imprint.

Gene Feldman, Derel's exec producer, negotiated the deal. Derel's current package "Exclusive!" is being pitched for national sale by ABC Film Syndication. It was noted that of every 10 books published under the Crime Club banner, seven have been grabbed up for book club or paperback reprint, attesting to the popularity of that line of fiction.

CBS-TV Buys 'Schlitz Playhouse' Reruns

CBS-TV has purchased 10 episodes of "The Schlitz Playhouse of Stars" from RKO Teleradio. Deal for the reruns is pegged on CBS-TV's plans to strip the series in daytime.

RKO Teleradio recently purchased the negative rights to the "Schlitz" series from Meridian for about \$1,200,000. Current "Schlitz" series is being produced by MCA-TV's Revue Productions. CBS-TV reportedly acquired the reruns rights for about a year from RKO.

At Long Last the Decks Are Cleared for Pitt's Second VHF

Pittsburgh, March 5.

This city's longtime status as a single-station tv market figures finally to be changed before summer. Present indications are that both of the other allocations, Chs. 4 and 11, will be in operation within the next six months.

New situation came with dramatic suddenness last week when WENS, UHF Ch. 16 which was fighting Ch. 11 grant to WWSW-WJAS combine in the courts and before the FCC, agreed to withdraw its objections in return for \$500,000 to reimburse litigants for their long legal expenses and also for building and land since WENS does not figure to stay in business as soon as a new VHFer enters the picture.

Since FCC has been badgered interminably by local interests for some action in the tangled video setup here, commission is certain to grab at the chance to get off the hook and okay the final grant to WWSW-WJAS combo, which will have WIIC as the call letters. No trouble is expected either in U.S. Circuit Court of Appeals, where WENS is also pulling out of all contention. This should mean that WIIC will be able to resume construction shortly and be on the air by June or July.

WIIC has had a skeleton staff on the payroll since September, 1955, when it expected to be a going concern and would have been except for the WENS move. Ch. 16 crowd insisted that when WWSW and WJAS, both applicants for Ch. 11, decided to merge, it constituted a new situation and thus threw the grant open for grabs again. Claim got plenty of attention in court and before FCC, too, as witness the fact that Ch. 11 is still waiting. In the meantime, its employees have all been doing volunteer work at WQED, Ch. 13, an educational station.

Almost immediately on the heels of the WIIC opening came word from FCC chairman George C. McConaughy that the contest among the five applicants for Ch. 4 will be settled within 60 to 90 days. Examiner had originally recommended that the grant go to KQV. Findings were based on long record of public service of Irwin D. Wolf, one of the owners of KQV. Only hours later, Wolf died and four remaining contenders, chief among them WCAE, owned by Hearst, stepped in and insisted that this changed the entire picture. Since then claim and counterclaim have delayed any action.

WWSW is owned by Pittsburgh Post-Gazette, morning daily, which will continue to operate its radio station. However, WJAS, a full partner in Ch. 11 when and if, must dispose of its broadcasting outlet.

At present, Pittsburgh has only one VHFer, Ch. 2, owned and operated by Westinghouse and purchased two years ago from DuMont for nearly \$10,000,000. Originally Westinghouse, via KDKA, had been an applicant for Ch. 11 but withdrew after buying out DuMont. KDKA-TV has been among the biggest money-makers in the country but isn't figured to be hurt too much by entry of Chs. 4 and 11 since there is business here that has gone begging because Ch. 2 wasn't able to handle it. It's expected that stations which will feel the pinch are those in Johnstown, Pa., Steubenville, O., and Wheeling, W. Va., all of which can get into certain fringe areas here.

Hour 'Escape' Series

Looks Hot for NBC-TV

NBC-TV is close to a deal for "Escape," the Delbert Mann-David Swift-David Shaw hour meller series. Web plans to use the show, which would comprise some live segments and some films, on Mondays at 7:30 to 8:30.

Series, being packaged by the trio, would be in part scripted by Swift and Shaw, produced by Mann (who would direct a few) and directed most of the way by Swift. It's the second hour package designed for the NBC 7:30 spot next fall, other being "Wagon Train," which goes into Wednesday nights.

CBS-TV Rate Card

Continued from page 22

recent release of this new NCS report, we had withheld a considerable number of rate adjustments." The new increases, which affect less than half of CBS' affiliates, "are in general long overdue," Hyman said. He also stressed that "after these rate increases are taken into consideration, the cost per thousand for CBS Television Network programs remains substantially below the cost per thousand of programs on the other two television networks."

Under the new card, the Class A hour rate for the basic required group of 56 stations is \$75,825, while the half-hour rate is \$45,495. The hour rate for the 50-station basic optional group is \$23,150, the half-hour rate \$13,890. The combined rates, for the 196-station lineup, is \$98,975 for an hour, \$59,385 for a half-hour. Largest single increase in a network rate for a station was made in N. Y., where the hour rate for WCBS-TV is up \$500 to \$8,000.

Other larger hourly rate increases include Atlanta, up \$150 to \$1,200; Birmingham, up \$175 to \$1,000; Boston, up \$200 to \$2,800; Charlotte, up \$200 to \$1,200; Chicago, up \$200 to \$4,100; Detroit, up \$200 to \$2,800; Houston-Galveston, up \$200 to \$1,100; Kansas City, up \$200 to \$1,400; Los Angeles, up \$300 to \$3,500; Minneapolis, up \$250 to \$1,650; Philadelphia, up \$200 to \$3,500; Portland, Ore., up \$150 to \$950; Rock Island-Davenport, up \$150 to \$850; St. Louis, up \$250 to \$1,750; Tampa, up \$200 to \$700 and Wichita-Hutchinson, up \$150 to \$650.

While in the early stages of preparing the rate card a couple of months ago, some CBS-TV execs were toying with the idea of a Double-A rate for the 8 to 10:30 p.m. period, but the plan was rejected by the top brass as premature.

'Wonderful Town'

Continued from page 23

yet, though it's almost dead sure, and one of the problems is casting. (It was the web's inability to get Rosalind Russell a couple of years back that caused a deal for the musical to fall through then.) Possibilities are Miss Russell, Nanette Fabray and Giselle McKenzie.

Miss Williams, whose British aquashow tour under NBC sponsorship failed miserably but whose spec appearance was a Trendex wow, will probably do two water shows this year. Miss Henie, who also scored heavily on the Trendex board with a December iceshow, will also probably do two specials. Other entries, on the definite list,

'Pocket Money'

Playwright Leslie Stevens has taken some time out from his legit chores to pick up some "pocket money" on television—and he's hit the jackpot. Stevens has four entries scheduled between tonight (Wed.) and March 27, plus additional sketches to be played over the season on another show.

Tonight, his "Duel" is on "Kraft Theatre." Tomorrow (Thurs.), "Playhouse 90" has sketched his "Invitation to a Gunfighter." On March 17, "Omibus" will use some special material of his, while "Playhouse 90" repeats March 27 with Stevens' adaptation of "Charlie's Aunt." The Ray Bolger "Washington Square" segment has also bought several dramatic sketches.

Total tv take for Stevens: \$15,000 in loose change.

are the two-hour Mary Martin starring "Annie Get Your Gun," to be sponsored by Ford, and the two-hour salute to Irving Berlin. As for Coe, he was to have done part of a Friday spec series this season, but the arrangement fell through for lack of sponsor interest. He'll roam all over the spec spectrum this season, doing musicals and variety as well as drama, though the actual number he'll do isn't set.

Rough schedule for the specials, which will not carry any fixed positions during the season but will rotate throughout the week, calls for a minimum of six days between each special and a maximum 17-day span. There may, however, be two shows on one night some holidays.

ZELINKA, RUSSELL TO SILVERS SHOW

Syd Zelinka and Andy Russell, comedy writing team who resigned from the Jackie Gleason staff a week ago, have been signed to a one-year pact with options by CBS-TV. First assignment will be the Phil Silvers show, where they'll join the scripting staff headed by producer Nat Hiken and Billy Friedberg on April 1.

Terms of the deal, set by Sy Fischer of the Frank Cooper office, permit them to do other writing provided they sell only to CBS shows. Russell, who writes dramatic scripts under the name of A. J. Russell, and Zelinka have optioned Rostand's "Chanticleer" as one possible dramatic entry and are talking to Yul Brynner to star in it—however, it would have to be done on CBS.

Berk's CBS Radio Exit

Howard Berk is resigning as trade editor at CBS Radio to join Bernard Rehn Associates as radio tv contact for the indie flackery. Berk checks out of CBS a week from Friday (15).

No successor set at CBS; publicity manager Mel Spiegel will double over as trade editor on an interim basis.

Sol's No Sad Saks in TV

Hollywood, March 5.

While top pic writers made more than top tv scripts, the overall financial reward is greater in tv, believes Sol Saks, longtime tv comedy writer. "More writers are making a good living in tv today than there ever were in pictures," he comments.

For one thing, the work is steadier, he declares. He's the creator of the Howard Duff-Ida Lupino starring "Mr. Adams and Eve" series on CBS-TV, where he's committed to furnish 38 scripts, or 19 hours. The pic writer who scripted three hours of material a year was doing very well, he contends.

"The financial rewards are better and the satisfaction is better," Saks states, adding that there's a closer rapport among tv workers. "The writer is closer to the finished product. This is no reflection on picture writers, but the industry attitude toward picture writers. In tv, the writer is wanted on the set and in production conferences. The more authority and responsibility a writer has, the more likely it is that the script will come out better," he declares.

Saks, who's known primarily as a comedy writer, deprecates the lack of opportunity for new comedy writers in tv. "I don't know where the next crop is coming from," he states, "now that bigtime radio is dead. I don't know how I'd get my start today. I broke in with Abe Burrows, Mel Shavelson and Jack Rose, as a cub comedy writer on radio."

"Comedy writing is a highly specialized craft, which needs specialized training. But there's no longer any freelance shows in tv comedy. Those stables of writers who have been with comics like Bob Hope and Jack Benny have been with them for years. There's no place for a starting gag-man today."

"Personally, I've got no complaints about my business. I like the work I'm doing and the money I'm making. There's things wrong with the business, but good writing does better on tv and poor writing is found out much quicker," he concludes.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Claire Mann now doing a three-times-weekly daytime series on WOR-TV and dickerer for a nighttime remote-interview series from a Gotham nitery . . . Thayer David, Robert Fortin, Paul Andor and Harry Shaw Lowe into the cast of "U.S. Steel Hour's" March 13 "The Bottle Imp" . . . William Prince and Don Briggs on "Modern Romances" this week . . . Don Russell competed against himself yesterday (Tues.) and Monday, with his live NBC Radio "Bandstand" stint bucking the tapes of his local WSTC, Stamford, hour strip . . . Les L. Persky, prez of Product Services agency, to the Coast to purchase a network package and work with Westin-Rush Productions on a series of commercials . . . Frank Campanella featured on "Big Story" Friday (8) . . . Don Gordon into the cast of Norman Frank's "UF 61" pilot . . . Nat Polen, star of CBS Radio's "Indictment," set for a featured role in "The Joker," sketched to open on Broadway April 4 . . . Arlene Francis and Ted Rogers, star and producer of "Home," plane to Paris today (Wed.) to film interviews with Otto Preminger, John Gielgud and Jean Seburg, star of Preminger's "St. Joan." Miss Francis stays over till Saturday (9) while Rogers hops to London to set future "Home" projects . . . Sandy Stewart, vocalist on CBS Radio's Galen Drake stanza, moving to N.Y. from her Philadelphia home; her husband entered the Army this week . . . Peter Brandon into a running lead on "Valiant Lady."

Edward Andrews stars and Gerald Price and Robert Eckels featured on "Captain Kidd" on "Omibus" Sunday (10) . . . Shelley Dobbin a new radio director at WRCA, replacing Dick Jennings, who's moved to the Monitor staff . . . Fernando Lamas guests on the Steve Allen show Sunday (10) . . . Sally Breit, of the WRCA traffic department, recently married to Alan Landshere, director of the same station's "Pulse" stanza . . . Max Adrian narrates "Histoire du Soldat" on "Camera Three" Sunday (10) . . . CBS doorman Mike Donovan does his 10th St. Pat's day appearance on the Robert Q. Lewis radio show a week from Saturday (16), with the customary vocal stint . . . Last week's "X Minus One" on NBC Radio featured deejay Al (Jazzbo) Collins in a story by himself adapted by Ernest Kinoy . . . Sandy Becker, WABD and CBS Radio star, off to Rio de Janeiro at the invitation of the Brazilian government to appear as one of the celebrity guests at the annual carnival activities . . . Carl Burgess, staffer on WRCA's "Pulse," engaged to building contractor David A. Lackland . . . Ira Ashley, "Young Dr. Malone" producer, taking a week's vacation at St. Thomas, Virgin Islands . . . Katherine Emmett into "Our Gal Sunday" and Jean Elynn, Ethel Owen and Buzz Martin into "Wendy Warren & the News," both CBS soapers . . . Eddie Brinkman, CBS stage manager on the Phil Silvers, Ed Sullivan and Jackie Gleason shows, signed by Jean Dalrymple of N. Y. City Center to direct the dances for "The Merry Widow," opening April 10. Brinkman, w.k. as a choreographer, was suggested by George Ballanchine, who can't make it because of Paris commitments . . . Savarin Coffee account to Foote, Cone & Belding, while same company's Medaglia d'Oro stays with MacManus, John & Adams . . . Dick Zeamer, who was to have directed last week's "Peter Lind Hayes Show" and this week's Guy Mitchell stanza (A. Godfrey replacements), had to cancel out to undergo surgery . . . Mary Alice Murphy, secretary to CBS Radio prez Arthur H. Hayes, off on a month's vacation in Peru . . . Songstress Jaye P. Morgan to Coast to visit with her family for a few days, but back in time this weekend for rehearsal with Jo Stafford for their Godfrey replacement March 13 on CBC-TV . . . Jules Munshin, just back from the Coast and two pictures for Metro, set for the leading role in March 17 inter-faith play "A Song for Queen Esther" on NBC-TV. Show will be kinned March 14 for the network showing.

Lilia Skala signed Leonard (Buzz) Blair for running role in "Valiant Lady" starting Mon. (11) with Peter Brandon playing her son in the Robert Shaw scripts. David Graham, of Lyons & Lyons set the deal for Miss Skala, last on B'way in "Diary of Anne Frank" as sub for Gusti Huber . . . Doreen Lang grabs featured role of Mrs. Alexander Hamilton on "Kraft TV Theatre" tonight (Wed.) opposite E. G. Marshall . . . "Memory Lane" Joe Franklin has a new son . . . Art Van Horn in Panama as guest of that country's president . . . Men's fashion authority Chester Laurie visits Wendy Barrie on WABD Thurs. (7) to discuss trend toward ivy-league stylings.

Claire K. McCullough is rallying the "Sad Sacks from Saks 5th Ave.," who comprised the Broadcasting Mission to Europe in 1945, under Col. Ed Kirby, who was conducting officer, to their annual VIF dinner April 7, preceding the NARTB convention in Chicago. Same Hotel Drake site will be chosen for the shindig . . . Mel Allen planes for St. Petersburg Friday (8) for his 16th year covering the Yankee games for WINS; first broadcast is an exhibition game Saturday (9) . . . Teresa Brewer, currently playing dates in St. Louis and Kansas City, hustles back to N.Y. March 16 to start rehearsing her March 20 Arthur Godfrey replacement show . . . Thomas Heyward and Vivian della Ciesla subbing Jane Pickens on NBC Radio tomorrow (Thurs.) and following week while she vacations aboard her yacht in the Caribbean . . . Ronald Dawson into cast of "The Bottle Imp" on "U.S. Steel Hour" next Wed. (13).

Series of new appointments by CBS-TV's recently-named v.p.-general attorney Thomas K. Fisher: Leon R. Brooks, Richard A. Forsling, Richard W. Jencks and Charles C. Woodward named assistant general attorneys, and E. Thayer Drake and Robert V. Evans named senior attorneys . . . Ed Sullivan presenting Don Ameche in a scene from Broadway's "Holiday for Lovers" next Sunday (10) . . . Douglass Montgomery stars in "Matinee Theatre's" production of "Dr. Jekyll & Mr. Hyde" Friday (8) . . . Hal Simms, WCBs weathercaster, celebrating his third anni on the air today (Wed.) . . . Joan MacDonald, casting director for Showcase Productions, resigned to marry Max Reinhardt of the Max Reinhardt Ltd. publishing house in London. She planes to London today (Wed.) and will be married March 14. Frisella Farley replaces her at Showcase . . . WCBs sales manager Buck Hurst back at his desk after a 10-day bout with bronchitis contracted on a recent sales trip to Chicago . . . Arthur Anderson doing character voices for filmed Arrid commercials, also doubling in three Shakespearean comedy roles in the Helen Hayes Platform Players performance of "Lovers, Villains & Fools" at the Pennington, N.J. Theatre Club . . . Jack Pegler, prez of Television Zoomar Corp., enroute through Central and South America with a studio and universal zoomar under each arm, and should be back Stateside in time for the NARTB Convention in Chi April 7 . . . James Hong, who "broke into television" as a comedian recently via the Groucho Marx show, set for the role of "No. 1 boy" in Television Programs of America's "New Adventures of Charlie Chan," in which J. Carroll Nash plays the title role . . . Susan Oliver, who appeared on "Alcoa Hour" Sunday (3), will play opposite Farley Granger on "U. S. Steel Hour" next Wednesday (13) in Frank Gilroy's adaptation of R. L. Stevenson's "The Bottle Imp." Morris Novik back at WOV desk after attending UNESCO conference in Havana.

WABD's "Entertainment Press Conference," which was delayed a week because guest Budd Schulberg's father, B.P., died, began yesterday, (Tues.) with Buddy Hackett and goes next week with Eartha Kitt on the grid; quizzers are Harriet Van Horne, Al Morgan and Steve Scheuer . . . Sister show, Mike Wallace's "Night Beat" had Norman Mailer as yesterday's guest . . . Gerald Loeb, stockbroker, goes tomorrow (Thurs.) and Dr. Corliss Lamont on Friday . . . Jean Paul-Bondeau, Gallic video producer (owner of "Dollar a Second"), arrived in New York with two new tv packages for sale . . . Joseph Fletcher, former senior account exec at WCAU-TV (Philly), to sales at Peters, Griffin.

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YOU CAN BE SURE...IN BOSTON

Why Norelco Prefers Radio

Unusual switch in advertising strategy and preference has taken place at North American Phillips Co., which last fall made a dynamic impact on television via its "Project 20" one-shot sponsorships but this spring is sinking all its broadcast money into network radio. Norelco is currently sponsoring three days weekly of a five-minute Herman Hickman sports strip on CBS Radio and has no plans for television expenditures.

Strategy is explained by Norelco ad manager Harry Fry with the preface that he thinks television is "terrific." He says the word-of-mouth—Norelco's key sales weapon—generated by the television one-shots had the effect of a rocket. But the sharp upward-downward curve of excitement left too many gaps in between shows for a company with a limited budget.

"We've found that we need frequency to maintain dealer interest. In television, if a dealer missed one show, he was a loss for some months. In radio, if he misses the show one week, he catches it the next. Ideally, we'd like to have both radio and television, but we're operating under a limited budget and it has to be one or the other."

Technique during Norelco television days was to fill the gaps between the one-shots with what Fry calls "surround stuff," newspaper and magazine ads, direct mail, promotion and publicity. But that wasn't sufficient, and while without television Norelco won't get those high peaks of interest (and low valleys between shows), radio will provide a steady plateau of dealer interest and word-of-mouth, according to Fry. He points out, incidentally, that the company is spending a little more in radio for frequency's sake than it did in tv.

What's With Gobel, Caesar?

Future Status of Comics Up in Air; Kovacs May Get Sat. at 9 for Summer

Future status of two of NBC-TV's top comics is up in the air. George Gobel, who's been holding down the Saturday at 10 spot for the past three seasons, may move over to work as costar with Eddie Fisher in the latter's projected Tuesday 8 to 9 fall entry, while Sid Caesar, though due to return next season, will either be cut back from an hour to a half-hour or will be back only for special periodic exposure.

Meanwhile, the web is dickering with Ernie Kovacs, who turned down an offer to serve as summer replacement for Perry Como, to take over the Caesar 9 to 10 Saturday hour this summer. Kovacs spelled Caesar last summer on Mondays at 8, and picked himself up a Sylvania Award for the stunt, so he may not be so adverse to the idea.

Gobel story is that NBC may decide to continue him in his present half-hour format, but is actively exploring the idea of teaming him with Fisher on Tuesday nights. No decision yet from the web or the performers, though it's the network's feeling that Fisher may need strong permanent-cast support in expanding from a quarter-hour show to an hour. As for Caesar, he won't be back in an hour format. Half-hour is one possibility; the other is appearances either in a rotating-comics format, or one-shot appearances in the NBC "specials" for next season.

Alcoa to Mon. In Sun. Drama Fade

NBC-TV is planning to install a half-hour dramatic stanza, probably on film, into the Monday 9:30-10 period next fall as the lead-in to the live-and-film "Crisis" hour at 10 to 11. Exact property hasn't been set yet, though half the sponsorship of the series has. Alcoa, ousted from its Sunday dramatic stanza, has signed for alternate weeks following its last "Alcoa Hour" on Sept. 22. Goodyear, the Alcoa alternate on the Sunday dramatics, is considering the other half of the new property but hasn't made up its mind yet.

Meanwhile, there's a possibility that Dinah Shore, who's set to do 26 hour shows on Sunday nights in the Alcoa-Goodyear time slot, may expand her schedule to a full 39. If such expansion hopes fall through, then NBC-TV must book a "companion show" to hers. One possibility, though an outside one, is a "rotating comedians" segment.

WBC'S HOTFOOT ON PUBSERVICE

By GEORGE ROSEN

Boston, March 5.

The Boston Conference on local public service programming conducted last week under auspices of the Westinghouse Broadcasting Co. merits annual reprise as an industry innovation. Perhaps of all the "do good" broadcast-inspired powwows over the years, this WBC-initiated meeting of the station program minds generated a new type of enthusiasm, perhaps even a new awareness of the tangible benefits in the area of public service.

In a sense this was a pioneering effort, for here were none of the lofty, pretentious preachments or the ivory-tower pontificating that has no regard for the day-to-day realities of broadcasting. Here, instead, were the working practitioners operating within the bread & butter framework of commercial radio and television, with full awareness of the responsibilities toward the economics of the medium, yet meeting on a basis of practicality in charting the milestones and guide-posts for a more effective contribution in public service programming, whether sponsored or sustaining.

If the Boston Conference succeeded where others have failed, it's because the whole approach was realistic. There was no room for tossing around of platitudes that has characterized so many of the "non-commercial" broadcast conferences in the past. For the most part these were creative people on a program level from stations throughout the country who, at the invitation of WBC, approached the whole subject of public service programming primarily as practical showmen with an eye on the buck, yet fully cognizant of the need for a common meeting place for a mutual exchange of ideas in exploring ways and means of broadening people's understanding and widening their cultural horizons with maximum impact and showmanship.

What's In It For Us?

The whole tempo of the three-day Conference, as framed by Westinghouse prexy Don McGannon; program veepee Dick Pack and program manager Bill Kalland was keyed to a pitch of enthusiasm and realistic approach to everyday problems, with key personalities within the industry lending an assist. And whatever the motives of

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'What About Radio?' Tempos WBC Meet; See Answer in Showmanship

By GUY LIVINGSTON

Boston, March 5.

Radio is groping for ideas to meet the tv age, according to comments made by speakers at the Boston Conference on public service programming held by Westinghouse here.

"Are we just giving up on radio?" asked James T. Aubrey Jr., veeep in charge of programming for ABC-TV. "I predict there will be great things again on radio. It will attract big audiences."

"I suggest that local stations try to put every possible element of showmanship into a regular half-hour evening radio show. The news that there's something to listen to on radio will catch on. We mustn't forget there are 132,000,000 radios in this country."

George C. McConaughy, FCC chairman, reported: "In the past few years there has been a resurgence of applications for radio stations. I never thought that tv would mean the demise of radio."

Asked by several broadcasters if he felt it was "operating in the public interest to play 'disks like 'Love Me Tender' and 'Banana Boat Song,'" he said that "it might not be."

The confab, emphasizing the ways a local radio station can voluntarily vary its fare by using special program sources, was told that 18 foreign countries as well as the UN have transcribed programs available at nominal cost to local stations. These range from concerts, light music, news and serious drama of BBC to documentaries and special programs from the UN.

Seymour N. Seigel, director of WNYC, New York, said that when WNYC broadcast a BBC transcription of Siobhan McKenna as Joan of Arc, the station was swamped with letters asking where the record could be purchased.

Describing the care with which UN news reports are made, Dorothy E. Lewis, radio-tv consultant for the UN, said, "We can't be biased, as the same news goes out to all our member nations."

She suggested that more stations use UN transcriptions in conjunction with discussions on international affairs by local leaders.

Prof. Frank C. Baxter, U. of Southern Cal., hit "sterile" and standardized programming, stating "radio is a great and tremendous field for imagination."

'Be True to Trust': Welch

Atty. Joseph N. Welch, who became w.k. through tv exposure as counsel at the Sen. McCarthy-Army hearings, called on the broadcasters to be true to their trust of informing and enlighten-

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'Quizzes Educ': VanD

Boston, March 5.

Charles Van Doren, golden boy with \$143,000 parlay, told the Boston Conference on local public service programming that he thinks good tv quiz programs can do a lot for education.

"I have received hundreds of letters from parents and teachers," he said, "saying 'you have done wonderful things for education and for our family and for me. You have made me realize that having knowledge and being a learned person is not something one should be ashamed of.'"

McConaughy In New Warning On Program Controls

Boston, March 5.

Government control of programming or other facets of broadcasting were whammed by George C. McConaughy, chairman of the FCC, at the Westinghouse Boston Conference at Hotel Statler. "In the last few years," he said, "there have been suggestions from certain members of Congress and—mind you—even by disgruntled members of your industry, that perhaps there should be some control of programming or other facets of broadcasting in order to bail out unsuccessful operators or to accomplish some other desired result."

"I have publicly, repeatedly and unequivocally stated my deep conviction that broadcasting should continue as a free enterprise. I am unalterably opposed to censorship, or any other type of government control over programming or over the thoughts of free men, provided the operation as a whole is conducted in the public interest," he stated.

Speaking of tv, he declared: "As to television, it may take a long time before a large number of communities can have a truly local station; as is true in radio today." But, it need not take years before

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But Where Was Betty Furness?

By JO RANSON

Boston, March 5.

From the Westinghouse deep freezer: Delegates arrived in a deep fog and departed in sleet and freezing rain. The only disenchanting note at the conference on public service programming, cracked an observer, was the absence of Betty Furness. The "Meet the Critics" panel, wherein the newspaper teevie scribes told how they fashioned their daily essays, was soon dubbed "Eat the Critics" by a galaxy of pro-radio patriots. The town crier, in the costume of '76, who read the greeting from city officials. The rewarding words of wisdom from Carl Sandburg in the prolog "The Challenge" with Dick Pack as chairman. The guffawing lampoon of a day in the life of a teevie program director as depicted in the film, "It Could Be You" with Regge Cordic and Arnold Stang. "It Could Be You" got four stars from FCC chairman George McConaughy. The FCC head also was ready to pick up the option on Stang for his work in the flicker. Donald McGannon, prexy of Westinghouse Broadcasting Co., proved himself one of the conference's polished

phrase makers with hardly a cliché lurking in his larynx. Lynn Poole, pub chief of Johns Hopkins U., presided over the "Meet the Critics" and opened the show by changing water into wine and then back to water. Later the whole thing turned into a Boston tea party. During a scholarly moment in Leon (WMCA) Goldstein's address on editorializing over the air an announcer's voice belched forth with the grave intelligence that "when you are miserable with an upset stomach you should blank, blank, blank." It was loud enough to be heard atop Bunker Hill. All speakers had their own polished versions of what constitutes public service. Goldstein said there are as many definitions of public service as there are stations. Charles Vanda, WCAU-TV veepee, opined that public service is first class promotion with second class production in third class time. When a photog attempted to snap Vanda at the mike, the Philly broadcaster snorted: "This is not my best side, and then pointing to his other side, cracked: "but neither is this." At the luncheon featuring McConaughy and the stunning quiz

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'Flicka' Flips As 'Giant Step' Stays

"Giant Step," the kiddiequizz out of the EPI stable starring Bert Parks, has gotten a last-minute reprieve from General Mills and will continue on in its CBS-TV Wednesday at 7:30 spot through the end of May, giving it a second 13-week cycle. The General Mills change of heart actually came after the show was off the air—last scheduled stanza in the series was last Wednesday (27), but by the weekend, General Mills and BBD&O flashed the go-ahead to CBS for another 13 weeks.

General Mills switch means that "My Friend Flicka" won't go on the air again after all. The 20th-Fox film series was to have subbed "Step" on a sustaining basis for the rest of the year, and CBS-TV had made commitments for rights with 20th for the reruns. This was the second frustration for "Flicka"—it was to have gone into the Saturday at 7 period but CBS changed its mind and slotted Vincent Lopez instead.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
PHILADELPHIA <i>Approx. Set Count—2,000,000</i> <i>Stations—WRCV (3), WFIL (6), WCAU (10), WPFH (12)</i>									
1. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	23.9	62.5	38.2	Studio 57	WFIL	10.2
2. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	23.7	45.1	52.6	Do You Trust Your Wife	WFIL	18.5
3. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	22.9	53.4	42.9	Newsreel	WFIL	10.5
							News—John Daly	WFIL	10.2
3. Annie Oakley (W)	WCAU	CBS	Sat. 5:30-6:00	22.9	75.3	30.4	Larry Ferrari	WFIL	4.4
4. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	22.6	84.6	26.7	News: Weather	WFIL	4.0
							Sports Time	WFIL	1.2
5. Code 3 (Adv)	WRCV	ABC	Wed. 7:00-7:30	15.4	36.7	42.0	Badge 714	WCAU	15.1
6. Badge 714 (Myst)	WCAU	NBC	Wed. 7:00-7:30	15.1	35.9	42.0	Code 3	WRCV	15.4
7. Man Called X (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	14.6	39.2	37.2	Rosemary Clooney	WRCV	11.1
8. Science Fiction Theatre (Adv)	WFIL	Ziv	Sun. 10:30-11:00	14.5	26.1	55.6	What's My Line	WCAU	36.4
9. Wild Bill Hickok (W)	WCAU	Flamingo	Fri. 7:00-7:30	14.2	37.9	37.3	Dr. Christian	WRCV	13.2

DETROIT <i>Approx. Set Count—1,610,000</i> <i>Stations—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)</i>									
1. Frontier Doctor (W)	WXYZ	H-TV	Sun. 6:00-6:30	23.6	60.3	39.2	Meet the Press	WWJ	8.2
2. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	22.9	55.6	41.3	Federal Men	WWJ	10.5
3. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 7:00-7:30	22.2	49.6	44.8	Crunch & Des	WJBK	13.0
4. Brave Eagle (W)	WXYZ	CBS	Mon. 6:30-7:00	19.8	50.8	39.0	Break the \$250,000 Bank	WWJ	11.7
4. Sheriff of Cochise (W)	WWJ	NTA	Sat. 7:00-7:30	19.8	49.8	39.8	San Francisco Beat	WJBK	12.4
5. Annie Oakley (W)	WXYZ	CBS	Mon. 6:00-6:30	18.3	53.4	34.3	6 O'Clock News & Sports	WWJ	6.1
							News: Weatherman	WJBK	6.7
6. Death Valley Days (W)	WWJ	McCann-Erickson	Mon. 7:00-7:30	18.0	43.2	41.6	Susie	WJBK	12.4
7. Wild Bill Hickok (W)	WXYZ	Flamingo	Thurs. 6:00-6:30	17.7	49.4	35.9	6 O'Clock News & Sports	WWJ	7.9
							Weathercast; Box 4	WWJ	8.7
8. Superman (Adv)	WXYZ	Flamingo	Tues. 6:00-6:30	17.5	81.4	21.5	6 O'Clock News & Sports	WWJ	7.0
							Weathercast; Box 4	WWJ	5.8
9. Soldiers of Fortune (Adv)	WXYZ	MCA	Fri. 6:00-6:30	16.6	53.3	31.2	6 O'Clock News & Sports	WWJ	5.3
							News: Weathercast	WJBK	5.8

SAN FRANCISCO <i>Approx. Set Count—1,350,000</i> <i>Stations—KRON (4), KPIX (5), KGO (7), KOVR (13)</i>									
1. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	34.4	58.9	58.4	Lone Ranger	KGO	17.9
2. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	31.2	67.6	46.2	Western Marshal	KPIX	7.1
3. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	25.0	61.4	40.7	Hi Time	KGO	7.8
							Buccaneers	KPIX	7.8
4. Science Fiction Theatre (Adv)	KRON	Ziv	Sat. 7:00-7:30	23.9	46.4	51.4	Waterfront	KPIX	23.3
5. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	23.3	45.3	51.4	Science Fiction Theatre	KRON	23.9
6. Rosemary Clooney (Mus)	KPIX	MCA	Sun. 9:30-10:00	23.2	40.9	56.8	Alcoa Hour	KRON	21.6
7. Life of Riley (Co)	KRON	NBC	Thurs. 7:00-7:30	22.1	43.8	50.5	Juke Box Jury	KPIX	14.0
8. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	17.1	26.8	63.7	Navy Log	KGO	28.0
9. Superman (Adv)	KGO	Flamingo	Thurs. 6:00-6:30	15.7	41.2	38.1	Shell Newscast	KPIX	12.7
							CBS News—D. Edwards	KPIX	11.8
10. Cisco Kid (W)	KRON	Ziv	Thurs. 6:30-7:00	13.1	32.9	39.3	Sgt. Preston of the Yukon	KPIX	12.7
							Star Playhouse	KGO	13.0

BALTIMORE <i>Approx. Set Count—664,500</i> <i>Stations—WMAR (2), WBAL (11), WAAM (13)</i>									
1. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	30.8	69.6	44.3	7 O'Clock Final; Weather	WMAR	9.6
							CBS News—D. Edwards	WMAR	12.4
2. I Led 3 Lives (Adv)	WBAL	Ziv	Mon. 7:00-7:30	24.6	62.7	39.2	7 O'Clock Final; Weather	WMAR	8.1
							CBS News—D. Edwards	WMAR	13.2
3. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	24.1	60.5	39.8	7 O'Clock Final; Weather	WMAR	7.6
							CBS News—D. Edwards	WMAR	12.4
4. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	23.6	85.8	27.5	Adult Theatre	WAAM	2.0
5. Soldiers of Fortune (Adv)	WBAL	MCA	Thurs. 7:00-7:30	23.3	62.7	37.2	7 O'Clock Final; Weather	WMAR	7.9
							CBS News—D. Edwards	WMAR	10.7
6. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	22.4	61.6	36.3	7 O'Clock Final; Weather	WMAR	9.6
							CBS News—D. Edwards	WMAR	11.5
7. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	18.0	32.5	55.4	What's My Line	WMAR	35.4
8. Public Defender (Dr)	WMAR	Interstate	Tues. 6:30-7:00	17.6	58.0	30.4	Little Rascals	WBAL	10.4
							Dateline; Weather; Sports	WBAL	5.9
9. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	16.5	37.9	43.6	Duckpins & Dollars	WBAL	15.2
10. Man Called X (Myst)	WBAL	Ziv	Sat. 10:30-11:00	16.3	34.7	47.0	Your Hit Parade	WAAM	17.1

CINCINNATI <i>Approx. Set Count—622,000</i> <i>Stations—WLW-T (5), WCPO (9), WKRC (12)</i>									
1. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	26.7	30.3	51.9	Meet the Press	WLW-T	12.9
2. Frontier (W)	WKRC	NBC	Wed. 7:00-7:30	19.8	48.3	41.0	Sobio Reporter; Weather	WLW-T	10.3
							Pantomime Hit Parade	WCPO	8.6
3. Secret Journal (Dr)	WKRC	MCA	Tues. 10:30-11:00	19.7	44.8	44.0	Science Fiction Theatre	WLW-T	15.1
4. Highway Patrol (Adv)	WCPO	Ziv	Thurs. 10:00-10:30	19.4	31.6	61.4	Playhouse 90	WKRC	22.3
5. Sheriff of Cochise (W)	WLW-T	NTA	Mon. 10:30-11:00	18.9	42.7	44.3	Feature Boxing	WCPO	13.4
6. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	18.0	59.6	30.2	Flash Gordon	WCPO	4.6
							Headline News; Weather	WKRC	5.7
7. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	17.4	56.7	30.7	Soldiers of Fortune	WCPO	7.2
8. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	16.5	55.0	30.0	Cowboy G-Men	WCPO	7.9
9. Championship Bowling (Sp)	WKRC	Schwimmer	Sun. 1:00-1:30	16.1	59.0	27.3	School for Talent	WCPO	5.6
							Prize Playhouse	WCPO	6.3
10. Buffalo Bill Jr. (W)	WLW-T	CBS	Fri. 6:00-6:30	15.9	50.2	31.7	Captain Midnight	WCPO	8.6

REMEMBER 'STATION TIME?'

Steve Allen Into Charmed Circle

Steve Allen made an appearance on the Nielsen Top 10 lists for the first part of February, placing in the No. 5 spot on the Total Audience list though not in the Top 10 on an average audience basis. Ed Sullivan, his competition, placed No. 1 on the TA list, however, and No. 2 on an AA basis. Also making an appearance for the first time in several months is "Dragnet," which placed seventh on the AA and eighth in the TA lineup. These, with the Perry Como show, gave NBC-TV three out of 10 on the TA (ABC had one, "Disneyland," and CBS had the rest) and two on the AA, with CBS coping the other eight. Ratings cover the two weeks ended Feb. 9.

Total Audience	Average Audience
Ed Sullivan Show (CBS)..... 47.4	I Love Lucy (CBS)..... 42.3
I Love Lucy (CBS)..... 44.5	Ed Sullivan Show (CBS)..... 37.9
Perry Como Show (NBC)..... 43.3	December Bride (CBS)..... 36.6
Disneyland (ABC)..... 43.2	Perry Como Show (NBC)..... 36.4
Steve Allen Show (NBC)..... 42.8	\$64,000 Question (CBS)..... 35.1
December Bride (CBS)..... 39.3	G. E. Theatre (CBS)..... 34.8
\$64,000 Question (CBS)..... 38.2	Dragnet (NBC)..... 34.5
Dragnet (NBC)..... 37.2	Lineup, The (CBS)..... 34.0
G. E. Theatre (CBS)..... 37.2	Arthur Godfrey Scouts (CBS)..... 34.2
Lineup, The (CBS)..... 37.0	Jack Benny Show (CBS)..... 33.7

Senate Bill Would Get Radio, TV Off Hook on Equal Time Demands

Washington, March 5. Number of presidential and vice presidential candidates eligible for equal time on radio and tv would be drastically restricted—probably to the two major parties—under a bill introduced last week by Sen. Albert Gore (D-Tenn.). He is chairman of a subcommittee under the last Congress which conducted an extensive inquiry on campaign practices.

Bill provides that broadcasters will not be required to give equal time to candidates for president and vice president if the party of the nominee received less than 4% of the popular or electoral vote in the preceding national election; or if his candidacy is not supported by petitions carrying signatures equaling 1% of the popular votes in the preceding election.

The measure is in line with recommendations of the broadcasting industry for repeal or amendment of the equal time rule (Section 315), so that networks and stations needn't grant use of their facilities to fringe party office seekers if it gives time to a major party candidate. Besides the major parties, there were 16 parties which had presidential candidates at the last election.

Bill also relieves broadcasters of responsibility for "defamatory statements" by candidates using their facilities unless the station "knowingly" participates in such statements. Such relief was also urged by the industry.

The measure further prohibits stations from charging "political" candidates more than regular time rates.

The bill requires the FCC to determine, and, upon request, notify licensees concerning the eligibility of each presidential candidate for equal time.

Major provisions of the bill are concerned with limiting expenditures in behalf of candidates for Federal office and with requiring

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Petry's Spot Plum Act of Providence

One of the biggest station plums in spot was picked off this week by Edward Petry Co. Reppery is understood to already have inked with WJAR-and-tv, in Providence, and will take over on June 1 from Joseph Weed.

Combined stations are said to have grossed a spot return in 1956 of roughly \$1,300,000. Petry, in its 25th year, as a rep house, has been making a concentrated effort for new accounts, and also signed WINZ, 50 kw radio indie in Miami, Fla. Latter switched from Paul Raymer.

Loss of WJAR's two properties comes as a heavy blow to Weed, who fronts for several New England outlets.

R&R Buys An Agency

Hollywood, March 5. M. B. Scott Inc., local ad agency, has been purchased by Ruthrauff & Ryan, it was confirmed by F. Kenneth Beirn, prexy of R & R. Scott agency will continue to operate, as a division of R & R.

Pay-TV Hearings In D.C. Spotlight; CBS Files Blast

Washington, March 5. Senate Interstate Commerce Committee will use its still officially hush-hush (but unofficially circulated) staff report on subscription tv as a guide in questioning members of the FCC at hearings this week before the group.

Chairman Warren G. Magnuson (D-Wash.) said last week after an executive meeting of the Committee that a decision on issuance of the report will be made after the FCC has been heard. Sen. Magnuson had stated earlier in a television interview that the Committee was "about ready" to issue the document and indicated it would be adopted last week by a major vote.

However, the report, official or otherwise, drew heavy fire from the CBS legal battery in the form of an "analysis" of its contents. That part of the report which recommends that the FCC authorize large-scale tests of pay tv came in for severe criticism. Tests don't tell anything, the network, in effect, claimed. The "full impact" of the service on the existing tv system, the web asserted, "can be measured only if the circumstances of full operation of subscription tv can be duplicated."

If only a few markets are used in the test, as the Senate report proposes, said CBS, "the test becomes

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WMGM As Separate Corp., Tolchin Operating V.P.

WMGM, the New York radio independent, which has until now been a part of, Loew's Inc., becomes a new corporation and a wholly owned subsid of the Hollywood major. WMGM Broadcasting Corp. has been formed and Arthur Tolchin, director of the 50,000-watt, becomes a vee of the new operating company.

Station began as WHN nearly 35 years ago. Tolchin reports that the station's billings are running 25% to 33 1/3% ahead of 1956, and that "it enjoys the second largest volume (to WNEW) of all independent stations in the New York metropolitan area."

THERE'S LITTLE LEFT AT NIGHT

The continued inroads by the television networks on local station time, as demonstrated anew by the fact that NBC-TV is recapturing the Monday night 10:30 to 11 period in order to slot the new hour "Crisis" series (10 to 11), is vexing the affiliates no end.

Matters are such now that there's hardly a 10:30 to 11 p.m. slotting cross-the-board (and they're particularly attractive to the local station for syndicated video) that the stations can call their own any more. That goes for CBS as well as NBC.

On the one hand the networks take the position: "What's there to cry about? The mere fact that a station enjoys a major network franchise is ample reward in itself, worth millions in ultimate revenue. Just look at the difference in figures when a station with a big network affiliation is put on the market."

But the fact remains the affiliates resent such moving-in on what was once a lucrative source of local revenue. And despite the fact that NBC-TV in recent weeks on the daytime front and in some key nighttime periods, plus the burst of new activity stemming from the appointment of Bob Kintner as exec veepee in sales-programming, the "station time" issue was a major bone of contention at the recent affiliate executive committee meeting in N. Y.

Latest beef was set off by the decision to program "Crisis" Mondays at 10 to 11, despite the fact that the show it replaces, "Robert Montgomery Presents," is a long-time tenant of the 9:30 to 10:30 period. Why, the affiliates asked, couldn't NBC have simply placed "Crisis" in the old Montgomery slot, particularly since it still doesn't have a show for the now-vacant 9:30 to 10 period?

The new Monday slotting now gives NBC programming in station time at 10:30-11 four nights a week (Saturday, Monday, Thursday and Friday), while the Wednesday and Sunday slots, recently relinquished to the stations, are recapturable after four weeks' notice. This, plus the plans to slot entertainment features at 7:30 to 8 in the fall and move the Chet Huntley-Dave Brinkley news strip at 7:15—also station time—feed the affiliate brass off at the outset.

Second major beef was directed at the NBC-TV obo stations' "10 Plan," the plan first described in VARIETY two weeks ago which offers advertisers nine bonus spots

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Lever Bros., Sheaffer Pen Buy Ann Sothern Reruns For Tues. 'Brothers' Slot

Lever Bros. and Sheaffer Pen last week bought rerun rights to the "Private Secretary" series and will start the comedy April 2 as the replacement for "The Brothers" in their Tuesday night 8:30-9 slot on CBS-TV. Reruns will run 22 weeks (11 for each) and will be drawn from the fall series of 1955 and 1956. Understood that both Lever and Sheaffer also took options for new "Private Secretary" shows for next fall, if star Ann Sothern and Television Programs of America can come to terms on a new production deal.

Thus "Brothers" gets the axe after a 26-week run, while "Secretary" no sooner goes off as alternate to Jack Benny on CBS than it reappears as a rerun series on the same web Tuesday nights. TPA, which made the deal, syndicates earlier reruns under the "Susie" title. It's reported Miss Sothern will pull down \$150,000 as her participation on the 22 reruns.

Lever will use the show to introduce a new product, Dove, a hard water soap and cream. Ogilvy, Benson & Mather is the agency, setting its first major television entry.

Barry & Enright's \$5,000,000 Gross, Prep Flock of New TV Entries

Como Tops ARB

Perry Como jumped into the No. 1 position in the February American Research Bureau Top 10 list, with "I Love Lucy" dropping down to a tie for third with "I've Got a Secret." The Como show was joined by two other NBC-TV entries in the Top 10, "You Bet Your Life" in sixth place and "People Are Funny" in ninth. ABC-TV placed two, "Dixieland" in fifth and Lawrence Welk in eighth. CBS-TV topped the other five places. Ratings cover the Feb. 1-7 period.

Perry Como, NBC..... 45.8
Ed Sullivan, CBS..... 42.3
I Love Lucy, CBS..... 39.8
I've Got a Secret, CBS..... 39.8
Disneyland, ABC..... 38.7
You Bet Your Life, NBC..... 38.2
\$64,000 Question, CBS..... 38.0
Lawrence Welk, ABC..... 36.6
People Are Funny, NBC..... 36.3
December Bride, CBS..... 35.0

Team of Jack Barry and Dan Enright, riding high with "Twenty-One" (and Charles Van Doren), have three or four new quiz and panel shows which they are peddling to the nets, agencies and sponsors, as well as a number of telefilm pilots, packaged by their firm, Barry-Enright Productions.

With the success of their NBC-TV "Twenty-One" entry, the team has literally hit the jackpot. Barry estimated the firm this current year should gross about \$5,000,000, an estimate based on the year-round run of "Twenty-One," "You're on Your Own," CBS-TV; "Winky Dink," CBS-TV; and "Tie Tac Dough," NBC-TV, all of the Barry-Enright beltline. Included in the estimate also are merchandising rights to the "Winky Dink" kiddie show.

In a diversification move, the firm also is handling a number of half-hour telefilm entries, pilots on two of which already are completed. One, titled "Conflict," is based on psychiatric problems, with Reginald Ross as the scripter and Sidney Lumet the director. The other, "The Glimmer," is an undersea adventure skein, produced in color. On the planning boards is a series based on factual historical adventures in the U. S. the past 50 years. In addition, Barry-Enright has acquired the rights to the files of the American Red Cross and expects to launch a pilot based on the files in the fall. In another diversification move, Barry-Enright recently purchased radio station WGMA, Hollywood, Fla.

Both Barry and Enright, when questioned what happens to "Twenty-One" after Van Doren, expressed confidence in the continued popularity of the show and the show's ability to attract personalities of wide appeal. They will not tamper with the format, nor go in for personalities a la Vincent Price and Edward G. Robinson on the "64,000 Challenge."

Despite Van Doren's winnings, \$143,000 to date, the average cost of the show is from \$30,000 to \$32,000 weekly. Theoretically, according to Enright, under optimum conditions a contestant could win about \$1,000,000 in the course of a year. Under the firm's pact with Geritol, sponsor has a ceiling of \$520,000 yearly for prize money, with Barry-Enright Productions responsible for anything above that. But both Barry and Enright feel

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NBC-TV in 7 to 8 Sun. Nite Hr. Show?

NBC-TV is attempting to clear the Sunday night decks for a full-hour show between 7 and 8 p.m. to furnish a stronger lead-in for Steve Allen. While the web hasn't yet made up its mind as to what kind of property would best fill the spot, it's convinced that the 60-minute length is needed to successfully combat the CBS-TV "Lasie" Jack Benny combination.

Half the problem in clearing the time is solved, since General Foods has served notice it will cancel the 7 to 7:30 "Bengal Lancers" series at the end of the season, and Screen Gems has already indicated it will place the series into syndication. Not so simple is the 7:30 period, where another Screen Gems show, "Circus Boy," holds forth for Reynolds Metals. Reynolds likes the show, for one thing; for another, it's been in that selfsame spot for upwards of five years now.

Should NBC succeed in pushing an hour stanza through, it will leave only one 30-minute stanza in the entire Sunday night lineup, that being the Loretta Young show. Lineup would read the unselected hour at 7, Allen at 8, the Alcoa Goodyear dramatics at 9 and Miss Young closing down the web service at 10.

P&G, Lever Get Back-To-Back TV Exposure On CBS

CBS-TV has made a major step towards breaking down the ancient tabu against adjacent exposure by competitive corporations. The tabu, predominant in the soap field, prevented adjacent sponsorship by rival companies even when there was no actual bona fide conflict in the products advertised though the rationale was always a matter of "product protection."

The network finally has succeeded in placing two of the major proponents of the old tabu in what amounts to back-to-back positions on Tuesday nights. Procter & Gamble is sponsoring Phil Silvers on Tuesdays at 8, and at 8:30, Lever Bros. comes in with "Private Secretary" reruns starting April 2. Since both are alternate-week sponsors, they won't be back-to-back for the full half-hour of each program, since when P&G has its turn on Silvers, Sheaffer Pen will be sponsoring "Secretary," and when Lever is on "Secretary," R. J. Reynolds will be bankrolling the Silvers stanza.

But even in this event, there is an adjacency of commercials. On P&G's "minor" week, when it isn't sponsoring Silvers, it gets the closing commercial on the Silvers show as a cross-plug. Web then leads right into the Lever sponsorship on "Secretary." On the other week, there's a half-hour interval between commercials, since P&G with full sponsorship of the Silvers show relinquishes the final commercial to Reynolds but gets a closing billboard while Lever as the "minor" sponsor on "Secretary" gets the closing commercial a half-hour later.

Non-competitive brands will be advertised, of course. Lever is introducing Dove, a new hard water

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Hub Robinson's O'seas Prowl for New Talent, Set Up London Office

CBS-TV is expanding its search for new talent, stories and properties to global proportions. Hubbell Robinson, web's exec v.p. in charge of programming, takes off on a combined business trip-vacation to London early in April to set up a London office which will scout England and the Continent for program properties and talent.

Michael Burke will assist Robinson in setting up the office and then will stay on as the permanent head of the operation.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical film show are as accurate as could be ascertained from a multiplicity of station and other data.

MILWAUKEE

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. GEORGE WASHINGTON SLEPT HERE —Saturday Night Theatre Jack Benny, Ann Sheridan; 1942; Warner Brothers; Associated Artists Productions	Sat. Jan. 5 9:30-10:55 p.m. WTMJ	29.8	31.4	28.4	51.4	Belle Starr-20th Century Theatre WISN	20.5
2. BELLE STARR — Gene Tierney, Randolph Scott, Dana Andrews; 1941; 20th Century Fox; NTA	20th Century Theatre Sat. Jan. 5 9:30-11:10 p.m. WISN	20.5	22.7	12.7	36.5	Saturday Night Theatre WTMJ Weather; Science Fiction Theatre WTMJ	29.8 23.3
3. BELLE STARR — Gene Tierney, Randolph Scott, Dana Andrews; 1941; 20th Century Fox; NTA	20th Century Theatre Sun. Jan. 6 4:00-5:30 p.m. WISN	9.6	11.2	8.8	28.7	Wide Wide World WTMJ Captain Gallant WTMJ Judge Roy Bean WITI	13.6 15.7 11.2
4. MEET THE STEWARTS — William Holden, Frances Dee; 1942; Columbia; Screen Gems	5 O'Clock Theatre Mon. Jan. 7 5:00-6:00 p.m. WTMJ	8.7	10.6	7.6	21.5	Mickey Mouse Club WISN	25.8
5. ESCAPE TO GLORY — Pat O'Brien, Constance Bennett; 1940; Columbia; Screen Gems	5 O'Clock Theatre Wed. Jan. 9 5:00-6:00 p.m. WTMJ	8.6	9.1	8.2	21.5	Mickey Mouse Club WISN	26.8
6. KING OF THE LUMBERJACKS — John Payne, Gloria Dickson; 1940; Warner Brothers; Associated Artists Productions	Sunday Cinema Sun. Jan. 6 1:00-2:00 p.m. WTMJ	8.4	8.5	8.2	29.4	Let's Go Bowling WISN	14.4
7. RIFF-RAFF — Pat O'Brien, Anne Jeffreys; 1947; RKO; C&C	Movietime Sun. Jan. 6 8:00-9:25 p.m. WITI	8.2	9.4	6.6	13.8	G. E. Theatre WXIX Alfred Hitchcock Presents WXIX Loretta Young WTMJ	21.1 26.9 42.9
7. OLD BARN DANCE — Gene Autry; 1938; Republic; MCA-TV	5 O'Clock Theatre Thurs. Jan. 10 5:00-6:00 p.m. WTMJ	8.2	8.2	8.2	21.4	Mickey Mouse Club WISN	25.9
9. BOLD FRONTIERSMAN — Allan Lane; 1948; Republic; Hollywood Television Service	5 O'Clock Theatre Fri. Jan. 11 5:00-6:00 p.m. WTMJ	8.1	8.5	7.9	20.6	Mickey Mouse Club WISN	26.6
10. SHADOWS OF THE SAGE — Bob Steele, Tom Tyler; 1943; Republic; Hollywood Television Service	5 O'Clock Theatre Tues. Jan. 8 5:00-6:00 p.m. WTMJ	7.5	8.2	6.3	18.8	Mickey Mouse Club WISN	28.3

PORTLAND, ORE.

1. CHATTERBOX — Joe E. Brown, Judy Canova; 1943; Republic; Hollywood Television Service	Armchair Theatre Sun. Jan. 20 3:00-4:15 p.m. KOIN	16.7	17.3	15.5	66.1	Early Show KPTV Zoo Parade KPTV Wide Wide World KPTV	5.5 5.8 9.0
2. DODGE CITY — Errol Flynn, Olivia De Havilland, Ann Sheridan; 1939; Warner Brothers; Asso- ciated Artists Productions	Premiere Theatre Fri. Jan. 18 8:30-10:15 p.m. KLOR	16.3	18.4	14.1	28.2	Zane Grey Theatre KOIN Mr. Adams and Eve KOIN Playhouse of Stars KOIN Line-Up KOIN	21.3 23.3 29.1 34.7
3. IT HAPPENED IN BROOKLYN — Frank Sinatra, Kathryn Grayson, Jimmy Durante; 1947; MGM; MGM-TV	Saturday Film Fair Sat. Jan. 19 7:00-9:00 p.m. KGW	16.0	17.0	14.8	24.4	Grand Ole Opry KOIN People Are Funny KPTV Jackie Gleason KOIN	20.4 24.9 27.6
4. R. F.'s DAUGHTER — Barbara Stanwyck, Van Heflin; 1947; MGM; MGM-TV	Channel 8 Playhouse Sat. Jan. 19 10:30-12:30 a.m. KGW	15.6	18.1	12.3	40.6	Talent Scouts KOIN Showtime On 6 KOIN	11.8 13.8
5. AFRICA SCREAMS — Abbott & Costello, Frank Buck; 1949; United Artists; M&A Alexander	Armchair Theatre Sat. Jan. 19 2:00-3:30 p.m. KOIN	14.7	15.9	13.0	90.2	Big Picture KPTV	1.8
6. SANTE FE TRAIL — Errol Flynn, Olivia De Havilland; 1940; Warner Brothers; Associated Artists Productions	Premiere Theatre Wed. Jan. 16 8:30-10:15 p.m. KLOR	14.5	15.9	12.3	22.1	Disneyland KGW The Millionaire KOIN I've Got a Secret KOIN This Is Your Life KPTV	36.1 29.2 28.4 15.3
7. BOOMERANG — Dana Andrews, Jane Wyatt, Lee J. Cobb; 1947; 20th Century Fox; NTA	First Run Theatre Sun. Jan. 20 11:00-12:30 a.m. KOIN	13.4	14.4	12.3	61.0	Feature Film KGW	6.6
8. FOXES OF HARROW — Maureen O'Hara, Rex Harrison; 1947; 20th Century Fox; NTA	Showtime On 6 Mon. Jan. 14 10:30-12:30 a.m. KOIN	12.6	17.7	9.4	54.5	Night Beat; Channel 8 Playhouse KGW	8.0
9. OBJECTIVE BURMA — Errol Flynn, William Prince; 1945; Warner Brothers; Associated Artists Productions	Coronet Theatre Sun. Jan. 20 7:00-10:00 p.m. KLOR	12.4	16.2	5.4	18.0	Private Secretary KOIN What's My Line KOIN Ed Sullivan KOIN G. E. Theatre KOIN Alfred Hitchcock Presents KOIN	35.1 44.2 41.6 36.1 42.3
10. HOW GREEN WAS MY VALLEY — Maureen O'Hara, Walter Pidgeon; 1941; 20th Century Fox; NTA	Showtime On 6 Sat. Jan. 19 11:00-12:30 a.m. KOIN	12.2	14.4	7.6	49.4	Channel 8 Playhouse KGW Cinema Classics KPTV	14.8 1.4

Tele Follow-Up Comment

Studio One

Reginald Rose built up skillfully to a terrific letdown in devising a two-part courtroom drama, "The Defender," for CBS' "Studio One." In the first hour, the week before last (25), he weaved a pattern of conflict, tension and heightening suspense. In the second hour, he knocked the props out from under with tedious repetition, stymied development and an ending which just didn't justify the two-hour effort that had gone before.

First off, Rose should have played this one for a 90-minute show. First 15 minutes of the second hour was devoted to recapitulation of the case—although cleverly staged, it still prevented any forward progression of the plot. And all but the last 10 minutes of the rest of the hour was devoted to a prolongation of a conflict which had already been sharply drawn, the conflict between a defending attorney and his novice son, over the ethical values in utilizing a legal trick to get a murder defendant off.

With Rose setting up some interesting and legitimate questions of legal ethics, and framing his defense attorney in a character of unimpinged honesty and sensitivity, he had a valid thesis. And in making the defendant an unwholesome and unsympathetic person, he heightened the conflict within the attorney. Finally, by placing the son in direct opposition to the father, he put the battle into highly personal terms.

But somewhere along the line, Rose lost it. For one thing, he overdid the father vs. son scenes, too many and too long. For another thing, he resolved the conflict too patly—with a remark by the prosecuting attorney that he tries to win all his cases without regard to guilt or innocence. And finally, the trick that was used was one of having witnesses repeat their identification, but of the wrong man via an improbable courtroom switch of look-alikes. But Rose, during his two hours, built up so many fine points of conjecture about the defendant himself that his solution of the trial but not the case left the viewer entirely unsatisfied.

Yet, for all the disappointing aspects of the two-hour drama, there were more than a share of compensations, in Rose's writing but especially in the casting, acting and in Robert Mulligan's directing. Mulligan turned in a wonderfully mobile camera job, letting his cameras rove freely all over the courtroom, from the bench to the witness stand to the jury box to the attorneys' tables and into the spectator section, press section and even the corridors. As a result, he was able to touch up the action with vigorous color—the second-hour recapitulation, in fact, was done through the medium of the spectators returning after a recess, as were the openings, with the bustle of a filling courtroom providing an exciting backdrop to the title slides.

Even more satisfactory in the first hour were a series of sharply drawn vignettes of an assortment of witnesses, a fine three-way contribution from Rose, Mulligan, the casting director and the actors.

Performances were excellent throughout. Ralph Bellamy contributed a sincere and many-faceted stint as the conscience-ridden defender. Martin Balsam was properly tough and particularly effective in his cross-examination scenes as the prosecutor. Steve McQueen, as the defendant, was powerful in his inscrutability and his repulsiveness. Vivian Nathan as his not-overly-bright mother, William Shatner as Bellamy's bright and convincing son, David J. Stewart as the murdered woman's husband and Arthur Storch as the prosecutor's assistant delivered topflight portrayals. But it was also in the etching of the minor characters that the play excelled, in the performances of Dolores Sutton, Michael Higgins, Rudy Bond, Ian Wolfe, Frank Marth, Betsy Fuller, Rosetta LeNoire, Russell Hardie and John McGovern in assorted roles as witnesses, judge, guards, reporters, et al.

"Studio One" producer Herb Brodtkin has never been known for timidity in broaching difficult sub-

jects or new approaches to his art. If occasionally, one such attempt falls apart on him as this one did, it still can be chalked up as an interesting, if not very gratifying, experiment.

Robt. Montgomery Presents
Pearl Buck always seemed on the verge of saying something important in "The Enemy" on Monday's (4) NBC-TV "Robert Montgomery Presents." But she never quite made it in this, her second try at the homescreens.

Although the attractive Shirley Yamaguchi was starred, the central character was her husband, as a Japanese surgeon, played by Aki Aleong. The drama spent a weary hour in soul-searching—meaning should the medico minister to the wounds of an American sailor in World War II washed ashore near the M.D.'s home, with the Hippocratic oath winning out at the start. The Doc could have been shot or otherwise disciplined for helping the enemy; there was a VIP general around (Kaie, Dee) itching to do such a job, but the old boy is seriously ill and needs the young surgeon. The latter arranged the escape of the sailor to wind up the deal.

Miss Buck was apparently trying to say that, aside from the physician's credo, he and his wife had been educated in the U.S., which would give them different values than might apply to other Japanese. It was never quite clear. Most of the cast—nearly all of them oriental—needed rehearsal. The timing was way off, the staging, by Ted Danielewski, rather inept and lifeless. There was an attempt at stylized acting that didn't come off.

Beyond this was a more serious development. Even viewers with a minimum of sensitivity must have recoiled at the graphic detail shown during the surgeon's operation. Not alone was the bullet shown extracted from the sailor's body but there was several deliberate shots of the goings-on, complete unto the blood on bandages. It was wholly gratuitous, especially since some memorable surgical scenes in pix and tv, with better opportunities, have rarely departed from the path of good taste in favor of the gore. Some television wonder-boy must have thought it all up for this colorcast. Trau.

See It Now

Ed Murrow and Fred W. Friendly tackled their most difficult "See It Now" subject of the season Sunday (3), "England After Suez." In attempting to assay British attitudes three months after the canal fiasco, the "See It Now" team had to forego their customary aim at preciseness and crystallization of ideas and settle for an emotional middle that represents about the best England can offer—a crazy, mixed-up bundle of emotion ranging from deep-seated guilt to "hell-with-it" reactions.

Because of the lack of any predominant strain in British opinion, even to the extent of self-contradiction, "England After Suez" was the most diffuse of the "See It Now" entries this year. Example of the contradiction element: "See It" cameras filmed a session of the Oxford Union debating society, with the subject "Resolved: That this house will resent the spread of the American way of life to this country." The affirmative carried the debate. Yet, later in the show, Murrow reported, a survey of undergraduates which shows that a majority of them expect to emigrate after graduation to Australia, New Zealand, Canada or the U.S.

Perhaps the most gratifying segment was the final one, in which Murrow sat down four newsmen, two Conservative, one Labor and one Liberal. The foursome, Henry Fairlie of the Daily Mail and John Connell of the Daily Evening News (Conservative), Michael Foote of the Daily Tribune (Labor) and Michael Curtis of the Daily News Chronicle (Liberal), hacked away at each other in the grand fashion, with "double-cross" and similar charges flying away. If it was a futile debate—as most such strictly partisan ones usually are—it exposed the wide range of sentiment and emotion and was for Murrow's purposes an excellent one.

Other segment of the show was the filming of the recent by-election campaign, in which the Laborites won by a small margin. This too, hit high emotional peaks without making a whole lot of sense. The Oxford Union debate was spiced with wit and humor and made for excellent oratory, but it seemed just as devoid of fact and

YOUR FIGURE IS YOUR FORTUNE

With Jill Corey, Orson Bean; fashion commentary, Kathi Norris; fashion coordinator, Eleanor Lambert; musical director, Al D'Artega, plus some 25 models.
Producer: Stuart Ludlum
Executive Producer: Tom Lewis
Director: Barry Shear
60 Mins., Sat. (2), 1 p.m.
WARNER BROS. CO.
NBC-TV, from New York (color)
(C. J. La Roche & Co. Inc.)

As the third edition in a series of seasonal fashion shows in behalf of Warner Bros.' foundation garments, "Your Figure Is Your Fortune" emerged Saturday (2) as perhaps one of the top female-slanted shows of the year. For the hour-long colorcast via NBC-TV was a fabulous showcase bursting with the latest Paris designs. What with a bevy of top models to demonstrate creations for lady plus a book and music to tie it all together, there also was plenty of obvious interest for the male eye as well. Captious critics might rightly point out that the show was one long commercial. But the plugs were integrated so tastefully and skillfully in the overall pattern that few could complain.

Gossamer-like story for the glittering spectacle was pegged on a girl who "couldn't decide what her type was." Jill Corey, who's made some noise as a disk vocalist, is cast as the uncertain miss. Fairy godfather in this case is Orson Bean who waltzes up to her amusement park bench with the solution: "Clothes make the woman."

When the mannikins weren't parading with prints by Ciel Chapman, Mollie Parris or Nettie Rosenstein, Miss Corey and Bean were trilling tuneful duets from musicalcomedies of the past. They did such pumbers as "Sunny Disposition" from the Ira Gershwin-Philip Charig "Americana." Miss Corey seemed rather immature, but this quality was in keeping with her role of an average girl with dreams of better things. Better known as a monologist, Bean was adequate as a singer in this instance.

Kathi Norris' unobtrusive commentary served to complement rather than detract from the visual scenes of a "spring day in town," a beach resort, garden party and a ballroom. Lending a further assist for Warners (not to be confused with the film company) was Natalie Core, on-camera fashion editor of the NBC-TV "Home" show. "The models are all wearing Warners' bras, girdles and corselettes," she confided, "and with them you, too, will be in perfect shape for the new fashions."

As caught on a color set, the blues, oranges and greens were particularly vivid. Closeups were excellent, but medium and long shots tended to be rather washed out at times. However, it's no question that for a sumptuous affair such as this that tint is far superior to black and white. Background, incidentally, was designed by Cecil Beaton and Salvador Dali for a recent "March of Dimes" show. Also rating accolades are fashion adviser Eleanor Lambert, producers Stuart Ludlum and Tom Lewis, director Barry Shear and musical director Al D'Artega.

Glib.

logic as any third-ward political debate, though far more listenable.

Chan.

Ed Sullivan Show

Ed Sullivan topped himself last Sunday (3). The columnist-emcee, who regularly books name talent for his weekly CBS-TV show, went a step further by building the hour-long stanza around the hottest legitimate property in years—"My Fair Lady." The program was in the nature of a first anniversary celebration for the Broadway musical.

At present, the "Lady" spotting can only be regarded as additional lure insurance for the New York company and the upcoming road production since advance sales on both are phenomenal. As for its xglue to Sullivan, the next Trendex report should tell the story.

The show gave those viewers who haven't seen "Lady" a nifty visual taste of what all the noise has been about. Excerpts from the tuner were performed by members of the Broadway cast. For the more curious, Edward Mulhare, regular substitute and eventual successor to "Lady" costar Rex Harrison, was spotted in one number. Also, on tap were Alan Jay Lerner and Frederick Loewe, respectively adaptor-lyricist and composer of the musical.

Lerner and Loewe got into the performing picture via a rendition of "I've Grown Accustomed to Her" (Continued on page 38)

PETER LIND HAYES SHOW

With Mary Healy, Jack Whiting, Genevieve, Dorothy Jarzac, The Toppers, Four Step Bros., John and Rusty Newson, Zippy the chimpanzee; Tony Marvin, announcer.
Producer: Lee Cooley
Director: Byron Paul
Writers: Norman Barasch, Carroll Moore
60 Mins., Wed. (27), 8 p.m.
BRISTOL-MYERS, PILLSBURY MILLS, KELLOGG CO.
CBS-TV, from N. Y.

(Young & Rubicam; Leo Burnett)
First of a series of performers who are filling in for the vacationing Arthur Godfrey over a five-week span, Peter Lind Hayes headed a pleasing, low-pressure show last Wednesday night (27). Hayes himself supplied the biggest boost to the stanza with a display of his versatile talents as confederator, hooper, singer, gagster and pantomimist. Not all of it came off with equal success, but Hayes registered an impressive score nonetheless.

Although the show was dressed up as a revue set in Central Park, N.Y., it was basically another variety show. After a couple of nifty and fast impressions by Hayes, the Four Step Bros. took over. This combo, one of the slickest hoofing team around, is also among the most familiar. Although their policeman's bit was different on this show, their terping was the same as always.

Mary Healy (Mrs. Hayes) had two numbers, "It's Alright With Me," in which she played straight to Zippy the chimpanzee, and a cute rendition of "Mutual Admirability Society" with The Toppers, a male quartet. Dorothy Jarzac clicked in her spot with an expressive ballet routine to some speech-making by Hayes.

Genevieve, the French chanteuse, did not come over strongly. She did a melody of Gallic numbers, all in French, and her gamin-like hair-do and appearance were not particularly winning on the tv screen. Jack Whiting turned in an okay song-and-dance routine with a takeoff on the late James J. Walker and a vocal on "In Old New York." John & Rusty Newson went through some familiar paces in a nag dancing routine.

Hayes spotted his bits throughout the show, introducing each of the turns with a light touch. His least successful routine was his longest, a hobo panto act that was played very slowly to a confusing windup.

Tony Marvin handled the plug leads with ultra finesse. Herm.

FORREST WILLIS SHOW

60 Min.; Mon-thru-Fri., 2 p.m.
Participating
WTRI-TV, Albany

Forrest Willis, leading Albany area radio personality for more than 25 years, makes the transition with relative ease and effectiveness, on a new series of live and filmed originations over the Stanley Warner UHF station. The lawyer-broadcaster had launched a video program, some months ago, but suffered a heart attack immediately after going off the air one afternoon. Hospitalized for weeks, Willis recently resumed broadcasting.

An outstanding exponent of public service broadcasting, Willis is finding that his many contacts pay off on television, via guests from many fields and organizations. The veteran also seems to have a local first, and sometimes an exclusive, on "name" visitors—Tab Hunter and Gene Autry were two recent, in the latter category.

Willis features the friendly, ingratiating approach. He seldom asks penetrating questions; always emphasizes the community "our," with public service guests. One of the latter seen was Dr. Paul Formel, appearing on behalf of the Albany County Heart Association fund drive. Willis heartily touched in his own cardiac difficulties—he has had two seizures—but did so with finesse. Jaco.

KATE SMITH, OTHERS TO SUB GLEASON

A cavalcade of vaudeville will tee off three weeks of replacement shows on March 16 when Jackie Gleason vacations from March 16 to March 30 on CBS-TV. Heading the initial replacement program will be Kate Smith, who will emcee; Jonathan Winters, Bobby Van and Pat Rooney Sr.

The March 23 show will be a musically accented format topped by Kathryn Grayson, Sarah Vaughan, Dick Haymes, Count Basie's orch, Don Elliott leading Gleason's recording orch, plus Joe Williams, Leo DeLyon, the Jaye Sisters and Sy Oliver. A circus show is set for March 30.

ROMEO AND JULIET

(Producers' Showcase)
With Claire Bloom, Paul Rogers, John Neville, Jeremy Brett, Wynne Clark, Jack Gwillim, Richard Wordsmith, Ernest Hare, Margaret Courtenay, Charles Gray; Arthur Lieff, conductor
Executive Producer: Mort Abrahams
Directors: Michael Benthall, Clark Jones
Music Director: George Bassman
90 Mins., Mon. (4) 8 p.m.
RCA-WHIRLPOOL: JOHN HANCOCK INSURANCE
NBC-TV, from New York (color)
(K & E; McCann-Erickson)

NBC threw away a lot of rating points Monday night (4) in preempting Charles Van Doren and the "Twenty One" quizzer for the "Producers' Showcase" presentation of "Romeo and Juliet" by the Old Vic Co. But for the "minority audience" that stayed with it in preference to "I Love Lucy," it was a memorable evening of "theatre for the home."

This, of course, was the same repertory company of Old Vic players which just completed a road tour following its Winter Garden, N. Y., engagement, and once more NBC took advantage of a pre-tested, pre-guaranteed "legit package" in converting the saga of the Montagues & the Capulets into a handsome, imaginative and most satisfying Shakespeare-on-tv production.

Since obviously only a fraction of the potential U.S. audience was privileged to see the Old Vic legions in action on the stage, the transference of "Romeo" to the video screens (where even a "minority audience" spells out perhaps 15,000,000 viewers) merits the highest commendation.

It hardly took a student of the Bard to comprehend and enjoy the fullness and richness of a "Romeo" treated to the stunning production niceties that trademark these London-incubated Old Vic presentations; and when the leads are performed by a Claire Bloom as Juliet, by a Paul Rogers as Mercutio or a John Neville as Romeo, albeit a Romeo that might have left something to be desired. (All, incidentally, out of the original Old Vic cast). And even within the 21-inch framework, practically all of the full-bodied dimensions of the stage production were captured and given further enhancement by tv's ability to "close in" on the performers. Needless to say, the tint values added immeasurably to the visual enjoyment.

There were, to be sure, some reservations, for in this Joseph Schrank adaptation for tv there was a too-hurried quality about the performance, as though both the cameras and the actors were engaged in a race against the clock. At times the camera switches seemed to maintain a breathless pace, matched by the swiftness with which many of the words were mouthed. But such things are relative; and seldom is tv treated to such eloquence.

Claire Bloom's portrayal of Juliet was the most distinguishing aspect of the presentation, though she, too, like the other sufferers on occasion from the demands of the telescoping. Yet the burden of transmitting the pathos of the tragedy was borne largely by Miss Bloom, for she seemed to be more at ease with the formal prose of the Shakespearean dialog and was thus able to give full emphasis to the emotional demands of the role. On the other hand John Neville as Romeo concentrated too heavily on enunciating in flawless English at the expense of dramatic feeling. To a greater extent this was a noticeable flaw in most of the other principals, with the exception of Paul Rogers, whose Mercutio was fiery and alive, and Wynne Clark as the nurse.

There have been greater "Romeo and Juliets," but granting even the flaws, the addition of this Old Vic performance to the "Producers' Showcase" spec roster is something which tv audience should heartily applaud. Rose.

Lipscott on Receiving End of Testimonial

Hollywood, March 5. Parke Levy, producer-scripter at Desilu Productions, is rounding up "about 80 of us guys in the business for a testimonial dinner for Alan Lipscott" at Chasen's, Beverly Hills, on March 8 to salute him as "the oldest living television writer."

Lipscott's cronies in the east are urged to wire him and "let him know how little you think of him. Don't make it sincere. No one will believe it."

There will be tape-recordings from distant friends and colleagues which will be aired.



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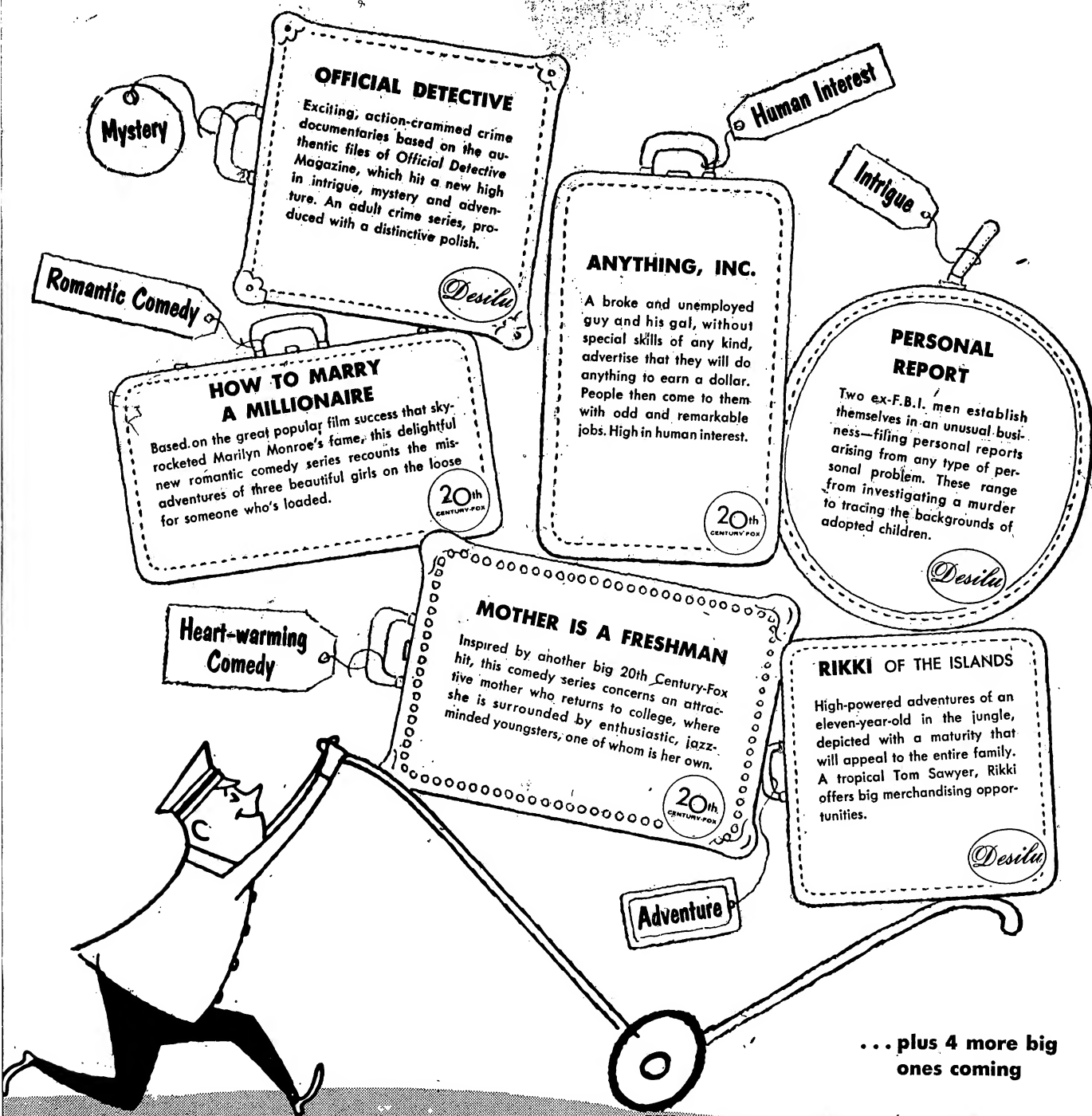
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From the Production Centres

Continued from page 26

Woodward rep house . . . Chet Simmons, Dancer-Fitzgerald-Sample, timebuyer, ankles to join Ed Scherick's package house, Sports Programs . . . Hope Winslow, Rolly Bester and Elizabeth Morgan, three of the thespians on "Whispering Streets," will be back on the ABC Radio series when it has its fifth anniversary Monday (11) to repeat the first stanza it ever did; Miss Morgan is show's regular narrator . . . Bill Mathews to Petry Radio research department . . . ABC Radio commentator Edward P. Morgan has with Veep Richard Nixon on latter's Afro-Mediterranean-Bermuda goodwill hop; he's reporting nightly via shortwave . . . Banker's Life and Casualty renewed ABC's Radio's Sabbath Paul Harvey news for fourth year.

IN HOLLYWOOD . . .

Vernon Scott, United Pressman in Hollywood, lasted five weeks as alternate with Paul Coates on the Coast end of NBC-TV's "Tonight." Net will try out Lee Groux, staff newscaster, and Del Moore, deejay at KLAC . . . Richard Moore, KTTV prexy, reasoned that the summer months are not conducive to sufficient revenue in the ayeem hours so starting March 18 the L.A. Times-owned indie opens for business at 11 a.m., three hours later . . . Oldsmobile wanted Bob Hope back for the Academy awards but his sponsor Chevy nixed it as it did last year thereby misusing a change for a gratis sneaked-in plug. It's all in the General Motors family too . . . One quote no one can quarrel with: Loretta Young's "I've got my health back and I'm going to keep it." This with her proposal to skip weeks on filming her show for Procter & Gamble next season . . . Say agency men, closing notices are going up earlier this year than any previous tv season . . . NBC's Ernie Glucksmann and the Ritz Bros. talking over a situation comedy idea as a weekly entity . . . Bart McHugh, stripster with J. Walter Thompson, looking over the field for Pond's . . . CBS-TV story editor "Bud" Kay now has a department of 15, bigger than any picture studio. For "Climax" and "Playhouse 90" they must clear 91 stories a year . . . Joe Rines went out to UCLA and lectured the students on the elements of live tv production.

IN CHICAGO . . .

Harry Mantel appointed radio-tv news director at City News Bureau, succeeding Milt Golin, now with the public relations staff of the American Medical Assn. . . Sally Cohen, formerly with KOMU-TV, Columbia, Mo., added to ABC's ad-promotion-publicity staff and is currently handling WBKB's one-air-promotions . . . Sportcaster Bob Elson, just back from a European junket with his family, starts working WCP's pickup of the White Sox spring exhibition schedule Saturday (9). Station will originate the regular season Sox games for 58 stations through the midwest and the south . . . Loren Hollembeck, ex-Needham, Louis & Brorby, new WBBM assistant sales promotion manager . . . Lloyd Pettit to helm WGN-TV's "Leadoff Man" pregame segment on the White Sox and Cubs telecasts this season . . . Norman Ross toastmastering Stanford U's midwest conference Saturday (9) . . . John Fink to edit the Chicago Trib's TV Week supplement for the next three months while Richard Blakesley, regular editor, works on a special project. Jackie Southerland, formerly with TV Guide, is filling in for Fink as assistant to Larry Wolters, Trib's radio-tv editor . . . Lee Phillip hosting a new Sunday morning half hour for the kids on WBBM-TV . . . John Harrington left today (Wed.) for a Florida vacation during which he'll cut some tapes at the baseball training camps for his WBBM sports shows. Frank Reynolds is filling in on his WBBM-TV newscasts.

IN LONDON . . .

Orchesrra leader Mantovani began his six week series on Associated Television on Sunday (3). He's filling the spot temporarily vacated by Liberace . . . Granada-TV broke new ground by presenting its first comedy play "The Sand Castle" by Patricia Joudry, last Thursday (28) . . . Comedian-magician David Nixon kicks off with the first of his new fortnightly BBC-TV series "It's Magic," next Monday (11) . . . Michael Gough and Eric Portman were featured in a telefilm version of Kenneth Hyde's play "The Last Reunion," on ABC-TV (3). Gough was voted Actor of the Year for his performance in the original play.

IN WASHINGTON . . .

Peter Kallscheer, former Far East correspondent for Colliers', due into Washington Bureau of CBS News prior to reassignment as an overseas correspondent for web . . . Charles Heaton, onetime Bell Syndicate promotion exec, has joined WTTG-DuMont as promotion director, replacing Duncan Miller, currently head of publicity for National Symphony . . . Charlotte Hubbard, director of community services for WTOP-CBS, interviewed by Voice of America as part of a 15-minute series, "Meet America's Negro Woman" . . . John Bromfield, star of NBC's "Sheriff of Cochise" telefilm, highlighted a party honoring former Arizona Senator Henry Ashhurst . . . NBC v.p. and general manager of WRC Carleton Smith named senior vice-president of town's United Givers Fund . . . Marie Balshaw newly named sales service manager of WTOP-TV.

IN BOSTON . . .

Carl Moore, WEEI personality of "Beantown Varieties" and "Carl Moore Remembers," recovering from appendectomy and doing his show from home . . . WNAC-TV has adopted a new mascot "Sevenkins" illustration as result of staff contest . . . WBZ-TV introduced a live telecast from the infirmary at M.I.T. showing blood taking by new machine on "2000 AD" Sunday (3) . . . Al Capp guested in round table discuss on "Art Education of Children" on Duncan MacDonald's "Yankee Home and Food Show" over WNAC and Yankee web Monday (4) . . . Phyl Doherty, director of advt. and p. r., WNAC-TV, off on 16-day cruise to Caribbean and Bahamas . . . Tony LaCamera, Boston American radio-tv columnist, nabbed plaudits for slick paneling at Westinghouse Broadcasting Conference on public service at Hotel Statler in the critic's session . . . Conrad Payeur joined WEEI's control room engineering staff this frame . . . Priscilla Fortescue to tape interview with Danny Kaye WNAC-TV set a first half hour program, "Most Important Half Hour in a Woman's Life," 1-1:30 p.m. Monday (4). Louise Morgan opened program intruding Frank Luther, Channel 7's public affairs director, who presented Dr. John Spellman, chief of surgery St. Elizabeth's hospital; and Dr. William A. Meissner, pathologist of N. E. Deaconess Hospital, discussing vital facts on cancer of the breast.

IN PHILADELPHIA . . .

Ray Walton celebrating 19 years in radio, 14 of them at WIBG . . . Lawrence M. C. Smith, WFLN, will serve as radio and tv chairman of the Phila. Fellowship's membership drive . . . Charles Vanda, veepee in charge of tv for WCAU, took part in panel discussion on "public service programming" at three-day confab, in Boston (1) conducted by Westinghouse Broadcasting . . . Bob Menafee, will work full seven day week when he takes over Sat. and Sun. shows at WIP . . . Jocko Henderson, WDAS deejay has incorporated himself . . . John Facenda, WCAU, WCAU-TV newscaster, to address combined Holy Name Societies of Berks and Montgomery Counties in Reading (10) . . . WRCV-

TV joins the Sat. night pix competish with "Movie-3," United Artists releases made after 1953 and new here . . . Poor Richard Club honors Dave Garraway at its luncheon meeting (5).

IN PITTSBURGH . . .

Dan Mallinger, daily weather man on KDKA-TV and formerly with Packaged Programs, has opened up his own studio to make films and slides for tv and industry . . . Don Menard, formerly with WDTV and WENS here and more recently manager of KMGM in Minneapolis, has been named head of newly-opened Guild Films office in latter city . . . Pat Minoli is new Girl Friday to Jay Michael, WCAE deejay . . . Merle R. Pollis has left Sun-Telegraph reportorial staff to go back to WEDO again as news editor . . . Mario Scheutz, secretary to Harold C. Lund, Westinghouse veepee, addressed Woman's Club of Bellevue . . . Beger sponsor of Baron Elliott's weekly Thursday night "Stardust Melodies" program on KDKA-TV has renewed the program on a month-to-month basis following the original 13-week stretch . . . Bill Lynch quitting weekend announcing chores on WJAS to devote full time to daily plater-spinning program on WMCK and Ralph Wiethorn is replacing him at downtown station.

IN MINNEAPOLIS . . .

KSTP-TV this week launches series of Lenten programs titled "The World Around Us." Dr. Ian Morton of Macalester College, St. Paul, and the Macalester "Little Choir" will be guests on the teeoff, "The Lenten Theme in Music." Ensuing programs will explore the Lenten theme in painting, drama and other art media . . . KMGM-TV airing "30 Seconds Over Tokyo" for second time, on this occasion in two sections on successive week-day nights at 7 o'clock . . . WTCN-TV announcer Frank Seifert discharged from St. Mary's hospital where he spent nearly three weeks recovering from injuries sustained in an auto accident . . . Disk jockey Don Kelly quit WLWL to join WDGW where he replaces Herb Oscar Anderson who has gone to WBBM, Chicago . . . Pat Smiley, former "Miss Minnesota" who placed seventh in the Atlantic City pageant in which she participated, now KMGM-TV's "Nightcap Theatre" hostess, the first such here . . . U. of Minnesota hockey coach and ex-pro star Johnny Mariucci WCCO-TV guest commenting for televised pro puck games . . . Jimmy Boysen back with WLWL as disk jockey.

IN MILWAUKEE . . .

Bruce Wallace, manager of promotion and public service for WTMJ and WTMJ-TV, attended 3-day Boston Conference on local public service programming . . . Two WTMJ-TV programs, "What's New in the Kitchen," (Mon. thru Fri. 11 a.m.) and "The Man Next Door," (same days at 12:30 p.m.) emanated Feb. 26-27 directly from Wisconsin Restaurant Assn. Show, at Milwaukee Auditorium and Arena . . . Bob Siegrist, Milwaukee Sentinel staffer and WISN radio news commentator, garnered a George Washington honor medal for sponsor, Allen Bradley Co., with July 4 "Bob Siegrist and the News," turn giving analysis of Declaration of Independence. Similar medal dispensed by Freedoms Foundation, dropped to Siegrist for bylined Sentinel piece, "Your Choice: Americanism or Socialism" . . . "How Children Learn," new nine week educational show bows on WTMJ-TV March 9 and continues Saturdays at 1:30 p.m. U. of Wisconsin-Milwaukee faculty members are up for chats on learning processes of children—how they learn from family living, creative activity, etc.

IN KANSAS CITY . . .

KMBC is bustling with details of getting its Schlitz baseball network under way. First broadcast is play-by-play of Athletics exhibition game from Orlando, Fla., with Merl Harmon and Ed Edwards at the mike, first time on Athletics games for Edwards. Net looks to include at least 47 stations in the midwest this year, its third season, with 154 regular season games and 30 exhibition games on the schedule, all live covering the Athletics wherever they go, the tab picked up by Schlitz . . . KCMO's ag director Jack Jackson recently cited for outstanding service on wildlife and forestry info for farmers by Missouri Conservation Commission. He's the only radio-tv farm-director to receive the award to date . . . Walton Lockman Jr., appointed local sales manager at KCKN under the new regime. He formerly was on the sales staff.

IN SEATTLE . . .

KING won annual Paul Bunyan award from Chamber of Commerce for doing best job in advertising and promoting the area . . . KOMO-TV's "Viewpoint," local discussion program, has shifted time to 10:30 p.m. Wednesday and is now doing pro-and-con analyses of legislation proposed at current Legislature. News editor Herb Robinson moderates . . . KING-TV beginning new foreign-policy discussion program Sunday, with Geoffrey Harwood, station news analyst leading off, assisted by Dr. Ivar Spector, associate professor in the Far East department of the U. of Washington.

IN DETROIT . . .

Willard S. Smith, promotion-merchandising manager at WJBK-TV for the past year and a half, has been named to the sales staff . . . Chuck Bergeson, emcee of WJBK-TV's "Ladies Day," has a new lady at his house—a seven pounds, 10-ounce daughter named Barbara Joan . . . Two new WJBK-TV entries are Jack London's stories under the title of "Capt. David Grief," a half-hour show each Wednesday in the 7 p.m. time slot, and "TV Billiards," starring Willie Mosconi, in the 4:30 p.m. Saturday time. A Detroit sportscaster, still to be named, will emcee the billiard show with Detroit civic and sports leaders scheduled to appear on the program.

IN SAN FRANCISCO . . .

Hottest item, for Frisco, to come out of Westinghouse's big Boston conference was FCC Chairman George C. McConaughy's comment—to the S. F. Examiner's Dwight Newton—that a construction permit for the Frisco-Oakland area's Channel 2 probably will be granted "within the next 60 or 90 days." FCC examiner last year recommended local Oakland group get permit. This group, in which Oakland Tribune owner Joseph R. Knowland, has 5% interest, thus has inside track, but two other groups (big oilman Ed Pauley heads one of them) are still trying, and hoping. Frisco delegation to Boston was led by KPX's boss, Phil Lasky, program manager, Bill Dempsey, and assistant program manager, John Highlander. KRON program manager Doug Ellison, KQED general manager Jim Day, and three other newsmen (Chronicle's Terry O'Flaherty, San Mateo Times' Bob Foster, Palo Alto Times' Ellis Walker) also attended . . . Disneyland scouted Norbert Gingold's "Cinderella" at Frisco Children's Opera last Sunday (3).

IN DALLAS . . .

Bob Brock, nitery reviewer for Times Herald, moved to radio-tv editor's slot when incumbent Walter Kempley joined NBC, New York, to flack for "Monitor" . . . Ex-WFAA flack Harry Koenigsberg married and moved to N.Y. . . . KIXL-FM got 1,200 mailed requests for its cuff March advance program guide . . . KLIF prexy Gordon McLendon in Boston last week to engage in three-day confab on local public service programming, under auspices of Westinghouse Broadcasting Co. . . . Dallas City Council of Parent-Teacher Assn. gave a plaque award to KRLL-TV's head tv director, Eddie Hallack, for his aid in org's weekly tv show, "Council Comes To Call," and his assist in the PTA's tv show on KRLL-TV annually following the "Mother's March on Polio" . . . Ken Martin, locally based tv photog for WRAP-TV, Fort Worth, for five years, pink-slipped suddenly Wednesday (27).

Radio Review

CONTACT

Stars Bill Stern, with Maggi McNellis, Stan Burns, Marie Torre, Phillip Strassburg, Leo Shull, others
Producers: Ronnie Granger, Leonard Magnus
180 Mins., Mon-Fri., 7 a.m.
Participating
WINS, New York

When the ailing Bill Stern left the air several months ago he left as a veteran sportscaster. He returned last week via WINS as a deejay, interviewer and general radio raconteur. It was a humorless Stern who held the many facets of "Contact" together, but he nonetheless brought a vibrancy into a nicely disciplined three hours on the second day, of the new show.

"Contact" is an out-and-out copy of an old and now successful theme applied locally by radio. "Pulse," on the NBC key WRCA, was the first one-city extension of that going places-doing things theme, glossed with the playing of the top records of the day. In many of the respects in which "Contact" gets around to nightclubs, theatres, weather bureau, on-the-spot news stories, etc., it is better than the prototype. There seems to be more organization to the WINS stanza, though it presently lacks the humor and lightness of the Bill Cullen show on the network key.

In better than the hour heard Stern, who is an excellent interviewer, exchanged thoughts by beep phone with Marie Torre, Herald Trib tv columnist, Paramount theatre entrepreneur Bob Shapiro and others. A number of columnists from the local papers, like Miss Torre, will be regulars on the stanza. There's Phillip Strassburg, nightclub heater from the Mirror, and Leo Shull from Show Business, covering the local boite-legit-motion pic scene. It was clever idea nicely consummated when Miss Torre, with Stern occasionally interjecting questions, gave a rundown of the big shows the night before on tv. Her commentary was lucid and honest. The honesty extended to another show regular, Maggi McNellis, who has been with WINS since last fall. Miss McNellis, taking most of the 9:30-9:45 seg of the program, expanded cleverly on the Benny Goodman opening at the Waldorf. It wasn't all peaches and cream, this sing-song word stylist praised much, lambasted a little and added a clear picture of the celebrities present and the Empire Room decor and management. In most of what generally was heard on the show there were items worthy of the trade's sometime attention. Five-minutes of news on the half-hour was well done, especially by Stan Burns, show's chief "Mr. Outside."

Lacking sponsors of his own, maestro Stern gave frequent pitches of a minute or more in length for WINS' 10 a.m. "Kash Box" money giveaway. Miss McNellis lent herself to a similar pitch. It's distressing to hear a stanza, with considerable potential, demean itself by inordinately long hypos for a show far below it on the radio ladder of prestige. There's an incidental postscript to the presence of columnists. It's understood that they're all classed as permanent "guests" for the time, against the day when the show clicks on Madison Ave. and they all participate in the better commercial fees. Art.

CLOSED-TV TINTS

UP FOR AUTOMOTIVES

Pitching for the automotive trade, Closedcircuit Telecasting System, firm specializing in large screen color telecasts, is taking its specialized equipment to Detroit for three days for a series of demonstrations.

Sessions, starting today (Wed.), will be held in the studios of Station WWJ-TV. A similar series of demonstrations was recently held for sponsors and agencies in N.Y. at CTS' own studios.

According to Fanshawe Lindsley, president of CTS, his company is "convinced that big screen closed circuit television in color is made to order for the automotive industry, which already has a huge investment in color television to the American homes." He added that "color is an integral part of the car sales picture" and that CTS is ready to make its service available to the auto industry themselves.

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NTA's \$4,000,000 Wrapup As OG Buys Into 20th Feature Network

The NTA Film Network reached a virtual SRO this week with the inking of Old Gold ciggies to a half-hour weekly sponsorship of the web's 20th-Fox feature films. Deal gives the network 90 minutes a week of commercial sponsorship, and the only openings on the operation stem from an expansion of the feature programming from 90 minutes to 105 minutes because of the longer length of the films. The extra 15 minutes, added only recently, constitutes the only availability.

Old Gold sponsorship, via Lenzen & Newhall, starts April 1 for a firm 39 weeks with options, and starting date and length are the same as the web's other sponsor, Warner-Lambert Co., which has taken an hour a week of the features. Entire Warner-Lambert-Old Gold time & program bundle is said to come to \$4,000,000 for the 39-week span.

It's recalled that when Old Gold cancelled the NBC-TV Walter Winchell stanza in December, the reason given was the desire of the new management at P. Lorillard to attempt a new approach at marketing. The NTA Film Network buy would appear to fit that bill, since it doesn't involve a purchase on one of the orthodox webs like NBC or CBS.

With NTA's first-year's network goal accomplished—the sale of its current 105 minutes a week of programming—the network will set expansion plans for next fall, plans which at this stage look to bring the total weekly programming up to five and a half hours weekly. This would be accomplished via the current feature series, a new 90-minute kiddie spectacular and five half-hour series currently in production at 20th-Fox and Desilu.

Bernal, Haggart Join

Lawrence Productions

In line with the expansion program at Robert Lawrence Productions, two vet creative execs have joined the tv commercials and industrial film company. They are William Bernal, who becomes creative supervisor, and Stanley Mills Haggart, creative art director.

Haggart has been a freelance art director for ad agencies handling set design for tv commercials for several years.

Telefilm Chatter

Charles C. (Bud) Barry, v.p. in charge of Metro's tv activities, and George Muchnic, Loew's International v.p., and financial adviser on tv matters, have left for the Coast.

Over 1,000 reps from 50 leading New York ad agencies viewed Mike Todd's "Around the World in 80 Days" at the Rivoli Theatre, Feb. 18-20, at the invitation of Shamus Culhane Productions—and they paid for the seats. The hard-to-get ducats were made available by Culhane, the studio that produced the animated epilog, and which also is heavily engaged in commercial tv production, as a public relations gesture. New development in film and laboratory processes was explored by E. M. Stiffe, of Eastman Kodak, and Paul Kaufman, of Du-Art Film Laboratories, at Thursday's (23) luncheon meeting of the National Television Film Council. Eastern distribution rights to "Operation Tomorrow," science series of 39 episodes, have been acquired by Screencraft Pictures from Tom J. Corradine & Associates, national distributors. Hosted by Dr. Martin Klein, series consists of such half-hour episodes as "The History of Flight," "Flying Platform" and "Guided Missiles." On another Screencraft skein, "Judge Roy Bean," sales have been made in another 10 markets. Elliot Hyman, topper at Associated Artists, on month vacation. David Hunt, former boss of Republic's Oklahoma City branch, to cover southern tv territory from Atlanta for Hyman.

Dicker Paulette Goddard For 'Thin Man' Series

Hollywood, March 5.

Paulette Goddard, in town to telefilm a Fordyce "On Trial" telepic, has been talking with MGM-TV production topper Sam Marx about a toppling role in forthcoming "Thin Man" teleseries.

She returns to N. Y. shortly to consider, among other things, a telepic series revolving around the world of high fashion. New Gotham Outfit, Fashion Foundation, has proposed the series to Miss Goddard and scripter Phil Berg is currently prepping the pilot.

TV-Film Follow Up

Schlitz Playhouse

Getting name performers for a running series surely should hypo audience interest, but it's a waste of talent—and a disappointment to viewers—if the 30-minute episode is a run-of-the-mill story vehicle, hardly matching the caliber of the cast. That fault marred the tv debut of Gene Kelly on Friday (1) night's filmed Schlitz outing titled "The Life You Save."

Play concerned a one-armed wanderer, played by Gene Kelly, a tinkerer by trade, who comes upon an impoverished southern farm inhabited by a mother (Agnes Morehead) and her deaf mute daughter (Janice Rule). Adapted from a Flannery O'Connor story by Nelson Gidding, the characters were almost caricatures out of "Tobacco Road." They mused, they philosophized, folksy-like, but they were not real, nor did the play develop logically. Kelly's return after his marriage to the girl whom he deserts on his wedding day seemed like a plot contrivance, for one thing. Despite the "poor white trash" artificiality of the play, it did create a sentimental mood. Janice Rule is a very fetching figure on the home screen and, like the others, she played her circumscribed role ably. The attempt of the mother to marry off her innocent, handicapped daughter also was moving. But this was not a play that matched the stars.

Horo.

'Push Button TV'

Continued from page 25

possible job, so I got a reputation as being hard to get along with.

"Everybody thinks tv is so good to the writer, but that's not true. With few exceptions there are no more staffers. And the Writers Guild of America minimums have leveled off prices. There are many rewrites involved, and then the director often demands a rewrite, too. You don't get a weekly check in the freelance field, but waste much of your time in conferences. Many scripts are changed in rehearsals by stars, bit players and script girls, although a competent writer did the original script. And after all these changes if it comes out bad they blame the writer; if it somehow is good they take the credit.

Inside Stuff—TV Films

That ABC-TV deal with RKO Teleradio on a Sunday 7:30-9 p.m. feature film stanza is set to go definitely on April 7.

Network, at reportedly somewhere under \$20,000 per pic, bought 26 full lengthers from the major. Program will be participating.

No recent word on ABC's full feature plans, but earlier it was learned that network would consider another 26 if the first batch clicked commercially.

New NTA Film Network, which has been on the air since October but goes commercial (Warner-Lambert and Old Gold, with major 20th-Fox pictures) on April 1, has lost no time in getting the promotional aspect of its operation into the works. Promotion chief Marty Roberts, after sending a series of teaser mailings, last week announced a "showmanship" contest for all 128 station promotion directors on the network, with winning prize on all-expense trip for two to Paris, along with other minor prizes. Winners will be chosen on the basis of the most outstanding continuing promotion on the series of 20th films. In addition, manager of the first prize station will also get a vacation, a trip for two to Bermuda.

With W. H. Hogg, Toronto, chief news editor of the Canadian Broadcasting Corp. to be director, plan to set up increased coverage of CBC television news through a British Commonwealth film service is announced by Alphonse Oulmet, CBC g.m. This will include flying to Canada of clips from the British Broadcasting Corp. the Arthur Rank Organization and the Australian Broadcasting Commission. Said Oulmet: "New setup will supplement tv news now obtained from such sources as UP-Movietone, Independent Television News, NBC and CBS, plus CBC's own 149 cameramen, 25 of whom are stationed abroad. This will place staff cameramen in various strategic world news areas."

New organization will be known as the British Commonwealth International Newfilm Agency Limited and will be headed by Lord Radcliffe, wartime director-general of the British Ministry of Information.

'Luther'

Continued from page 24

protest the showing of the 'Martin Luther' film."

With hindsight, it's easily recognized that had WGN-TV screened the picture as planned, the interfaith tensions would have never attained such explosive dimensions. But feelings have now reached such a pitch, at least at the top levels, that it has become strictly a "victory or defeat" proposition. So far the extent WBKB and Community Builders, who will sponsor the film, can expect praise for their decision from Chicago Protestants; they can also expect the wrath of individual Catholics as tipped off by the vigorous New World editorial against the picture.

In marked contrast to the "cause celebre" the Luther film has become here, WISN-TV's announcement that it would run the picture has caused scarcely a ripple in neighboring Milwaukee. John Soell, WISN-TV general manager, said that as of late last week the station had received only a "few" letters, both pro and con, and one phone call. Soell said he anticipated not particular commotion, pointing the picture is being presented on its merits as "interesting tv fare."

Syndicated Shows

Continued from page 25

property is attested to by TPA's "Hawkeye and the Last of the Mohicans," which has racked up 90 markets since its January debut, and "Whirlybirds," CBS Television Film Sales, now in 116 markets in only a matter of two months.

Under the heading of new properties, TPA expects to come out with one in about another month, probably "The New Adventures of Charlie Chan." It also has plots on "Tugboat Annie" and "New York Confidential," one of which may come out in September or thereabouts. TPA, like Ziv, operates on a basis of supplying a new first-run property at different periods, dependent on market conditions rather than holding back until a large regional is made, although like other syndications both welcome such deals as beautiful cushions.

Ziv, now pitching "Martin Kane," has two completed pilots for future periods, "The Sea Hunt" and "Tombstone." It already has kicked off "Harbor Command," one of the eight since September, with a 55-market regional with Hamm Brewing.

Gross-Krasne, represented since the fall with its successful "O. Henry Playhouse" series, is preparing "African Patrol" for first-run syndication release shortly.

ABC Film Syndication has two possible entries "26 Men" and "Forest Ranger," dependent on whether they are sold to networks and if not, to a large regional. In about another six weeks, RKO Teleradio will put "Sailor of Fortune," which like "Aggie" was aired in Britain, into the market. Incidentally, both "Sailor of For-

tune" and "Aggie" consist of 26 episodes.

Screen Gems, one of the largest syndicators in the field which heretofore has stayed out of the first-run syndication market, will definitely have an entry in the fall and possibly one this spring. Possibilities include "ohhny Nighthawk," "Western Ranch Party," the entry again dependent on whether a national sale is hooked first on the properties.

Besides those heretofore mentioned, here's a rundown on the new properties kicked off since September: "Captain David Grief," "Guides," "Men of Annapolis," "Ziv," "Sheriff of Cochise," National Telefilm Associates; and "State Trooper," MCA TV. Not considered in the rundown are off-network properties, nor subsequent year production on established skeins.

St. Louis—Radio Station KMOX, local CBS outlet, is moving to a new location in the southern part of the city. The new quarters will house three modern studios, the latest hi-fi equipment and new general office facilities. It will be the third time the station has moved in its 31-year history here.

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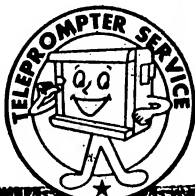
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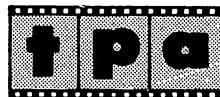
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Tele Followups

Continued from page 31

Face," the former singing to the latter's piano accompaniment. It was a standout bit. Sullivan's handling of an interview session with them, however, was strictly in the stock idiom. Stanley Holloway was on hand with Gordon Dilworth and Rod McLennan to deliver their click number from the musical, "With a Little Bit of Luck."

Holloway also took the spotlight for one of his own monologue specialties. Michael King, another cast member, scored with his delivery of "On the Street Where You Live." Besides the "Lady" extracts, the show also included a couple of tunes from other Lerner-Loewe musicals. On that count, Tony Bavaar sang "I Talked to the Trees" from "Paint Your Wagon," while Jane Morgan gave out with "Almost Like Being in Love" from "Brigadoon."

The use of film clips from two pictures scripted by Lerner could have been eliminated since they were both dance sequences and didn't reflect on the writer's contribution. The same goes for a weak sketch offering by Marie Wilson, which had nothing whatsoever to do with the stanza's theme.

Goddard Lieberson, president of Columbia Records, also appeared on stage to present Lerner and Loewe with gold record plaques

commemorating the sale of 1,000,000 original cast "Lady" albums. Jess.

Steve Allen Show

Ginger Rogers' experience, buoyancy and diversity made her the standout on Steve Allen's latest NBC-TV Sabbath (3) showcase. Particularly as a comedienne she rates considerably more home-screen exposure than she's had to date. On the whole, Allen presented a pleasant hour.

Miss Rogers shared the topline with Edward G. Robinson, Phil Harris and the Andrews Sisters, but she was responsible for the only great degree of freshness on the stanza. Saved for the tallend, she charmed her way through an otherwise ordinary spoof of some Hollywood types and, at the finale, she teamed with Messrs. Allen and Harris for a delightful song and dance called "Let's Go Slummin'." Her softshoeing, brief as it was, sparkled.

Harris' humor, much of it paced to crash the sound barrier, was partially lost to the audience. But the brash comedian's exuberance, for them that likes it, had its moments. He presented his usual piece de resistance, "That's What I Like About the South," machine gun style.

Edward G. Robinson popped up midway to push for contributions in behalf of the proposed American Museum of Immigrants to be built at the base of the Statue of Liberty. His reading of Emma Lazarus' poem, the one inscribed on the Statue, was excellent, although in the bit of repartee with Allen which preceded it, the emcee failed to capitalize on the Robinson wit.

Andrews Sisters, doing a reprise on several of their old faves and one or two new ones, made their appearance via remote from the new Sheraton Hotel in Philly. Hotel opened same night. It looked as though all the songs were pre-recorded, since the trio's lips and the music were not in sync.

Jonathan Winters made a guest appearance. His "man in the street" and his party drunk constituted superb mugging. Regular Louis Nye, part of the same routines, sustained the humor. Art.

Wide Wide World

The camera command of "Wide Wide World's" operational wing had an interesting theme to play with last Sunday (3) but didn't develop it to its fullest potential. The stanza was pegged on "A Man's Story," followup to a previous outing on "A Woman's Story," with a story of men and their achievements. If the 60 cameras had probed a bit deeper during many of the segments, the show would have been an enlightening one. As it was only a visit with the Army's guided missiles at the White Sands Proving Grounds, N. M., and with Tennessee Williams at a rehearsal of his new drama "Orpheus Descending" at the Shubert Theatre, Philadelphia, had the depth needed to blend education and entertainment values properly. The rest was sketchy and not too absorbing.

In the latter category belong the looksees with Justice William O. Douglas in Washington, N. Y. Yankees' slugger Mickey Mantle in St. Petersburg, Fla., actor-dancer Gene Kelly on the Coast, and Drs. Karl and William Menninger in Topeka, Kan.

Heading up the program's two plusses were the first time view of the Army's guided missiles. Watching Nike, Corporal Dan, Honest John, and Little John in action was gripping and sobering at the same time. Dr. Werner von Braun gave it all added importance with his potent comments about man and space from his hangout "somewhere in Florida."

The visit with playwright Tennessee Williams also came through as a topnotch segment although it started off slowly with a rehearsal scene from his new play. The scene had little meaning out of context despite a lot of thespian passion from show's star Maureen Stapleton. When Williams took over stage for a self interview, however, the session really came to life. Interviewing himself via a tape recorder, the playwright revealed an artist's thoughts on the state of the theatre and the world with candor and wit. It was a briefie but its effect was lasting. Gros.

Omnibus

A full hour's discussion of the history and limitations of the contemporary realistic stage setting could only happen on "Omnibus" and that's all to the credit of that program. Last Sunday night (3),

N.Y. Herald-Tribune drama critic Walter Kerr delivered a fascinating humorous, learned discourse on staging technique which, for all its simplifications and exaggerations, was stimulating, adult stuff. Illustrative scenes from the Greeks, Shakespeare and some modern playwrights were cleverly spotted throughout the lecture. Kerr did for the drama what Leonard Bernstein did for the 12-tone scale.

Another highlight of the stanza was a fine modern ballet by Pearl Lang and her dance company, set to music by Bach. There were also some tennis serves and gaff by Tony Trabert and Gussie Moran in a pickup from a Manhattan armory. It didn't quite fit into the picture, but virtually anything goes on "Omnibus." Herm.

What About Radio?

Continued from page 27

ing. The Hub attorney said: "If you fall to do your part in informing and enlightening, you are false to your trust."

He said that in his lifetime the art of communications has expanded at "an explosive rate," and he urged radio and tv execs to be mindful of the "local level and the local need."

Welch warned that the radio tv industry's failure to keep its public trust could have "disastrous consequences."

Religioso Upbeat

Religioso programs, dramatized for tv, are beginning to show impact, benefiting more and more from the skill of pro telecasters, the Westinghouse-Conference was told.

Samples of some of the top programs prepared for tv by Catholic, Protestant and Jewish faiths, were shown and reps of the three faiths spoke at religious programming sessions.

A fourth speaker, Bruce Wallace, mgr. WTmj, Milwaukee, said that

Hub's Walla-Wallace

Boston, March 5.

Mike Wallace came in for some good-natured spoofing at the Westinghouse Broadcasting Co.'s public service session on news. Chet Collier, WBZ-TV producer who planned the session, had his staff do Wallace-like research on Wallace himself, who's a one-time Bostonian. Staff went back to his highschool days and his yearbook for items of his "past," including the fact that he was successful neither as school treasurer nor a member of the tennis team.

When John K. M. McCaffery opened the session, the panel switched to "Night Beat" style lighting, with McCaffery on a stool pitching questions at Wallace. After kidding queries which Wallace took with surprise and amusement, Wallace then talked seriously and with great impact on his own theories on tv journalism. He added that he does not believe his switch from WABD, N. Y., to national status at ABC-TV will lessen the punch and freedom of his show.

If his station had a choice between a local religious program or that of a network, the local program would be preferred "even if it were off key."

Locally produced religious programs have the greatest appeal, it was brought out, but there is danger of amateurism.

Albert Crews, director of tv for the National Council of Churches of Christ in the USA, spelled out the approach the council takes in its programs.

"The problem is," he said, "what do we say and to what audience? ... We have done all with certain reservations, but mostly we have concentrated on the last two." The unchurched is the great bulk whom the council is now concentrating on reaching of all the individuals who listen to tv, he said. He showed films that had the choosing of a career as its theme; another, "Off to Adventure," showed a trip to Japan.

The Rev. Walter L. Flaherty, director of the Archdiocesan Television Center, Catholic Archdiocese of Boston, said the approach in the film which he showed was to present both "the life and the liturgy of the church." He said "the latter was designed to be beautiful" and that it was important to keep

Public Service?—'Plain Dull'

Boston, March 5.

Public service programming has been "dull," Donald H. McGannon, prexy of Westinghouse Broadcasting Co., told broadcasters from over 100 radio and tv stations across the country at the Boston Conference on local public service programming at Hotel Statler.

"In the past, a vast area of all public service programming has frankly been dull," he said. "We are here to figure out ways to put showmanship and flair into it."

"If we can find one new idea, or some polished variations on old ones we will have accomplished a great deal, for we will have set in motion a process that knows its own reward: original thinking."

Keeping the audience, he pointed out, is a big problem for stations that want to put on a lot of local news, educational interviews, discussions of local issues. "It is very hard to produce local live programs that can compete with films," he said. "Nor are we here to compete with the networks. They operate on different strata. But, the tv station is also a local voice."

"Our station in Boston for instance must be given an opportunity to express itself. We want to give the local flavor. But this is both difficult and costly. Our aim is to find a method to reach a level of excellence in our local efforts."

We cited the purchasing of 750 film features from the Encyclopaedia Britannica by the four Westinghouse tv outlets.

"Now, we can take the professionally produced films, lead into it with five minutes of local comment, and have 10 minutes or so of local discussion on how the subject affects Boston or Pittsburgh or Cleveland or San Francisco at the end."

"Thus, one of our stations can, without too much difficulty, put on a program on slum clearance or child care that has all the virtues of a local program with real meat in the middle."

Projects of this kind, he said, are one of the genuine advantages of multiple ownership of tv stations."

this in mind as well as "showmanship."

"For 13 years the Jewish 'Eternal Light' program has concentrated on programs in the religious and drama field," Milton Krents, producer, Jewish Theological Seminary in New York, said. One new film of which he showed portions, "The Gift," recently won the national award of the National Conference of Christians and Jews during Brotherhood Week. (Story concerns the freeing of a slave by Judah Touro, a New Englander.) Another film showed the history of Judaism in New England. Aim of the programs is to acquaint non-Jews with Judaism and to remind Jews of their heritage, Krents said.

The observation, made, that churches object to the time, usually, 11:30 a.m., 12 noon, or 12:30 p.m., given them, was answered by Crews, who said that since the National Council is interested basically in reaching those who are unchurched, the time when most unchurched people were interested in listening is not Sunday morning. Another broadcaster stressed that if religious programs were to be skeddied in the evening, they would have to be of exceptional quality.

Showmanship was much in evidence in entire conference decor. In planning sessions, Westinghouse figured the average convention whether held in hotel or studios, looks drab and dull. So WBZ-TV assistant program chief Ray Hubbard, who used to be art and scene chief of WBC's KPIX, designed the entire layout for visual excitement, flair and "let's-get-away-from-convention-look." Hubbard's striking and simple sets made impressive background for all panels and meetings, and tie-in theme of Conference with use of old-American visual themes, of Colonial eagles, etc.

Seattle—Jack Link has been named program director of Radio KING here by Fred Von Hofen, station manager.

Fort Worth—There were 600,000 tv sets in the Fort Worth and Dallas area as of March 1, according to WRAP-TV Director Harold Hough.



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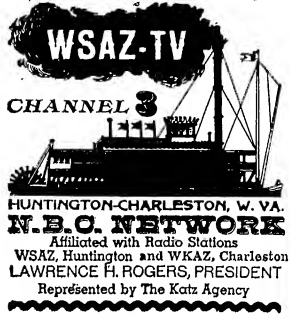


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As any old riverboat-man will tell you, the best channel runs deep and lets you travel fastest. Same is true today with television throughout this busy Ohio River Valley of ours.

No advertising medium gives you such smooth sailing into over 100 of its high-producing counties as WSAZ-TV... no station's influence runs so deep with almost three-quarter million TV families comprising America's 23rd television market.

Today the nation's heaviest concentration of industry crowds the banks of the Ohio — generating within the WSAZ-TV area a buying potential nearly four billion dollars deep! You can reach it surely via WSAZ-TV's Channel 3, without fear of shoals, snags or backwaters. You'll travel, too, in company with many of America's most successful advertisers. Any Katz office has the latest soundings for your inspection.



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington and WKAZ, Charleston
LAWRENCE F. ROGERS, PRESIDENT
Represented by The Katz Agency

Barry & Enright

Continued from page 29

sure Geritol would renegotiate the pact if the implausible happened, lifting the ceiling, in light of the popularity of the show and its inherent advertising values.

Emcee Barry says it looks like "Twenty-One" will continue through the summer. He also says that NBC-TV plans to put "Tic-Tac-Dough" on in the evening come fall. He has had a couple of meetings with American Broadcasting-Paramount Theatres prez Leonard Goldenson on possible ABC-TV entries, although nothing has been inked as yet. NBC-TV has asked the firm about projected shows, too, he adds.

The team, together the past 10 years, had a relatively minor success in radio with such shows as "Juvenile Jury" and "Life Begins at 80."

Pay-TV Hearings

Continued from page 29

unreliable as the forecast of what would happen without such restrictions. And it would seem inevitable that full authorization would not and could not embody such restrictions."

The network's analysis also doubts that tests could be stopped once started. Even under limitations, it asserts, it would cost hundreds of millions of dollars, to launch them and under such circumstances it would not be reasonable to suppose that Congress or the Commission could resist the pressures of investors to extend the test time so they could recover their investments.

The web also contends that the lines drawn on programs for the tests fail to protect the public. The use of the term "box office attractions" as program fare for pay tv, it asserts, is too vague as it in-

cludes much that is now provided on advertiser-sponsored tv.

Finally, the analysis declares, the Commission is not yet in a position to decide the various technical and legal questions involved. It takes issue with the contention of the Senate staff that the Commission can immediately determine the question of the compatibility of one system with another and the compatibility of the subscription signal with color transmissions. It also differs with the suggestion that the law under which the FCC operates is broad enough to include regulation of pay tv.

You Can Be Sure . . .

Continued from page 27

WBC in going out on such an extravagant time-energy-money limb, it was McGannon who copped his own best plea. "What's in it for us? . . . Only that we believe 'public service' is good business and that broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve."

If anything, the agenda components of the three-day meet forcefully demonstrated what can be accomplished when savvy people "run a show." The filmed comments to the broadcasters by Vice President Nixon, Dr. Milton Eisenhower, Sen. John F. Kennedy, Rear Admiral H. G. Rickover, Dr. Ralph J. Bunche, Carl Sandburg; the "Meet the Critics" potshotting; the "talent" studded panel on "Showmanship in Public Service Programming" (ABC's Jim Aubrey, CBS' Lou Cowan, Dr. Frank Baxter, Dr. Bergen Evans, Robert Saudek, NBC's Ed Stanley, WBC's Bill Kalland); the explorations into what's right and what's wrong with tv news and radio news; the spotlighting of FCC Chairman George McConaughy at lunch and Boston's own "celebrity" Joseph N. Welch as dinner speaker; the parlay of Charles Vanda (WCAU-TV), Phil Cohen (SSC&B radio-tv veep) and Arnold L. Wil-

kes (Hearst Radio-TV and Ray Trent (KDUB-TV, Lubbock, Tex.) on "Television Production"; the auxiliary panels on religious programming, children's programming, information films, etc.—all reflected a knowledgeable approach to common broadcast problems on a common-sense level.

TV Recession

Continued from page 23

two top tv advertisers, both out of the Young & Rubicam stable, General Foods pulled some \$9,000,000 in billings out of the tv hopper via cancellations on "Bengal Lancers," "Roy Rogers" (later through Benton & Bowles) and "Hiram Holliday," in addition to cutbacks on "Zane Grey Theatre" and sporadic "relinquishments" on "I Love Lucy" and "December Bride." GE chopped to the tune of \$7,000,000, via elimination of "20th Century-Fox Hour" and half of "Broken Arrow."

Final index is the admission of NBC o&o execs that "Triple-A station break business is decidedly 'soft'—this being the rationale behind the division's establishment of the highly controversial "10 Plan." Where those nighttime station-breaks once had waiting lines, with salesmen merely functioning as order clerks on this particular commodity, now the stations have to hustle for the business. And with the Triple-A spot, described as the "gem" of the television industry, providing trouble, the rest of the schedule also must be on the soft side.

As noted, the recessionary tendency is more a lag in acceleration than a dollar drop. Certainly, the balance sheets for the past couple of months and for the entire year will show an increase in billings over the corresponding periods for the year before, because the industry is still in a solid state of expansion. But the same balance sheets will show that the rate of increase has been considerably stunted.

Actors Out of Businessmen

Continued from page 1

conditions. In addition, the "stars" themselves played a significant role in the telecast. The "stars," all high-priced and busy executives, were called in by producer Jimmy Blair and director Walter Koste for rehearsals.

Unaccustomed to the exacting demands of rehearsals, the "star" salesmen represented something of a problem to the producer and the director. One of the difficulties experienced was the frequent telephone calls the actor-executives received from their companies during the line rehearsals. Another problem was the difficulty in gathering all the execs at one time. For example, one "star" salesman, due to report for rehearsal at 3 p.m. one afternoon, didn't show up until the following morning. Another "star" salesman didn't show up until the dress rehearsal at 4 p.m. on the afternoon of the 7:15 p.m. telecast. Another salesman, a real executive type, attempted to take over the direction from the director and the producer.

Despite the temperaments of the "actors," the telecast went off smoothly. Show biz techniques were also employed in the staging, with special lighting effects being employed to spotlight the speakers. In addition, the difficult job of memorizing lines was eliminated by using TelePromter devices specially designed for business meetings.

The meetings received a real VIP treatment with Vice President Richard Nixon and Secretary of Commerce Sinclair Weeks teeing off each of the sessions. The telecast was sponsored by the Sales Executives Club of N. Y. and was promoted nationally by local chambers of commerce. In N. Y.,

the closed circuit tv telecast was witnessed at Manhattan Center where some 3,000 salesmen gathered for each of the two shows.

Station Time

Continued from page 29

for every preemptible Triple-A spot they purchase. The essence of the affiliates' argument was that the "giveaway" aspect of the plan tends to undervalue television's prime station commodity, the Triple-A station break. To the observation by NBC prez Bob Sarnoff that this was strictly an o&o affair and out of the jurisdiction of an affiliate's discussion, they replied that the "10 Plan" was a course of action that was of immediate concern to all stations and to the entire industry.

They argued that the now-controversial plan will hurt them directly in the pocketbook, that such an arrangement could easily spread to their markets, particularly since most Triple-A buyers are national spot advertisers who buy many markets at once and would expect the same discounts and bonuses in their markets as they get in the key pacesetter markets like New York.

If any indie established such a plan, they argued, it wouldn't be of much consequence. But when a flagship of a major network fails to hold the line on rates, then the entire industry is affected, and affected immediately and drastically, they contended.

New Orleans—Two new staff additions were announced Saturday (2) by WDSU-TV. They are Hal Murray, formerly with WNOE here, as announcer, and Joel Salter, formerly with WHA-TV, U. of Wisconsin educational telecaster, as graphic artist.

Another trail-blazing public service program from WBC

Did you know that 49 million men and women in this country are now taking adult education courses? That 723 school districts in the south have already peacefully desegregated? That teenagers in Dearborn, Michigan were asked to help plan two new high schools?

These are some of the little-known events taking place in American education today. Not the type of news that makes newspaper headlines—but news of special interest to most American families. News heard only on WBC's new weekly public service radio program, "Spotlight on Schools."

"Spotlight on Schools" was developed by WBC in cooperation with the National Citizens Council for Better Schools. Henry Toy, Jr., President of that organization, is the editor and reporter; WBC's Educational Director, Gordon Hawkins, the producer. At the end of each program, the WBC stations cut in with the latest hometown and regional school news which is delivered

by a prominent local educator. "Spotlight on Schools" is an extension of WBC's pacesetter coverage of the White House Conference on Education and last year's National Education Association Convention. It was at this convention, incidentally, that WBC received the 1956 School Bell Award "for distinguished service in the interpretation of education."

For television, WBC recently produced two new documentaries on education. "Section 16" tells the history of American education and "The Challenge" dramatizes the final report of the White House Conference.

Yes, education is news. And it is a continuous policy at Westinghouse Broadcasting Company, to use the full scope of radio and television in order to cover this sort of news—because we're convinced that *broadcasting is most effective on stations which have earned the respect and confidence of the communities they serve.*

WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO—BOSTON, WBZ-TV; PITTSBURGH, KDKA;
CLEVELAND, KYW; PORT WATNEY, WOWO;
CHICAGO, WIND; PORTLAND, KEX
TELEVISION—BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV;
CLEVELAND, KYW-TV; SAN FRANCISCO, KPBC
WIND REPRESENTED BY A M RADIO SALES
KPBC REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY
PETERS, BRIFIN, WOODWARD, INC.

"Spotlight on Schools"



FCC & Deintermixture

Continued from page 22

allowing only GE to have a V. The suggestion to remove channel 6 came in the form of a counterproposal in comments on the Commission's proposal.

In view of the drastic nature of this action (and despite published reports that GE will contest the move), there seems to be some credence to a story circulating here that an arrangement may be worked out whereby the company will get the authorization for channel 6 in Syracuse, where it would be reassigned. There are indications the Commission would favor giving GE the channel if the procedural problems can be solved.

Having taken the deintermixture plunge, the question now being asked is: can the Commission make it stick? Will stations on the air give up their VHF channels? Will VHF conditional grantees accept UHF channels instead? Can the Commission take away a VHF channel from one city and give it to an UHF station in another?

As far as the courts are concerned, no trouble is anticipated. But it's conceded that hearings would have to be given to stations required to surrender their VHF authorizations, with the burden of proving such action is necessary in the public interest placed on the Commission. Under the circumstances, it would be natural that every procedural device would be employed to delay the proceedings so as to hold the channel as long as possible. In the case of VHF grantees who will be ordered to show cause why they should not take UHF assignments, the conditions attached to the grants apparently preclude the right to hearings.

While there is considerable doubt raised as to whether the Commission can take channel 2 from Springfield, Ill., and give it to UHF station KTVI in St. Louis, it's emphasized that the authorization would be on a temporary basis only pending issuance of a final decision on expected applications for regular use of the channel. In its decision to assign the channel to KTVI, the Commission justifies its "extraordinary" action as "solely" to keep a third tv station on the air in St. Louis. The UHF channel (30) on which KTVI operates is to be shifted to Springfield.

Some commissioners, as reflected in their dissents to rejection of deintermixture in Madison and Hartford, are concerned with the "inconsistency" of the agency's actions. Doubtless, lawyers for affected parties will make the most

of this in arguing before the courts. It's the consensus of opinion, however, that the courts will sustain the Commission.

Martin Block

Continued from page 22

on WABC-TV from 11:30 to noon. In order for him to continue at this, since he's going to do a local radio show at the same time, it is likely that his ayem audiocast will be transcribed.

ABC Radio invariably had clearance problems on the afternoon program. Out of some 330-odd affils, network has gotten relatively few to carry the show, which out-of-town-stations feel they can better do on a local level. At present, he has 80 stations carrying part or all of the 2:30 to 4 broadcast.

He'll continue his Saturday 9 to noon, and 6 to 7:30 p.m. local shows under the pact.

Additionally, Block is doing two new commercial "network" radio shows at ABC. He has begun "Teen Dance Party" as a 6:25-6:30 seg Monday-through-Friday for American Home Foods. And Carling Brewing will bankroll 20 Block capsules on "selected weekends" as of March 15. (It amounts to seven weekends through Aug. 31.)

P & G, Lever

Continued from page 29

bar soap which it has spot-tested until now. P&G will plug detergents. However, the deal calls for a switch on 60 days' notice should P&G want to plug a bar soap. In that event, Lever would switch to a detergent.

Arrangement was initiated by CBS-TV, which feels that the old ban on "corporate" protection was merely a bugaboo that made little sense in light of the wide variety of products now being made by the soap outfits. Web felt that there was no reason for a hunk of premium time to go begging in light of the absence of actual competitive conflicts. When "The Brothers" (being replaced by "Secretary") opened up some weeks ago and Lever was interested in the time, CBS worked out the arrangements with both companies in a friendly fashion. Web hopes the setup will be a forerunner to a complete breakdown of the old tabu.

Kintner

Continued from page 23

side pattern has major importance as an economy operation. By contracting for the major part of the lineup with indie producers, Kintner will be able to cut down tremendously on the NBC overhead, always a major problem in the past. Not only will this cutback in overhead involve studio and real estate savings, but it will involve staff personnel streamlining all the way down from the program department itself to production staff, crews, engineers, etc. Actual per-

sonnel cuts haven't been made yet, but they're imminent.

Finish Hutton Pilot

Hollywood, March 5.

Pilot for new Betty Hutton series for NBC-TV, "Hey, Mom," was filmed last Friday (1) before a live audience at California National studios, using a three-camera filming setup. Bob Sidney, set by producer Jess Oppenheimer, directed the Oppenheimer-Roland Kibbee script.

With the pilot out of the way, Miss Hutton leaves later this month for a midwest-eastern swing, to publicize Bryna Productions "Spring Reunion," in which she co-stars with Dana Andrews.

Don Sharpe

Continued from page 22

air were sold late, that the networks option pilots until mid-June and that he'd rather have the pilot right than hurried. "I had a cinch sale last year," he ruefully recalls, "but it seemed late and I decided to bring it in by April, hot or cold. I brought it in cold and it didn't sell, but if it had been done right, it was a cinch sale."

"This Is My Best" would comprise an hour series, some live and some on film. This is the least certain of the projects for next fall, for the simple reason that Sharpe and Lewis haven't yet assembled enough material to whip a series into shape. They've got 12 scripts and 10 story properties, and whether the series is prepared for the fall depends on whether they can get enough material into form for 39 shows within the next couple of months.

Sharpe is also bullish on the future of "Wire Service," despite its slow start Thursday nights on ABC-TV and the mid-season switch to Monday nights three weeks ago. Show began to build Thursdays after some weeks, and he believes the true indication of the new Monday slot won't come for a couple of months yet. But the property is shaken down to the point where he thinks either one or both of his R. J. Reynolds and Miller's High Life Beer will renew, and is confident he can get another sponsor if he needs be.

The ebullient Sharpe, who customarily has about a dozen projects going about this time of year, has pulled his belt in this season and isn't spreading himself quite as thin as in the past. That is, if anyone can call the above lineup a thin one, which for Sharpe happens to be the case.

McConaughy

Continued from page 27

you can give every community which your stations serves a sense of 'belonging,' a sense that they are receiving excellent public service programming which serves their local needs. When they get that sense of 'belonging,' you will find many less complaints to and from members of Congress."

The FCC chairman was accompanied by two other members of the seven-man Commission, Robert E. Lee and Richard A. Mack. Touching on the tv situation, he remarked: "It may be years before new discoveries make it possible for a small community to operate a small television station, VHF or UHF without a large capital investment. (Both Hub's present commercial tv stations, Channels 4 and 7, operate on VHF).

Inside Stuff—Radio-TV

The New York World-Telegram & Sun is going in for another new format in its television section. Starting next Monday (11), Dick Kleiner will do a daily column on "tonight's highlights." Kleiner, out of the NEA syndication beltline, did a three-a-week general stint for a period up to about two years ago, and since then has been an occasional contributor for the N.Y. outlet. Meanwhile, Kevin Delany was set into the daily chore that was dropped recently, with Delany doing occasional features off the city desk. Faye Emerson was also returned in recent weeks for an occasional column, with Harold Humphrey pillar emanating from the Coast and Saul Levinson in with a column couple of weeks. The Saturday is separate.

The Kleiner day-by-day will preempt the foregoing under the World-Telly's current blueprint. Harriet Van Horne's daily opinion beat continues, of course.

Nearly half of all registering for cancer checkups at the New York U-Bellevue Cancer Prevention and Detection Center are motivated by broadcast appeals, American Cancer Society officials informed communications industry leaders this week at a luncheon meeting in New York. On the eve of the 1957 April Cancer Crusade-top Madison Avenue AM-TV media brass were called to confer at a luncheon in the lounge of Kenyon & Eckhardt by agency President William B. Lewis, longtime American Cancer Society board member and chairman of its Public Information Committee.

Making up the broadcast group were producer Jack Barry, ABC news exec John Charles Daly, CBS Radio President Arthur Hull Hayes, NBC v.p. Manie Sachs, and Edward W. Harbert, Program Development Director for K&E, and tv personality Vaughn Monroe and his manager.

After a meeting last week by approximately three dozen writers, agents and producers to discuss the broad aims of the proposed Academy of Television Arts & Sciences' video writers workshop in N.Y. a special committee was selected to detail the operation. Stressed at the Tavern-on-the-Green conclave was the need for an "experimental" workshop. Principal feeling was that the program, being of an advanced nature, should be created for experienced scribes who might include those from the magazine, book and newspaper fields as well as tv.

Among those present who accepted committee roles were: Mort Abrahams, Ted Apstein, Evelyn Burkey, Paddy Chayefsky, Leo Davis, Ethel Frank, Frances Head, Worthington Miner, Joseph Schrank, Alden Schwimmer, Mildred Vermont and Helen Walpole. Others chosen, but not present at the meeting, were: Nat Hiken, Lawrence Langner (who was forced to leave before committee selection), Mario Lewis, Rod Serling, David Swift and Reginald Rose. David Davidson, Blanche Gaines and Matt Harlib were named substitute committee members.

Equal Time Bill

Continued from page 29

"fullest possible disclosures" of campaign contributions.

The approximate overall ceiling set by the measure for expenditures during a presidential election by both parties is \$44,000,000. This amount includes candidates for the Senate and House of Representatives.

On the basis of expenditures of approximately \$7,250,000 in the recent election for radio and tv for campaigns for the presidency and Congress, which represented about 20% of total expenditures by the major parties, it appears that under the ceilings set by Sen. Gore's bill broadcast media expenses could reach \$9,000,000.

Sen. Mike Mansfield (D-Mont.), who succeeded Gore as chairman of the Subcommittee on Privileges and Elections, said he plans to hold hearings soon on the measure.

Gen. Mills

Continued from page 23

General Mills next fall. Show will run from 5:30 to 6 nightly, a decrease from the current full-hour treatment beginning at 5. Presently, sponsor has two week quarter-hours on Wednesday and two on Friday, every week, so that Mills' expenditure on the strip will diminish accordingly under the new setup.

Gross on time-for bankroller next season will be \$5,200,000 and talent charges will run \$3,550,000.

New Jello and General Foods biz on "Disneyland" takes over where American Dairies and Swift, which is going more and more into the tv "specials" type of sponsorship, leaves off at the end of this season. Network lost American Motor's quarter by-weekly sponsorship Monday (4), but says Derby Foods is an again for 1957-58. This makes three for four sold to date for next season.

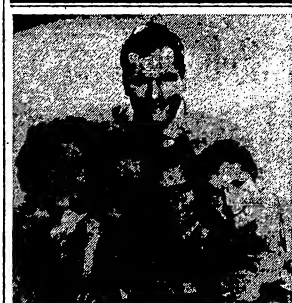
Where Was Betty?

Continued from page 27

kid, Charles Van Doren, the former got off to a laughing start by citing his version of a bore, namely a guy born in Texas, educated at Yale and recently out of the Marines. . . . Van Doren, playing before a group of commercial broadcasters for the first time, behaved with all the polish of the late Fred Allen and revealed that there is now a burlesk stripper billing herself as Carlotta Van Doren, the lass with the educated body. . . . Boston attorney Joseph N. Welch and star of the Army-McCarthy televi-

sion hearings, stole the beanpot dinner show with his wry observations on his role as an amateur in teevie. He made it plain he was being paid off with a whiskey sour for his night's work on the dais. As a punchline for his signoff, Pack quickly handed him a regular-sized whiskey sour while the headwaiter rushed up with a jumbo-sized drink of the same ingredients. It was tough for anyone else to follow the mellow mouthpiece from Boston. . . . Beantown was buzzing for days over the stunning performance of the panel on "Showmanship in Public Service Programming." Nothing like it has occurred, so Bostonians insist, since the New England boys were swept up in oratory over the base Stamp Act and the dirty British assessment on tea.

Big Springs, Tex.—FCC has approved the \$300,000 lease purchase of KBST-TV operated by Big Springs Television Co., to the Texas Telecasting, Inc., which is headed by W. D. Rogers. Rogers will hold the construction permit during the leasing period with an option to purchase 50% of the station at the end of the five-year period of rental.



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23.4

PULSE, AUGUST, 1956

#8 AMONG ALL NETWORK SHOWS ALL WEEK!

BEATS Robert Montgomery. 17.9 Four Star Playhouse. 14.4
Jackie Gleason. 16.7 Steve Allen. 13.9
Dragnet. 17.2 Ford Theatre. 13.5
G. E. Theatre. 15.7 . . . and others.

ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York

MUSIC FACING NEW U.S. QUIZ

BMI's Theoretical Headache

A music biz lawyer wondered what could happen if Broadcast Music Inc. continues its upsurge—could the law of diminishing returns catch up with the set per-point payoff system which BMI has utilized to attract publishing affiliates. The mathematical conjecture revolves around the possibility that there is no ceiling on the possible payoff, and that an extraordinary pyramiding of plugs could multiply into astronomical payoff totals. And if so, where could BMI get the coin?

It is said that, in some degree, BMI must recognize this since it is reportedly discouraging any new publishing setups which call for annual guarantees. At the present time, few publishers earn their guarantees.

House Panel Studying '49 BMI Pact With H&R, Plus Old Martin Block Deal

Washington, March 5.

While a Senate committee is due to open hearings shortly on the networks and their influence on the music business (see separate story), the House Judiciary Committee is readying its report on the same subject for release within the next two or three weeks. The House committee, under Rep. Emanuel Celler (D., N.Y.) held extensive hearings in New York last fall with some of the most dramatic testimony involving the music business brouhaha between the ASCAP songwriters and Broadcast Music Inc.

Last week, the Celler committee received the final exhibits requested from those who testified before the committee. Among the last pieces of evidence introduced was the 1949 contract between Hill & Range, the Jean and Julian Aberbach firm, and BMI. This pact came under heavy fire from the songwriters during the original Celler hearings for containing a clause which permitted the Aberbachs to operate ASCAP firms, but did not permit them to exploit such songs.

Other provisions of the five-year deal called for BMI to pay Hill & Range a \$100,000 guarantee plus \$250 for each tune recorded by a major label, up to a maximum of \$75,000 yearly. In order to earn the \$100,000 guarantee, BMI required that Hill & Range's logged performances total at least \$50,000 annually. In addition, BMI paid a maximum of \$480 monthly to H&R for office expenses.

Among the other exhibits introduced before the Celler committee was the 1944-46 BMI deal with disk jockey Martin Block's publishing

(Continued on page 48)

Tobias Tunes Up 'Reb' Comic Strip

The comic strip is the latest route for songplugging. Charlie Tobias, veteran clefter, has tied up with a new comic strip, "Johnny Reb and Billy Yank," which bowed as a Sunday feature in the N. Y. Herald Tribune late last year. Tobias has written a tune with the strip's title and the lyrics are due to be included in the cartoon over a number of weeks. The strip is by Frank Giacomia. Tobias is publishing the tune in his own firm, Tobias & Lewis.

Tobias' hookup with the Trib strip is a throwback to the old days in Tin Pan Alley. "Barney Google," written by Billy Rose and Con Conrad in 1923, was tied up with the Billy DeBeck strip of the same title. Pop tunes have also been written based on the "Little Orphan Annie" strip and, recently, a rock 'n' roll tune, "My Boy Flat Top," was inspired from a character in Chester Gould's "Dick Tracy." Walt Kelly, author of the "Pogo" strip, recently wrote a series of tunes for a "Pogo" album released by Simon & Schuster.

Tobias' strip-based number is due for wide disk coverage. Joe Leahy, of RKO-Unique, has already sliced one version and other labels have also put the number on their schedules.

The "Johnny Reb" strip is syndicated by the Herald Tribune service with over 60 papers now using it.

Crosby Wires Senate

Hollywood, March 5.

Bing Crosby, paralleling Frank Sinatra's move in behalf of the ASCAP writers last fall before the House Judiciary Committee, has entered the controversy with a statement to Sen. Warren G. Magnuson, whose Interstate Commerce Committee is due to probe the operation of the broadcasting networks in the music business.

In Crosby's statement to Magnuson, via wire from Palm Springs, the performer said: "I feel very strongly that the control of the music business should not be in possession of the very people who dominate the air by our Government's leave. As a member of ASCAP, it is my fervent hope that you and your committee will explore all the angles of the situation and you will conclude that the public is entitled to hear all the music written instead of just the music owned and exploited by the broadcasters themselves."

Local 802 Group Aiding L. A. Fight Vs. Music Funds

Coast musicians fighting Amexy Federation of Musicians' prexy James C. Petrillo and the Music Performance Trust Fund setups are being spurred by support from a relatively large group of working tooters in New York. A meeting in N.Y. was held last week at which 200 Local 802 members, many of them topflight studio and recording musicians, voiced their backing of the efforts of Coast Local 47 members against the Trust Fund payments.

Cecil Read, form Local 47 exec who was suspended from the AFM for one year at the union's convention last summer, was in New York to address the meeting. Read outlined the objectives of the 47 group and answered questions from the floor. It's understood that Petrillo ordered the N.Y. group not to meet, but the session took place nonetheless.

Local 802 execs, meantime, are keeping strictly hands off the dispute. They are making no effort to encourage or turn off the Petrillo critics. Latter are beefing against the diversion of money from the disk companies and the vidpix manufacturers into the Trust Funds rather than to the working musicians.

Fishbein's Harvard Post

Peter M. Fishbein, son of veteran music biz attorney Arthur L. Fishbein, has been named note editor of the Harvard Law Review for 1957-58.

The young Fishbein was elected to the Law Review after his first year at Harvard Law School and was awarded the Sears prize for standing second in his class.

ASCAP CLEFFERS PRESENT BRIEF

Washington, March 5.

A sweeping new investigation of the networks and their affiliated disk companies by a Senate Communications Subcommittee, headed by Sen. John Pastore (D., R.I.), is high up on the Senatorial agenda. Sparked by a group of topflight ASCAP songwriters who brought their case before Rep. Emanuel Celler's subcommittee last fall, the Senate hearings will also encompass squawks from some independent disk companies against the network-owned diskeries. It's also understood that the songwriters are preparing a roundhouse blast against such labels as RCA Victor (NBC) and Columbia (CBS), including charges of cut-ins and other pressure moves against songwriters.

A group of songwriters outlined their case last Friday (1) in a brief submitted to Sen. Warren Magnuson (D., Wash.), chairman of the important Senate Interstate and

(Continued on page 49)

Belafonte Sued By B&H on 'Water Boy'

Another lawsuit has been slapped on Harry Belafonte, this time for alleged infringement of a copyrighted song. Boosey & Hawkes Music, through its attorney, Arthur L. Fishbein (see Okun), filed an action in N.Y. Federal Court last week over the tune, "Water Boy," which Belafonte recorded in one of his earliest albums for Victor. In that set, Belafonte tagged the number as "traditional" and placed his arrangement in own firm, Shari Music. Boosey & Hawkes, however, contends that "Water Boy" is not a public domain number, having been written by Avery Robinson in 1922 and assigned to Winthrop Rogers Ltd., a British music firm. Robinson later assigned the copyright renewal term to Boosey & Hawkes.

"Water Boy" has been in litigation previously. Many years ago, Robbins Music published the song, but withdrew its edition after Boosey & Hawkes made its claim. RCA Victor, which records Belafonte, was also named as defendant in the B&H action. Victor, incidentally, had licensed the "Water Boy" song from B&H several times in the past.

Pinky Herman: 'Alter ASCAP Ratings'; Gilbert Raps 'See My Lawyer' Set

Hollywood, March 5.

Pitch for equalization of the point system of ASCAP ratings within the present framework was sounded by Pinky Herman at the semi-annual meeting of the west coast branch, which also heard a report that the melon for 1956 was up 5% over the previous year. Meeting also was marked by a blast from L. Wolfe Gilbert, Coast chairman, against johnny-come-latelys who rush to their attorneys to complain about ASCAP practices.

Herman, who paid his own way to the Coast and also footed the bill for a series of slides illustrating his talk, delivered an explanation of the workings of the current 30-30-20-20 system and urged modifications within that framework to end inequities between writing teams whose members have varying years of membership in ASCAP.

Gilbert's attack, which followed his eulogy of the late Gene Buck, was occasioned largely by recent ASCAP developments, including complaints to the Justice Dept. Gilbert emphasized that the members have a right to criticize the methods of operation but pointed out that longtime members always

BMI Drops 'Reserve' Vs. ASCAP; Sidney Kaye Blasts 'Conspiracy' Angle

Corn-on-the-Rocks

With so many of the hillbilly singers now trying the rock 'n' roll idiom, the trade is calling it "rockbilly."

Latest country & western star to try his pipes on rock 'n' roll is Webb Pierce for Decca in coupling of "Someday" and "Honky Tonk Song."

'Buy of B'way' As Col's \$2.98 '2-Fer' In Spring Spree

Columbia Records is digging into its Broadway musical comedy catalog for its spring promotion. The campaign, tagged "Buy of Broadway," offers the consumer a show set at \$2.98 for every tuner package purchased at the regular \$5.98 tab.

The "BOB" drive follows Col's first of the year program, "Buy of Your Dreams," which put 76 Andre Kostelanetz, Percy Faith and Paul Weston albums on the market for \$1.98 with every regular priced \$3.98 album bought.

The tuner drive includes 21 packages, 17 of which are original Broadway cast sets. The four musicals not in the original cast category are "Showboat," "Peter Pan," "Pal Joey" and "Archie and Mehitabel." Latter is upcoming on Broadway as "Shinbone Alley." The original casters are "My Fair Lady," "House of Flowers," "South Pacific," "The Girl in Pink Tights," "Kismet," "Kiss Me Kate," "Miss Liberty," "Most Happy Fella," "Out of This World," "Finian's Rainbow," "Pajama Game," "Street Scene," "Gentlemen Prefer Blondes," "A Tree Grows in Brooklyn," "Candide," "Bells Are Ringing" and "Li'l Abner."

Because the tuner campaign, which will run through March and April, is based on turnover, maximum sales of "My Fair Lady" in combination units cannot exceed 50% of the dealer's total turnover. Therefore, the distributor order reflecting dealer needs of "Lady" in the "BOB" drive may not exceed

(Continued on page 48)

BMI executive Sydney M. Kaye turned the Monday (4) session of the 1957 Broadcast Music Inc. Television Clinic in New York into a sounding board in the licensing body's current legal battle with a group of ASCAP writers.

Kaye declared that the ASCAP writers' suit is based on the allegation that broadcasters and BMI are "in conspiracy to discriminate against ASCAP and in favor of BMI music." Kaye told assembled broadcasters, "There is only one reason why this charge will not be proved. It is because, as you know, it isn't true."

Acknowledging that BMI for the first time is "blowing its own horn" at a clinic, Kaye said that his company has been "pushed into this change of approach." "We kept a respectable silence in the face of the (ASCAP) lawsuit. We expect to try the case in the courtroom and to win it there," said Kaye.

"But the plaintiffs were not satisfied to leave the case in Federal Court," he added. "They now say that the imaginary discrimination about which they complain cannot be cured without legislative action. We may conjecture that they fear the absence of any real evidence. In any event, whatever the reason, they addressed themselves to a Congressional committee, and there, under oath, made general accusations against BMI which were unsupported by a shred of evidence."

"Nevertheless, we were roundly denounced in the committee room," (Continued on page 48)

BMI Writers In SPA Up in Arms

Activity of the Songwriters Protective Assn., composed of some 3,000 clefters, in the recent Congressional hearings is drawing squawks from one segment of the SPA membership. A group of SPA members, affiliated with BMI, has registered a loud beef that SPA is aligning its "official power" on the side of "certain ASCAP writers" in their current attack on BMI. According to the BMI clefter group, which met last week in songwriter Bernie Wayne's N. Y. office, "official mailings from SPA, directed to the full membership, publicize attacks on BMI and fail to publicize any rebuttals to these attacks."

The BMI clefters say that this constitutes "favoritism to a segment of the SPA membership and contempt for the remainder. Further, these BMI members so held in contempt are helping with their dues to SPA to pay for these attempts to stifle their own careers. This is, of course, an impossible situation which cannot be allowed to continue." The BMI writers say that they are "implementing a plan" to air their grievances and put a stop to them.

SPA execs deny that they are anti-BMI as such and state that members of all societies are eligible for SPA membership. They point out, however, that SPA is opposed to any organization which deprives songwriters of their rights. SPA execs state that all performing rights societies, except BMI, give songwriters a voice in the control of their performance money. Hence, the SPA is opposed to this practice of BMI.

Vik Adds Promotion 3

In an expansion of its merchandising staff, Vik Records has added three sales promotion reps to cover various sections of the country. Allan Clark will cover the midwest, Herb Linsky the southwest and Red Rosenberg the Coast.

Ben Rosner, manager of the RCA subsid, made the appointments after a trip to the Coast where he huddled with fieldmen and distrib.

Jocks, Jukes and Disks

By MIKE GROSS

Pat Boone: "Why, Baby, Why"—"I'm Waiting Just For You" (Dot). Pat Boone will continue rolling at a hot disk place with this coupling. On "Why, Baby, Why," the young crooner is in an effective rockin' mood, while "I'm Waiting Just For You" shows him off in a more subdued vocal manner but also good for top spins. Since "Why, Baby, Why" has much of the driving beat that's popular in today's market, it should pile up bigger returns.

Vic Damone: "Do I Love You (Because You're Beautiful)"—"The Legend of the Bells" (Columbia). Richard Rodgers-Oscar Hammer-

the wax market, Eddie Fisher has come up with a coupling that could stir up some of the old action. In "Tonight My Heart Will Be Crying" Fisher has a rhythmic folk-styled ballad that rates a good spinning ride. He hits a rockin' blues beat on "Blues For Me" to make it a tossup as to which side will take off.

The Fraternity Bros.: "Oh Tell Me Why"—"In The Evening" (Cadence). Preem coupling of the Fraternity Bros. will win 'em a following, especially for the "Oh Tell Me Why" side. It's got a likeable beat and the whispering re-

Best Bets

PAT BOONE	WHY, BABY, WHY
(Dot)	I'm Waiting Just For You
VIC DAMONE	DO I LOVE YOU
(Columbia)	The Legend of the Bells

stein 2d have turned out a solid ballad for their first tv spec, "Cinderella," in "Do I Love You (Because You're Beautiful)" and Vic Damone whips it into a romantic shellac entry headed for big returns. Blending of lyric and melody display topnotch craftsmanship and Damone knows just what to do for a smash pop score. With the aid of an orch and chorus, Sid Feller gives the tune a lush and tasteful airing on the ABC-Paramount label. It'll get a good share of the deejay spins as will his "Where Is Cinderella March" from the same spec, on the reverse side. On the Decca label, Jeri Southern handles "Do I Love You" in a much more intimate and reflective manner which has definite appeal for her following and rates special deejay consideration. On the Decca flip, Miss Southern gives "Who Am I To Say" a warm and winning work-over. Although the Damone push will be for "Do I Love You," the disk jocks shouldn't overlook "The Legend of the Bells," on the Col bottom deck. It's an inspirational theme set against an ear-appealing melodic background and Damone treats it with respect and understanding.

Robert Mitchum: "What Is This Generation Coming To"—"Mama Looka Boobo" (Capitol). Screen actor Robert Mitchum has now gotten into the calypso act and with a bang, too. He's got the island intonation and beat down pat and turns "What Is This Generation Coming To" into a leftfield hit potential. He's okay, too, on "Mama Looka Boobo" but there's no point in running after Harry Belafonte's Victor etching.

Eddie Fisher: "Tonight My Heart Will Be Crying"—"Blues For Me" (RCA Victor). After several months of comparative quiet on

ligioso insert should help it get started in deejay circles. The bango beat of "In The Evening" makes it an okay bet for deejay programming and coinbox play.

Acquaviva Orch: "Always The Sea"—"One Moment More" (MGM). The lush flavor of this instrumental coupling makes it a natural for deejay programming. "Always The Sea" shapes as the better spinning choice because of its more melodic and picturesque approach. Tune would probably do well with a lyric addition. "One Moment More" has a nice romantic lilt which will please many.

Bob Thompson Orch-Jud Conlon Singers: "The Scene of the Crime"—"Bridge of Sighs" (Zephyr). Watch out for "The Scene of the Crime." It's one of those leftfield items out of a small indie that can make a strong impact. It's a witty piece of material set against a nifty tango beat which the Bob Thompson orch and the Jud Conlon Singers deliver for top results. "Bridge of Sighs," a pleasant ballad, will be shaded by "Crime."

Sammy Kaye Orch: "Mountain of Kisses"—"I Met A Girl" (Columbia). Sammy Kaye's orch and vocal crew have a likeable item to toy with in "Mountain of Kisses." Its lilting mood is showcased attractively by all hands and makes it a good spinning bet for the jocks as well as the coin machines. Orch has a lot of fun, too, with "I Met A Girl," out of the Broadway tuner, "Bells Are Ringing." Wally Griffin: "Schemes"—"Gina" (Tabb). Here's another indie offering by a new singer that'll stir up interest in the trade. Wally Griffin's wax-way is show to advantage on the rhythmic "Schemes" and the romantic "Gina." The bounce and exuberance in "Schemes" gives it the better takeoff chance.



LAWRENCE WELK
and his CHAMPAGNE MUSIC
(Exclusively on Coral)

Thesaurus Transcriptions
88th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P. M. E.S.T.
Sponsored by
Dodge Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10:30 p.m. EST
Sponsored by Dodge & Plymouth
Dealers of America

Longhair Reviews

Gluck: Orpheus and Eurydice (Epico). Lovely 18th Century opera in the original French version with **Leopold Simoneau**, **Suzanne Danco** and **Pierrette Alarie** in the lead roles with **Hans Rosbaud** conducting the **Orchestre des Concerts Lamoureux**. With French-English text.

Brahms: A German Requiem (RCA Victor). Massive and tragic choral work in a deeply moving interpretation by soprano **Elisabeth Grummer** and baritone **Dietrich Fischer-Dieskau** with the **Choir of St. Hedwig's Cathedral** in Berlin and the **Berlin Philharmonic Orchestra** conducted by **Rudolf Kempe**. Also included on the last side of this double LP is Mahler's touching "Kindertotenlied" (Songs on the Death of Children).

Bizet: Symphony No. 1: Stravinsky: Puleinella Suite (Decca). Two strikingly colorful symphonic works in precise, lively executions by the **Bamberg Symphony Orchestra** under **Fritz Lehmann**.

Brahms: Double Concerto (Angel). Brahms' popular concerto for violin and cello superbly performed by **David Oistrakh** and **Pierre Fournier** with the **Philharmonic Orchestra** batoned by **Aleco Galliera**. Brahms' "Tragic Overture" fills out the disk.

Ravel: Trio in A Minor; Faure: Trio in D Minor (MGM). Two fine works from the chamber repertory in sensitive performances by the **Beaux Arts Trio**. Herm.

Album Reviews

Improvement of recording techniques over the years is demonstrated in the recent reissue of the **Andrews Sisters'** faves by Decca and the newly cut Capitol platter of many of the same tunes in a set called "Andrews Sisters in Hi-Fi." The Cap platter retains all of the nostalgia but the girls now come across with clearcut fidelity that give the oldies a fresh spirit. Among the faves, with the same old arrangements, are "Bei Mir Bist Du Schoen," "Beer Barrel Polka," "In Apple Blossom Time," and "Rum & Coca Cola." The aforementioned tunes, incidentally, were all 1,000,000-plus disk sellers for Decca.

One of the finest performances of modern jazz ideas has come from **Shelly Manne & His Friends** in workout of eight tunes from "My Fair Lady" score by **Alan Jay Lerner** and **Frederick Loewe**. They approach the fast-growing standards with wit and charm. The ideas are imaginative and their musical conceptions are subtle and carefully planned. One of the best items in the package is the swinging treatment of "Wouldn't It Be Lovely," a charming ballad in the stage version. Drummer Manne's friends are **Andre Previn**, piano, and **Leroy Vinnegar**, bass. A couple of British citizen-cowboys, have been put on U.S. wax display by Columbia Records. "Noel Coward in New York" follows in the groove Col set last year with "Noel Coward in Las Vegas." Although no crooner in the true sense of the word, Coward knows how to milk his lyrics for top-notch effect. In this package are such gems as "Half-Caste Woman,"

"I Went to a Marvelous Party," "Why Must the Show Go On?" "What's Going to Happen to the Tots." Later is from the memorable CBS-TV spec, "Together With Music," in which Coward costarred with **Mary Martin**. In "Ere's Holloway," Col has made a typecast English music hall performance into a delightful shellac package. Holloway, now on the Broadway boards with "My Fair Lady," gives the platter plenty of gayety and bounce via song and patter. He's assisted by the **Lovely Quartet**, **James Morris**, **Herb Surface**, **Glenn Kezer** and **Reid Shelton**. **Arthur Lief** supplies an appropriate orch backing. Latest addition to the ever-growing shelf of French chanteuses is the Vox release of "Pixie from Paris" with **Genevieve**. Parisian thrush has a dramatic flair with the Gallic tunes that brings quick association to **Edith Piaf**. However, much of her style is individual enough to please the wax buyers who like their French tunes coming out of the heart of the singer. The **Glanni Monese** orch helps her along the way.

For the folk fans, **Josh White** has a new package via Elektra and a **Win Stracke** package tagged "Americana" out of the Bally diskery. Stracke has a pleasant, quiet way with a ballad and make's 'em all interesting and easy on the ear. His repertoire is varied and attention-grabbing all the way. **Richard Pick** supplies the guitar accompaniment. Josh White again hits a vivid and exciting note in this, his third package for Elektra. It's made of ballads and blues, all perfectly pegged to White's dramatic vocal styling. He self-accomps on guitar and gets a stout drum rhythm assist from **Sonny Greer** on drums and **Al Hall** on bass. —Gros.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical, †Film, ‡TV. Survey Week of Feb. 22-28, 1957

Almost Paradise	Peer
Anastasia—†"Anastasia"	Feist
Ballerina	Jefferson
Banana Boat Song	Marks-B
Blueberry Hill	Chappell
Can I Steal A Little Love	Northern
Chantez, Chantez	Chantez
Cinco Robles	Warman
Day-O	Shari
Don't Forbid Me	Roosevelt
I Thought It Was Over	Remick
It Looks Like Love—†"Hollywood or Bust"	Paramount
Jamaica Farewell	Shari
Just In Time—*†"Bells Are Ringing"	Stratford
Long Before I Knew You—*†"Bells Are Ringing"	Stratford
Mama Looka Boob	Duchess
Marianne	Montclare
Namely You—*†"Li'l Abner"	Commander
Pamela Throws A Party	Korwin
Party's Over—*†"Bells Are Ringing"	Stratford
Round and Round	Rush
Singing The Blues	Acuff-R
Ten Thousand Miles	Wood
That's Where I Shine	Remick
Una Momento—†"Three Violent People"	Famous
Who Needs You	Korwin
Wind In The Willow	Broadcast
Wring, Wring—†"Westward Ho, The Wagons"	Disney
You Are My First Love	Rex
Young Love	Lowery

Top 30 Songs on TV

(More In Case of Ties)

Almost Paradise	Peer
Anastasia—†"Anastasia"	Feist
Banana Boat Song	Marks-B
Bonjour La Vie	Disney
Chantez, Chantez	Chantez
Cinco Robles	Warman
Day-O	Shari
Don't Forbid Me	Roosevelt
He's Got Time	Valry
I Dreamed	Trinity
I Have You To Thank	Robin-S
I've Grown Accustomed—*†"My Fair Lady"	Chappell
Jamaica Farewell	Shari
Just In Time—*†"Bells Are Ringing"	Stratford
Marianne	Montclare
Moonlight Gambler	Morris
Mutual Admiration Society—*†"Happy Hunting"	Chappell
One Step At A Time	Barton
Rock-A-Bye Your Baby With A Dixie Melody	Mills-W
Round And Round	Rush
Scarlet Ribbons	Mills
Since I Met You, Baby	Progressive
Singing The Blues	Acuff-R
Too Much	South. B-P
Two Different Worlds	Princess
Watermelon Song	G&G
Who Needs You	Korwin
With A Little Bit Of Luck—*†"My Fair Lady"	Chappell
Wring, Wring—†"Westward Ho, The Wagons"	Disney
Young Love	Lowery

VARIETY

10 Best Sellers on Coin Machines

1. YOUNG LOVE (8)	Tab Hunter	Dot
	Sonny James	Capitol
	Crew-Cuts	Mercury
2. MARIANNE (4)	Terry Gilkyson	Columbia
	Hilltoppers	Dot
3. TOO MUCH (5)	Elvis Presley	Victor
4. THE BANANA BOAT SONG (8)	Harry Belafonte	Victor
	Tarriers	Glory
	Fontane Sisters	Dot
5. BUTTERFLY (2)	Andy Williams	Cadence
	Charlie Gracie	Cameo
6. DON'T FORBID ME (7)	Pat Boone	Dot
7. TEEN-AGE CRUSH (1)	Tommy Sands	Capitol
8. PARTY DOLL (1)	Steve Lawrence	Coral
	Buddy Knox	Roulette
9. LOVE IS STRANGE (1)	Mickey & Sylvia	Groove
10. MOONLIGHT GAMBLER (7)	Frankie Laine	Columbia

Second Group

WALKING AFTER MIDNIGHT	Patsy Cline	Decca
JAMAICA FAREWELL	Harry Belafonte	Victor
BALLERINA	Nat (King) Cole	Capitol
CINCO ROBLES	Russell Arms	Era
ROCK-A-BYE YOUR BABY	Les Paul-Mary Ford	Capitol
I DREAMED	Jerry Lewis	Decca
YOU DON'T OWE ME A THING	Betty Johnson	Bally
WRINGLE, WRANGLE	Johnnie Ray	Columbia
SINGING THE BLUES	Bill Hayes	ABC-Par
	Fess Parker	Disneyland
BLUE MONDAY	Guy Mitchell	Columbia
	Fats Domino	Imperial

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Inside Stuff—Music

In business only a few weeks, the new Gene Autry-Joe E. Johnson indie disk label has undergone a name change. Originally, it was named Champion (which just happens to be the name of Autry's nag) and was slated to debut this week with a pair of sides introducing a new vocalist, Dave Dupre. However, Decca Records beefed, contending it had a priority on the title. Autry and Johnson promptly picked Challenge as the new label and set a mid-March debut for the Dupre disks. Setup doesn't affect Autry's routine recording for Columbia Records.

Unique Records, RKO subsidiary, will release the soundtrack album from "Beau James," the Jimmy Walker biopic starring Bob Hope, although it's a Paramount picture and Paramount is in the midst of finalizing its purchase of Dot Records. Disk package from "Beau James" will feature a narration by Hope. Although the Paramount acquisition of Dot is still unsigned, the tieup gets underway with the label's release of the score from "10 Commandments."

Decca Records, which has issued the soundtrack set to the Mike Todd pic, "Around the World in 80 Days," is now issuing the theme from the score as a single as a result of deejay activity on the album. Instrumental by the late Victor Young is backed with a vocal interpretation of the number of Bing Crosby, a side that was originally released before the film's opening.

Even the liners for calypso albums are getting into the act. Dick Broderick, manager of disk marketing for RCA Victor's international division, has written some notes in rhyme for a calypso set featuring the Duke of Iron. Doggerel tells the story of the Duke from his early days in Trinidad to his current click in the U.S. as part of the calypso vogue.

"The Lonely Abalonian," a musical playlet on brotherhood by Ruth Norman & Hardy Weider, has been given the Brotherhood Award by the National Conference of Christians and Jews. Mills Music is the publisher.

British Disk Best Sellers

- London, Feb. 26.
1. Young Love..... Hunter (London)
 2. Garden of Eden..... Vaughan (Philips)
 3. Singin' Blues..... Mitchell (Philips)
 4. Rock, Daddy-O..... Donegan (Pye-Nixa)
 5. Don't Forbid Me..... Boone (London)
 6. Singin' the Blues..... Steele (Decca)
 7. Friendly Persuasion..... Boone (London)
 8. Young Love..... James (Capitol)
 9. True Love..... Crosby-Kelly (Capitol)
 10. Kneep Deep Blues..... Mitchell (Philips)

Jordan's Prepaid Puff Mag Story Brings Suit

Philadelphia, March 5. A Municipal Court order was served on Louis Jordan seeking to tie up his salary at Pep's Musical Bar. Color Magazine, the plaintiff, alleges the bandsman contracted to pay \$1,800 for a picture story which it ran. Jordan claims the publication promised him the front cover and three pages of space and then cut his biography down to two inside pages. Louis sent \$500 to the mag and said it was plenty.

Deejays' Table-Turning Turn-Tables; Want 1st Crack at R&B Releases

Philip J. Lang Joins Lawson-Gould Pubbery

Philip J. Lang has joined Lawson-Gould Music to expedite firm's expanding publication schedule and all other activities. Lang's move-in is keyed to a projected buildup in the band, orchestra, method and solo ensemble field of educational music.

For the past five years Lang has been educational director at E. H. Morris Music. He also freelanced as an orchestrator-arranger working on such Broadway tuners as "My Fair Lady," "Li'l Abner" and "Can-Can."

The Lawson-Gould firm was organized two years ago by Robert Lawson Shaw, conductor of the Robert Shaw Choral, and Walter Gould, Shaw's manager and brother of composer-conductor Morton Gould. Firm has specialized in the choral field and has exclusive pacts with such choral arrangers as Roger Wagner, Leonard De Paur and David Randolph. G. Schirmer is selling agent for Lawson-Gould.

Efforts of the disk companies and music publishers to dispense with such musical categories as pop, rhythm & blues and country & western are being stymied by the disk jockeys. The deejay block is especially evident in the r&b field, where the competition for spinning-firsts has become more and more heated.

The publishers and diskeries have been trying to break down the barriers by giving their new releases an unclassified deejay distribution, only to discover that the system is working against them. The important r&b jockeys have voiced resentment about sending new platters to the pop jocks simultaneously and have expressed their attitude by laying off the disk. Some of the r&b jocks have let it be known that they want those disks first to start it on a spinning spree or they won't touch 'em.

The desire of the r&b jocks to get the platters ahead of the pop boys has put the publishers and diskies on the spot. It's still too difficult to get the pop boys to build a platter with r&b overtones, they claim, so they're virtually being forced to give the r&b disks to the r&b jockeys hoping they'll create enough interest to rub off on the pop field. The same situation, although to a lesser extent, holds true in the c&w vs. pop jock field.

Addressing the rhythm & blues award winners for the year at a luncheon in New York several weeks ago, Carl Haverlin, prexy of Broadway Music Inc., pitched against the categorizing of tunes with "music is music is music" and a "song is a song is a song." The r&b jocks apparently weren't listening.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.)	TOTAL POINTS
2	..	4	4	10	3	7	2	3	2	2	3	2	..	6	7	8	3	6	3	121
1	..	1	5	2	2	1	2	..	3	3	..	1	5	1	..	105
3	1	..	..	..	10	..	..	1	9	9	3	..	1	..	4	10	2	7	1	2	8	94
5	2	1	5	1	1	1	1	1	1	1	1	91
4	4	9	..	7	9	..	2	..	8	..	4	..	5	5	8	..	4	2	3	6	85		
6	3	3	6	..	3	..	5	2	..	10	6	3	4	4	..	..	..	..	..	..	..	77
..	..	5	..	..	6	..	8	..	..	5	5	..	10	6	7	..	8	..	4	8	..	59
8	..	..	7	..	5	9	..	6	..	7	9	9	7	..	1	9	6	..	..	..	7	53
..	9	2	..	..	4	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	5	41
..	4	..	2	1	6	..	2	40
9	..	..	6	..	..	6	..	6	..	6	..	8	8	5	..	8	..	..	..	4	..	39
..	8	2	8	..	..	..	..	..	..	..	..	7	..	..	..	2	5	..	9	..	..	36
..	..	1	..	..	..	..	..	..	..	..	6	..	..	..	9	9	7	..	3	7	..	35
..	..	3	..	..	..	..	..	7	3	..	..	..	..	6	8	..	..	..	..	..	9	30
7	..	..	1	..	..	4	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	29
..	5	..	8	5	7	..	10	..	..	..	..	..	5	..	10	..	..	..	..	..	..	27
..	..	9	..	..	10	..	..	4	..	..	..	..	..	..	..	..	..	2	..	..	..	19
..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	18
..	..	..	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	..	..	..	17
..	..	..	1	..	..	..	..	..	..	..	..	7	..	..	..	6	..	4	..	..	..	17
..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5	..	15
..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	9	..	..	..	11
..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	11
..	..	..	..	..	7	..	..	..	..	..	..	10	..	..	..	5	..	9	..	10	..	10

1	2	3	4	5	6	7	8	9	10
CALYPSO	MY FAIR LADY	CLOSE TO YOU	ELVIS	KING AND I	JERRY LEWIS	OKLAHOMA!	AFTER MIDNIGHT	BELAFONTE	EDDY DUCHIN STORY
Harry Belafonte	Broadway Cast	Frank Sinatra	Elvis Presley	Film Soundtrack	JUST SINGS	Film Soundtrack	Not (King) Cole	Harry Belafonte	Film Soundtrack
Victor					Jerry Lewis	Capitol		Victor	
LPM 1248	Columbia	Capitol	Victor	Capitol	Decca	SAO 595	Capitol	LPM 1150	Decca
EPA 1248	OL 5090	W 789	LPM 1382	W 740	DL 8410	SDM 595	W 782	EPA 1150	DL 8289

WELK'S PLUSHIEST PACKAGE FOR CORAL

Hollywood, March 5. First sides on the biggest and most expensive Lawrence Welk album yet were cut here last week under the supervision of Bob Thiele, artist & repertoire director for Coral Records. Thiele returned to New York over the weekend and the remainder of the album probably will be done by George Cates, Coast recording chief for Coral and longtime musical director for the Welk teleshows. On the package, Welk is using a 100-man orch, including more than 50 strings. It will be a plush package soundwise, but will be held to 12 sides and retailed at the regular price.

Who Made the Booboo? Duchess Gets the Tune

The conflict over credits on the new calypso tune, "Mama Looka Booboo," between Lou Levy's Duchess Music firm and Harry Belafonte's publishing outlet, Clara Music, has been resolved in favor of the Duchess firm. In the Belafonte disk issued by Victor, the writer credits on the number are listed as Belafonte and Lord Melody.

Duchess Music owned the copyright of the tune by that title written by Lord Melody (Fitzroy Alexander), a calypsonian who is an exclusive BMI writer. Belafonte's Clara firm is an affiliate of ASCAP.

After investigating the situation, Victor execs notified Levy's lawyer, Charles B. Seaton, that the diskery would apply for a new license agreement from Duchess Music for use of "Mama Looka Booboo." Label credits are also being revised and corrections are also being sent to disk jockeys who received the wrongly labelled copies.

ASCAP, meantime, has notified the various parties that it does not intend to clear the song in any case, since one of the writers is affiliated with BMI.

Hunter Exits Col's Cryton

James H. Hunter has exited his post as Columbia Records' veepee in charge of the Cryton Precision Products, a service of Col Records and a division of CBS. Hunter, who had been with Col for the past 17 years and head of the Cryton division since 1952, plans to enter private business.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for each station, nine for a No. 2, and so on down to one point for No. 10. Where possible, only records with two or more mentions are listed even though their total points are less in some cases than those which receive only one mention. Cities and states will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

†BMI
#ASCAP[illegible]

HOT!



Harry Belafonte MAMA LOOK AT BUBU

DON'T EVER LOVE ME

20/47-6830

AND **6** MORE FROM
RCA VICTOR THAT
ARE WARMING UP
THE CUSTOMERS:

☐ **NIGEL CRAWFORD**

War Dance/Zula Lullaby
20/47-6811

☐ **JOE REISMAN**

Pamela Throws a Party/
Navajo Nocturne
20/47-6826

☐ **PAUL EVANS**

What Do You Know/
Dorothy
20/47-6806

☐ **EDDIE HEYWOOD**

Begin the Beguine/
No Miracle Needed
20/47-6816

☐ **EDDIE FISHER
and DEBBIE REYNOLDS**

Lullaby in Blue/
I Never Felt This Way Before
20/47-6820

☐ **THE
RHYTHM ROCKERS**

Tricky/Peanut Vendor
20/47-6808

The Ames Brothers DID YOU EVER GET THE ROSES

I KNOW ONLY ONE WAY TO LOVE YOU

20/47-6821



New Orthophonic High Fidelity Recordings

Your customers hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola" Phonograph®.

America's favorite speed...



45 RPM



RCA VICTOR
RADIO CORPORATION OF AMERICA



On The Upbeat

New York

Capitol Records' brass in the east feted Alex Porges, international division topper, with a luncheon Friday (1) for his 10th anni with the diskery. . . . Billy Taylor Trio will preview its jazz version of the "My Fair Lady" score, recorded for ABC-Paramount, at the Waldorf-Astoria party for composers Alan Jay Lerner and Frederick Loewe celebrating the tuner's first birthday on Broadway. . . . Rover Boys start a two-week stand at El Cortez, Las Vegas, March 21. . . . Bob Whalen winding up his deejay tour in the east for his Jubilee disk, "Chapel of the Roses". . . . Frank Music renewed pact with composer-lyricist Julie Mandel. . . . Julie Dorsey is the daughter of Jimmy Dorsey, not

the late Tommy Dorsey, an erratum last week.

Jimmy Breedlove & The Cues currently at the Sands, Las Vegas. . . . Robert Mitchum hitting the deejay circuit for his first Capitol release. . . . Micky Addy, Dot promotion man, on a two-week holiday in France. . . . Jim Boysen back on the deejay staff at WLOL, Minneapolis. . . . "Something" Smith & The Redheads into Chubby's Philadelphia, for one week starting March 11. . . . Southern Music took a 10-year lease for the entire seventh floor of the Brill Bldg. Patti Page opens at the Americana, Miami, today (Wed.). . . . Wyoma Winters, now recording for RKO-Unique, opens at the Embers, Ft. Wayne, Ind. . . . Lorry Peters replacing Ann Summers as vocalist with the

Glenn Miller-Ray McKinley orch. . . . Virginia Wicks named press rep for the Newport Jazz Festival slated for July. . . . Decca speeding Mary Griffin around key cities to promote his second release for the diskery, "Love Story."

Morris Diamond handling east-ern disk promotion for Flair-X. . . . Gary Marquis orch back at Broad-moor Hotel, Colorado Springs, for extended stay. . . . Jimmy Dorsey goes into Roseland Dance City for four weeks beginning March 19. . . . Teresa Brewer winds up a three-day stint at the Kansas City Auto Show today (Wed.). . . . The Playmates cutting a calypso album for Roulette. . . . Buddy Friedlander, RKO-Unique sales promotion chief, out on a two-week trek visiting distributors.

Chicago

Dave Brubeck quartet precedes Count Basie into the Blue Note March 20 for one week. . . . Dick "Two Ton" Baker on bill with Gene Krupa at tonight's

(Wed.) Blue Note opening running till March 17. . . . Dorothy Donegan (3) into London House, Chi., for a four-week set, May 1. . . . Modern Jazz foursome returns to Modern Jazz Room for three frays, June 19. . . . Bobby Lence steps into Imperial House Piano Bar tonight (Wed.) for indef stay. . . . Mariners inked for Tradewinds, Milwaukee, for 10 days, April 26. . . . Bill Huff trio takes over as house com-bos for Easy-Street tonight (Wed.).

Hollywood

Marty Palfy, a&r topper of Jubilee Records, here etching Dick Williams, singer on NBC-TV's "Tennessee Ernie Ford Show". . . . Richard Pribor signed as musical director for CBS-TV's "Marge and Gower Champion Show". . . . Metro is having popturn lyrics written for theme from Miklos Rozsa's score of "Something of Value". . . . Tom Glazer commissioned by Ella Kazan to score Warners' "A Face In The Crowd". . . . Mercury's Art Talmage and Bobby Shaw due in for recording sessions. . . . MGM Records bought the masters of "That's My Desire" b/w "Leap Frog" cut by the Chuck Alaimo Quartet.

London

Big Bill Broonzy, currently in Britain on concert tour, lined up for BBC-TV's "Six-Five Special" on Sat. (9). . . . Bandleader-trumpeter Teddy Foster planning to open jazz club in Soho with the slant on dixieland music. Foster and band currently touring in vaude. . . . Ted Heath band set for BBC radio airing last night (Tues.). It'll be its first broadcast on re-turning from tour of U.S. and Canada. . . . Leeds Music director Sal Chianti off to Continent on four-week business and farewell trip before returning home to U.S. in July. He's been resident here for 18 months.

San Francisco

Mugsy Spanier broke up his orch in the east, joins Earl (Fatha) Hines' band at Frisco's Hangover Friday (8) as featured cornetist. . . . Modern Jazz Quartet at the Blackhawk, calypsongstress Josephine Premice at Fack's II. . . . Fats Domino booked into Oakland and Richmond next weekend for one-nighters. . . . At Burp Hollow: Skip Morr, Ellis Horne, other dixiecats. . . . There were a number of provisions to Opera House contract with Al Wilde for April 28 Birdland concert. Wilde must (1), provide at least 15 special guards (2), put up cash bond for payment of damages in case peace isn't kept (3), agree to seating only in orchestra and gallery, not in boxes (4), keep bars closed.

Philadelphia

Harvey Huxten's Red Hill Inn has set Carmen McRae for Fri-Sun. (8-10). The New York Jazz Quartet plays the full frame. Slotted for the next session is the Dizzy Gillespie band (15-17). . . . Lineup for week's run at Chubby's includes Al Martino, The Diamonds, Jaye Sisters and Mona Carol (4-10). . . . Ralph Young and Josh White into Celebrity Room (4-9). . . . Eddie & Betty Cole appearing at Andy's Hog Cabin. He's brother of Nat King Cole. . . . Sandy Gamory's Calypsos and Slam Stewart at Blue Note. . . . Dave Appell & His Applejacks booked into the 19th Hole Tavern.

Imperial's Soundtracker

Hollywood, March 5. Imperial Records will issue an album of original soundtrack music from Robert Aldrich's "Ride Back" in March. Frank De Vol composed the score. Label recently issued its first soundtrack music score, from "Men in War," as its first in this line.

Frail Geo. Hamilton IV Can't Mix Classes With Show Biz, So Latter Wins

Pittsburgh, March 5.

Show biz is getting the call over education for George Hamilton IV because his health won't stand doubling them up, young singer told reporters here last week during his quick return engagement, after just two months, at the Copa. The 19-year-old, who has hit two fast disk hits in "Rose and a Baby Ruth" and "Only One Love," was trying to continue his studies at American U. in Washington, D.C., and sandwich in occasional nitery bookings and deejay tours, flying back and forth from classes, but got the redlight from his medico.

Lung ailment, not serious now but troublesome, Hamilton came up with while in college at North Carolina, before switching to American, started to act up again and physician told him he'd have to make a choice. Decision was hastened, too, by upcoming daily CBS-TV show, "Country Style," for which he's been signed. It replaces the daily Will Rogers jr. morning program on April 8, and will originate in D.C.

Paul Siegel's Pact As Rep In U. S. of Italo Pubbery

Paul Siegel, U. S. representative for foreign music publishers and record firms, has inked a five-year pact with Edizioni Leonardi, Italian publishing house. Firm recently won second prize at the annual San Remo music festival for its song, "Usignuolo" (Nightingale). Siegel currently is dickering with U. S. publishers for the rights to the tune.

In his U.S.-to-Italy negotiations, Siegel recently acquired the background score from U.I.'s "Commanche" for release in Italy by Edizioni.

a wonderful seasonal song
STYNE AND CAHN'S

LET IT SNOW!
LET IT SNOW!
LET IT SNOW!

CAHN MUSIC

"I THOUGHT IT WAS OVER"

Jaye P. Morgan

REMAKE MUSIC CORP.

Professional Lyric Writer
Wants to Collaborate with
Composer of Popular Songs

Contact: MRS. MELTZER
1435 Harrod Ave., Bronx, N. Y.

M-G-M Records

TOP HITS OF THE WEEK

JONI JAMES

ONLY TRUST
YOUR HEART

FROM MGM FILM
TEN THOUSAND BEDROOMS

and

I NEED YOU SO

K 12449

DAVID ROSE AND HIS ORCH

CALYPSO
MELODY

and

THEME FROM THE
WINGS OF EAGLES

K 12430

ROBERT MAXWELL AND HIS ORCH

SONG OF THE
NAIROBI TRIO

(SOLFEGGIO)

K 12410

Real Hot Rock 'n' Roll CHUCK ALAIMO QUARTET

LEAP
FROG

K 12449

CONNIE FRANCIS

NO OTHER
ONE

and

I LEANED ON A MAN

K 12440

ART MOONEY AND HIS ORCH

I NEVER HAD
A WORRY IN
THE WORLD

and

DONKEY GOT DRUNK

K 12435

M-G-M RECORDS

THE GREAT G.M.E. MUSIC MANAGEMENT

Another BMI "Pin Up" Hit

BUTTERFLY

RECORDED BY

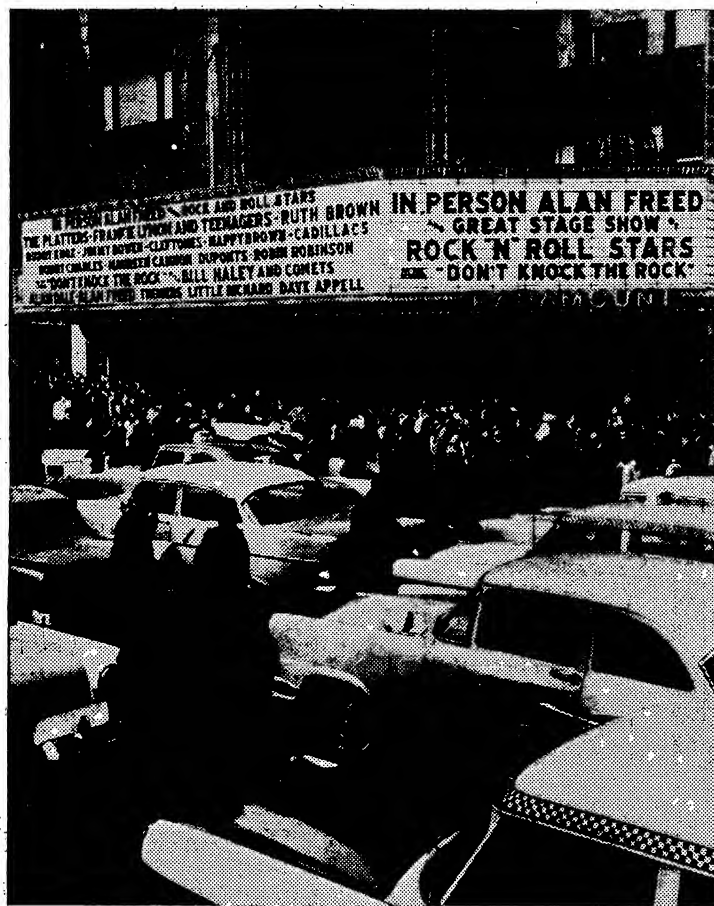
ANDY WILLIAMS	.....	Cadence
BILLY WILLIAMS	.....	Coral
CHARLIE GRACIE	.....	Cameo
BILL ALLEN & KEY NOTES	.....	Eldorado
BOB CARROLL	.....	Rally

PUBLISHED BY
MAYLAND MUSIC PUBLISHING CO.
ELVIS PRESLEY MUSIC, INC.

\$125,000

ON BROADWAY'S—PARAMOUNT THEATRE DONE BY

ALAN FREED Rock 'N' Roll STARS



THANKS to all you guys and dolls that helped make BROADWAY'S PARAMOUNT THEATRE, just rock 'n' roll:

THE PLATTERS, THE TEENAGERS, BUDDY KNOX, JIMMY BOWEN, RUTH BROWN, NAPPY BROWN, MAUREEN CANNON, BOBBY CHARLES, and all the fellows in the FREED rock 'n' roll orchestra.

A SPECIAL THANKS to my wife JACKIE for her wonderful support, and a VERY SPECIAL THANKS to HARRY LEVINE, BOB SHAPIRO and GENE PLESHETTE.

ALAN FREED'S "ROCK 'N' ROLL PARTY" Is Heard 6 Nights a Week Over Radio Station WINS, New York (50,000 Watts)

Exclusively
CORAL RECORDS

Starring in
"DON'T KNOCK THE ROCK"
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"Around The World
In Seven Albums"

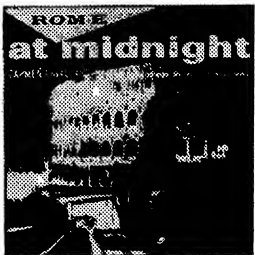
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"MIDNIGHT"

SERIES

on

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CARMEN CAVALLARO

Plays

"ROME AT MIDNIGHT"

DL 8359 • ED-440



SKITCH HENDERSON

Plays

"PARIS AT MIDNIGHT"

DL 8339 • ED-432

SKITCH HENDERSON

Plays

"LONDON AT MIDNIGHT"

DL 8302 • ED-419

and

ANDRE PREVIN

Plays

"HOLLYWOOD AT MIDNIGHT"

DL 8341 • ED-433

ELLIS LARKINS

Plays

"MANHATTAN AT MIDNIGHT"

DL 8303 • ED-417

DANTE VARELA

Plays

"RIO AT MIDNIGHT"

DL 8334 • ED-428

MARVIN ASH

Plays

"NEW ORLEANS at MIDNIGHT"

DL 8346 • ED-435



VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor)	Too Much Love Me Tender Love Me
2	3	HARRY BELAFONTE (Victor)	The Banana Boat Song Jamaica Farewell
3	2	TAB HUNTER (Dot)	Young Love
4	6	TERRY GILKYSON (Columbia)	Marianne
5	4	SONNY JAMES (Capitol)	Young Love
6	4	PAT BOONE (Dot)	Don't Forbid Me Anastasia I'm Waiting Just For You
7	7	FATS DOMINO (Imperial)	Blue Monday I'm Walking Blueberry Hill
8	..	TOMMY SANDS (Capitol)	Teen-Age Crush
9	9	ANDY WILLIAMS (Cadence)	Butterfly
10	..	HILLTOPPERS (Dot)	Marianne

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†YOUNG LOVE	Lowery
2	2	†THE BANANA BOAT SONG	Marks-Bryden
3	4	†MARIANNE	Montclare
4	3	†DON'T FORBID ME	Roosevelt
5	5	†TOO MUCH	Southern Belle-Presley
6	7	†BUTTERFLY	Hill & Range
7	..	†TEEN-AGE CRUSH	Central Songs
8	9	†BLUE MONDAY	Reeve
9	6	†SINGING THE BLUES	Acuff-Rose
10	..	†PARTY DOLL	Jackie

Sidney Kaye Blasts 'Conspiracy'

Continued from page 41

and the plaintiffs and their supporters have been repeating their accusations in the newspapers, magazines, on radio and television.

Kaye reminded his audience why BMI was begun. "When BMI was formed," he said, "there was only one major performing rights licensing organization in the U.S.—ASCAP. ASCAP had admitted to membership approximately 1,000 writers and less than 150 publishers. No one but an ASCAP member had a chance of being paid for public performance rights. For years before BMI was formed ASCAP had not admitted a single publisher-member. It admitted writers only after they had been successful in having five songs published, and they admitted them only to non-participating membership—non-participating as to payment, that is.

"Moreover, ASCAP as a complete monopoly, could dictate prices or—and this is actually what occurred—refuse to state prices at all until the deadline date of contract renewal was immediately upon the helpless music user. It was in this state of affairs that BMI was founded with the complete acquiescence of the Depart-

ment of Justice to bring about competition. It has done so . . . Under the pressure of competition ASCAP has been forced to liberalize its admissions policy . . . and all (members) share in the proceeds of public performance for profit."

"The charges involved in the lawsuit and those being made against us before Congress are the same," Kaye stated. "The plaintiffs' press releases say that, for many years the public has heard only what the networks wanted them to hear. The general attorney for ASCAP appeared before the Celler subcommittee and said that 'song hits are made today largely by the disk jockeys who spin those records all over the U. S. at the individual stations rather than the networks. The impetus has gone away from the networks today and over to the local stations.' So it is against the stations of the U. S. that this accusation of discrimination is being made.

"There must be 15,000 people who participate in putting music on the air. Every station is competitive with other stations. Every program is competitive with other programs. As you know, there is not a person concerned with music programming who gives a hoot whether the music is licensed by

ASCAP, BMI or Beelzebub.

"ASCAP gets most of the performance, most of the phonograph records and most of the money," Kaye added that it is probably a matter of the moment only that BMI records are being used more; this week, it has eight out of 10 top tunes. Kaye said this is because BMI "meets the criteria of current public tastes" and ASCAP fails to face up to that fact. He thought that BMI record popularity is due largely to the fact his org inks young talent which is up with the times.

'Buy of B'way'

Continued from page 41

ceed 50% of the total orders purchased. Unlimited quantities of "Lady" for straight sales, however, may be purchased throughout the campaign at the regular established price.

The dealer cost for each "BOB" release will be \$2.78. Dealer's total gross on the two units will be \$8.96, leaving him with a profit of \$3.40.

In addition to the "BOB" campaign, Col also has sifted through its pop album catalog to institute a 100% exchange program on 50 of its "Pop Pacemakers." The exchange program on, the standard sets went into effect Friday (1) and will run through June 1.

Col also is continuing its "Buy of the Month" program to run along with their other programs. The April "Buys" are Frankie Laine's "Rockin'" and Rudolph Serkin with the Philadelphia Orchestra playing Schumann's "Piano Concerto" and Strauss' "Burlesque." "Buy of the Month" program offers one pop album and one classical set at \$2.98 each.

House Panel

Continued from page 41

firm. Block received a \$12,000 guarantee and was given \$48 for each network performance of any five of his published numbers after these numbers received an aggregate total of 150 network performances. Also introduced were several columns written by Block for a BMI publication, Poor Williams' Almanac. In one of these "Platter Chatter" columns, Block urged radio stations to plug BMI songs as "your own music" and warned them not to spin the backings of certain tunes because they were "not BMI."

Regarding the Hill & Range pact, BMI execs stated last fall during the Celler hearings that the clause prohibiting exploitation of ASCAP songs was not put into effect. They pointed out that despite that clause, the Aberbachs' ASCAP firms came up with numerous hits.

A Solid Bullad Hit

HE THINKS I'M WONDERFUL

Teresa Brewer's

New Hit on Coral

I'M DROWNING MY SORROWS

Mills Music, Inc.

The Virtuoso of the Trombone

J.J. JOHNSON

QUINTET

Winner of the Downbeat, Melodrama and Playboy Polls

Currently—PEP'S MUSICAL LOUNGE, Phila.

March 12, FRATTI INSTITUTE, Brooklyn

March 13-14-15, CORK NUBB, Westbury, L. I.

COLUMBIA RECORDS

Personal Mgrs.—PETE KAMERON and MONTE KAY

ASSOCIATED BOOKING CORPORATION

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New York Chicago Hollywood

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U. S. Quiz

Continued from page 41

Foreign Commerce Committee. Magnuson, who freely admitted that he knew nothing about the music problem, nonetheless expressed sympathy for the songwriters' cause. He told them that he would immediately take the matter up with Sen. Pastore.

Brief presented by the songwriters, though not made public, covered three specific areas, according to a committee staffer. These are:

1. Proposed legislation to divest the networks of ownership of recording companies.

2. Expression of support of the Bricker Bill providing for direct supervision of the networks by the Federal Communications Commission.

3. Question whether FCC has authority in the field of music that it is not exercising.

Magnuson queried the songwriters for waiting through three years of hearings on broadcasting, before making their bid for hearings. He explored the possibility that the most direct method might be to file a complaint of restraint of trade with Federal Trade Commission or Dept. of Justice.

Magnuson made clear the hearings would involve testimony from both sides, stating that he had already received a letter from BMI, expressing desire to testify. Arthur Schwartz, leading spokesman for the songwriters, assured solon that there was a great deal of "new evidence" which had been uncovered since last fall's hearings of the House Judiciary Committee headed by Rep. Celler.

If hearings are voted by Pastore subcommittee, they will probably start in 10 days to two weeks, and will most likely be held in New York. Schwartz stated his group could have their evidence lined up within that time.

Songwriters charge a "conspiracy of the broadcast networks, their affiliates and their recording companies, begun in 1940, through which the "American public has been deprived of a free choice of music."

They stated many indie disk

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This Last wk. wk.		Title and Publisher	New York	Boston	Philadelphia	San Antonio	Chicago	Indianapolis	Detroit	Kansas City	St. Louis	Cleveland	Los Angeles	San Francisco	Seattle	POINTS
1	1	†Young Love (Lowery).....	2	1	1	2	3	9	3	1	1	1	1	1	6	111
2	2	†Banana Boat Song (Marks-B).....	5	8	2	1	10	..	1	2	2	4	3	5	7	81
3	3	†Don't Forbid Me (Roosevelt).....	3	..	4	..	4	..	6	2	3	6	2	5	6	78
4	5	†Marianne (Monteclaire).....	1	3	3	7	4	2	6	4	9	9	6	..	1	77
5	7	†Cinco Robles (Warman).....	7	10	..	5	..	8	7	7	..	2	7	4	42	
6	6	†Singing the Blues (Acuff-R).....	6	..	3	..	3	..	4	10	5	5	10	4	..	41
7	4	*True Love (Buxton Hill).....	6	..	8	6	..	10	5	..	3	6	4	..	..	40
8	10	*Anastasia (Feist).....	..	..	9	10	9	3	7	8	8	..	9	2	..	34
9A	9	*Too Much (Southern Belle-P).....	7	..	9	..	..	..	9	..	3	..	3	..	..	24
9B	..	*Butterfly (Hill, & Range).....	4	..	6	..	1	..	..	..	..	..	9	..	..	24
11	13	*Chantez, Chantez (Chantez).....	..	..	7	..	6	4	..	..	..	..	..	..	..	16
12A	11	†I Dreamed (Trinity).....	..	..	..	..	..	5	..	..	..	..	8	5	..	15
12B	..	*Round and Round (Rush).....	9	..	..	..	8	1	..	..	..	..	..	..	..	15
14	14	*Wringle, Wrangle (Disney).....	..	..	..	..	..	..	6	..	..	..	10	3	..	14
15	11	*Moonlight Gambler (Morris).....	10	..	..	8	..	8	10	..	10	7	..	..	..	13

companies had suffered "extreme hardship" in competing with web-owned outfits, naming RCA Victor and Columbia as offenders. They also cited "pressure on America's disk jockeys" and a policy of supplying "preferred companies" with top-rated tv singing stars.

Group which visited Magnuson's Capitol Hill office was led by Otto Harbach, Douglas S. Moore, Dorothy Fields, Stanley Adams, former ASCAP prexy, and John Schulman, lawyer for the Songwriters Protective Assn.

Record-Toons Inc. has been chartered to conduct a motion picture and recording business in New York, with capital stock of 200 shares, no par value. Joseph A. D'Addario, filing attorney.

ROCHESTER DRIVE 8% ABOVE SYMPH QUOTA

Rochester, March 5. Rochester Civic Music Assn. fund drive went over the top last week to the tune of \$225,651 in pledges from local firms and individuals. This was 8% over the \$208,000 quota—40% more than the amount raised in last year's drive.

Most of the 40% increase will finance a pay hike requested by Rochester Philharmonic musicians last summer. The successful drive assures a 1957-58 season of CMA-sponsored Thursday night Philharmonic concerts, Saturday night Pop concerts by the Civic Orchestra, artist series, children's plays, and special events.

Victor Pacts Canaries For Singles and Sets

Jennie Smith, 18-year-old thrush from Charleston, W. Va., has been inked by RCA Victor to cut pop albums. Deal was handled by Eddie Heller, musical director for the disk division. Miss Smith formerly was vocalist with Billy May's orch and recently received a bid, which she refused, to join Ted Heath's band in England.

Bonnie Paul, 16-year-old Coast tv performer, has also been inked by the label. Joe Carlton, Victor artist & repertoire chief who pact-ed the songstress, cut her first session on the Coast last week. Miss Paul has appeared in a couple of legit musicals.

Guy's SRO 12½G In 1st Road Leg

Guy Lombardo got off to a ropes-up start on the first leg of his annual road trek last weekend. His three-day stay starting Feb. 28 at the 422-seat Hotel Syracuse, Syracuse, N. Y., was sold out a week in advance. It's estimated that the room pulled in \$12,500 during the band's run.

Orch is now swinging through the midwest and will tour Oklahoma and Texas before returning to New York in mid-May for a stand at Roseland Dance City. He'll deactivate his band during the summer to concentrate on his production of "Show Boat" at Jones Beach, N. Y.

GERSHWIN MEMORIAL ANGLES

20th Anni Concert Due at Carnegie March 9

Third annual all-Gershwin Memorial Concert set for Carnegie Hall, N. Y., Saturday (9) will mark two decades since the death of the composer. Proceeds of the event will benefit the George Gershwin Memorial Foundation. This non-profit organization sponsors the annual Gershwin Memorial Contests for symphonic composition by young American composers.

Tying in with the commemorative concert, New York's Mayor Robert Wagner has proclaimed this week as "George Gershwin Memorial Week." NBC Radio is saluting his memory with a 90 minute program on Saturday's Monitor and Marathon shows, while ABC will do a remote pickup from Carnegie Hall. In addition, disk jockeys have been enlisted to plug Gershwin music all this week.

Headlining the 20th anniversary memorial concert will be pianist Earl Wild, soprano Camilla Williams and bass-baritone Eugene Brice. Also on the bill will be the Symphony of the Air, conducted by Morton Gould, plus a choral group of 30 voices under direction of Charles N. Smith.

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the Audio

SPECTACULAR

of the Year

STARRING

- Reginald Gardiner
- Zasu Pitts
- Nancy Walker
- Billy May
- Eddie Dunstetter

MUSIC WRITTEN BY SHOWALTER AND HOWE

RECORDED IN

foremost

EXTREME SOUND

Casualty List of Medium Priced Acts Growing on Nitory Circuits

One of the casualties of virtually every nitory year is the number of the middle-bracketed attractions that seem to wear out. It's particularly true in the hotel orbit, where acts go along year in and out and then all at once seem to collapse at the boxoffice.

The first casualties are the record acts. Many of them have made good the first time around, but when no hits come along, they become a lost cause as to rating a New York spot. Exceptions are turns such as Johnnie Ray and Tony Bennett, who progress in the performance department until they need no disks to prop up their draw.

In other departments, there have been several femme acts that found it difficult to get a major showcase. After several years of good business, a sudden drop causes the accounting department to give a verdict that the lady cannot pull in a sufficient amount to justify her salary. It's either a move to another room, at a lesser stipend, or a new act.

The mortality list has been enlarged this year and insufficient talent has come up to replace them. For a while, it seemed that the Old Roumanian, N.Y., had become the haven of many turns that couldn't get spotted in an uptownery, but along came the Town & Country Club, Brooklyn, which gave a new lease of life to some of the middle-bracketers when top names weren't available for the Ben Maksik operation.

The situation has been amplified by the importance that many out-of-town class spots put upon a N.Y. engagement. The billing line is frequently demanded by owners outside of New York, and loss of a N.Y. date for many performers often knocks out the keystone of their booking arch.

ELVIS' 10 ONE-NITERS; DICKER AUSSIE TOUR

Hollywood, March 5. Elvis Presley will play 10 one-niters late this month in a special deal with Lee Gordon, who has heretofore specialized in promoting Australian treks for show biz names. Tour probably will tee off in Detroit.

Gordon has been trying to set Presley for an Aussie tour for some time, but film commitments prevented setting any dates. Because of the difficulties he encountered, Presley's manager, Col. Tom Parker, okayed the domestic dates, to begin after Presley winds his current film stint in "Loving You" for Hal Wallis. Meanwhile, talks still are on regarding an Australian tour later this year.

British Court Awards 14G To Burnett on Cafe Void

London, March 5. Al Burnett was awarded \$14,000 damages in the high court against Astor Enterprises, Harry Morris and Eustace Hoey, for their repudiation of a contract to grant him a lease of the Astor Club, Berkeley Square, for a one-year span. In an earlier hearing Burnett had been awarded \$28,000, which he sought to recover in last week's hearing.

According to Burnett's counsel, the earlier award was given when the judge directed an inquiry as to the damages suffered by Burnett by the repudiation. A master then assessed the damages at \$28,000.

The defense argued that Burnett was not entitled to any damages or only to a nominal sum and pointed out that, had he exercised his option, he would have got, for \$63,000, a property worth \$84,000 with no rent. A stay of execution was granted to enable defendants to consider an appeal.

Rosemary for Reno

Reno, March 5. Rosemary Clooney has been signed for her only nitory appearance this year by the Riverside, March 14-27. After that she will go to Europe.

Miss Clooney last appeared in Reno in 1953 at the Golden Hotel, before becoming Mrs. Jose Ferrer.

N. J.'s ABC Board Would 'Out' Stage Coach Inn

The Division of Alcoholic Beverage Control of New Jersey is now bearing down on strip performances in night clubs. This follows the lead of Newark and Union City which has legislated a ban on burlesque theatres in their bailiwicks. The alky board has preferred charges against the Stage Coach Inn, South Hackensack, charging that the nitory permitted entertainment in a "lewd, indecent and immoral manner" on the nights of Feb. 15 and 16.

Board is seeking to have the spot's permit revoked.

Sennes Squawks To ARA Claiming Dobritch Breach

Frank Sennes, booker of the Moulin Rouge, Hollywood, and operator of the Frank Sennes Agency in trust for his ailing brother Tony, has filed a complaint with Artists' Representatives Assn. in New York against agent Al Dobritch. He asks for an accounting of business as well as an award of between \$5,000 and \$6,000 representing the Sennes Agency's share of a business arrangement.

According to the complaint, Dobritch had been a sub-tenant in the Sennes N. Y. office at \$70 monthly. A new arrangement was made in which Sennes would supply office, secretarial help, telephone, etc., in exchange for a 50% share of Dobritch's commissions monthly. According to Sennes, Dobritch only asked one exemption to this deal. Dobritch, said Sennes, stated that he was the exclusive booker for certain acts on the Ed Sullivan tv show at an annual salary of \$12,500. Dobritch asked that this not go into the common pot which they both would share, and this Sennes agreed to. Arrangements on an equal sharing basis in return for providing all facilities are common in the talent agency business.

Sennes claims that he hasn't received a single cent under the arrangement during the eight months' deal was in effect. Now Dobritch has moved out of the office completely and has gone in on a rental basis in the space occupied by the Lou Walters Enterprises, headed by Cass Franklin.

Prior to the move, according to the complaint, Dobritch went to the Coast and offered a series of other propositions, but Sennes preferred to have Dobritch settle the account and terminate the arrangement.

Sennes has stated that he is presently exhausting all means under the ARA constitution prior to going to court with the issue. He declares that a far greater sum is involved. During the partnership arrangement, Dobritch signed several acts which Sennes says should be shared by his office. Half the commissions paid by the acts legally belong to the partnership pool as long as the performers remain with Dobritch, according to Sennes.

NAMES O.O. NITERIES AS TV HIATUS NEARS

The video names are starting to book spring and summer work in the niteries. With many live and filmed shows taking holidays during the low-Nielsen weather, the agencies are starting to line up the availabilities for the top names who take seasonal cafe jobs.

For example, Danny Thomas has been signed for the Sands Hotel, Las Vegas, May 1, for three weeks. Dates are being lined up presently for Phil Silvers, and Eddie Fisher takes on a round of cafe stands on completion of his run on the Coke show.

Presently, the date diggers are canvassing their vaudeo rosters for availabilities and will start booking the bulk of them shortly.

Haut Alcoa Couture

Houston, March 5. The aluminum dress made for Hildegarde by Alcoa is becoming an important source of exploitation for the singer. Valued at \$5,000, it has become the subject of fashion parleys being held at the spot where she's working, and has provided the peg for a lot of publicity.

Hildegarde is slated for the Reforma, Mexico City, March 12 for four weeks.

CNE and Splfd. Pact Bob Hope

Bob Hope's deal for a stand at the Canadian National Exhibition, Toronto, has been signed. He'll go in on a guaranteed and percentage, doing the evening show and two matinees for the entire run of the fair. Deal was set by Steve Yates of the Miles Ingalls office in conjunction with General Artists Corp. The Hope deal has been on an on-again-off-again basis for a few weeks, but contract was finally nailed down last week.

Hope is also set to do other fairs. Following the CNE stand, he'll play the Eastern States Exposition, Springfield, Mass., starting Sept. 15 for seven days, and is being dickered for the York, Pa., Fair, among others.

Ringling Bros. and Barnum & Bailey Circus, previously signed for the CNE, will play six days of matinees starting Aug. 26. Hope's stand starts Aug. 21.

Vegas Frontier Pacts Cotton Club Revue As Lido Sub; Eye Palace

The Cotton Club Revue, current at the Miami Beach nitory of that name, has been signed to replace the Lido Club (Paris) Revue which had been slated for the New Frontier, Las Vegas, in April. There's also possibility that the Cotton Club show will go into the Palace, N.Y., for a July and August stand. Deal is now in the works, but nothing definite is set.

The Cotton Club entry into the Las Vegas nitory was made possible by a withdrawal of the Lido's \$196,000 suit against the New Frontier. In a compromise, the Lido will play the spot in June of 1958.

Meanwhile, the Cotton Club Revue became available and was signed. The sepiu show package was cased by RKO Theatres prexy Sol A. Schwartz and RKO booker Dan Friendly in Florida some months ago during a visit when they had to look in on Jerry Lewis, who winds up at the Palace Sunday (10). The Palace had also attempted to get Lena Horne to come in under the hard-ticket policy, but singer is going into "The David Merrick legit musical 'Jamaica'" and thus is unavailable.

The Cotton Club originally scouted the idea of opening up the old Midnight Sun (later the Hurricane, Zanzibar, Vanity Fair and Harem, N.Y.), but apparently figured a Palace deal to be more feasible.

Frontier-Lido Settle

Las Vegas, March 5. The Lido, Paris, has withdrawn a \$196,000 breach of contract suit against the New Frontier Hotel here. Amicable agreement was reached last week in New York during a conference between a Lido legal rep and Louis Manchon, prexy of the Vegas spa, with an official of the American Guild of Variety Artists sitting-in as intermediary.

According to Manchon, settlement was reached when a contract was offered to the Lido Club, calling for an open date in 1958 for a Lido Show run. Manchon says no coin changed hands in the deal.

Lido Club filed the suit in Vegas a fortnight ago, charging that New Frontier had reneged on its contract to play the Parisian show for 12 weeks starting next month. New Frontier execs expressed surprise at the filing of the suit, contending they were readying the Venus Room for its Vegas bow. Show originally had been pacted by Sammy Lewis, who has since vacated New Frontier berth to direct his booking attentions to the Riviera Hotel, downstrip.

Sheraton, Newly Opened in Philly, Takes on That Old (Colonial) Aura

By JOE COHEN

Philadelphia, March 5.

Atl. City Press Club's 1956 Kudos to D'Amato

Atlantic City, March 5. The Press Club 1956 Achievement Award, presented annually to the one who does the most to spread the resort's name during the year to the outside world, was given Paul (Skinny) D'Amato, operator of the 500 Club here, at a dinner Saturday (2) night in Hotel Haddon Hall.

Club honored D'Amato for bringing top names season after season to the 500, with result that the resort's name was used in outside newspapers, including those of the trade. Biggest name brought in last year was Frank Sinatra, who packed them for a 10-day run, breaking all house records.

Versailles 658G In the Red; Gov't Tap About 450G

The Club Versailles' red ink is said to be around \$658,000 of which \$200,000 is to dealers. The Nicholas D. Prounis-Arnold Rossfield New York operation initially was supposed to owe the Government around \$350,000 for cabaret taxes, but it is now estimated to be nearer the \$450,000 mark. This is money never collected from diners, apparently on inept legal advice that, if the check is paid before the show starts, the patron was not obligated for the 20% cabaret tax.

Where Nick & Arnold's operation differs from a similar technique in some class hotels is that the latter only offer salon (dinner) music, and the dansapation starts so late that few (if any) diners linger long enough to beat the 20% cabaret tax.

In the case of the Versailles, it was essentially a floorshow operation and fact appears to be that, while the diners paid off in advance, too many lingered on to enjoy the floorshow, theoretically exempt from any 20% surcharge. That was true so far as they were concerned. But the Internal Revenue Dept. took a dim view of that device, and chose to hold the Versailles responsible for the uncollected 20% surcharges.

The Versailles was one of the best established, longrunning nitory operations in America. It held forth for 22 years at its 151 East 50th St. site. Nick Prounis is a pre-Prohibition boniface of long standing, including 20 years at the swank Beaux Arts atop 80 West 40th St., when, in the heyday of the Palais Royal, Little Club, the Rendezvous, etc., this was considered a top class spot.

Arnold Rossfield is a Greenwich Village vet, long associated with Barney Gallant and Johnny Boggianni, who was the original dominant owner of the Versailles. He now operates the dogtrack in Palm Beach and Nick & Arnold have been their own bosses since.

GABBE-LUTZ-HELLER MERGER WITH LOEB

Hollywood, March 5. Merger of the Gabbe, Lutz & Heller and William Loeb offices has created the biggest personal management firm in the history of show biz, with a client roster of 35 attractions including such names as Liberace, Lawrence Welk, the Hi-Lo's and Margaret Whiting. New firm will be known as Gabbe, Lutz, Heller & Loeb, with Loeb moving from his present Beverly Hills offices into the former GL&H headquarters in Hollywood. Firm also has a New York outpost. Consolidation came as GL&H was marking its 10th anniversary. Loeb has been in the personal management field five years. It's the first amalgamation of this kind, although there has been a trend in recent years toward merger of agencies.

The \$15,000,000 Sheraton, first hotel to be built in Philadelphia in more than 30 years, is trying to attain "tradition overnight." Its gala three-day preem which started Sunday (3) and for which plane-loads of celebs and newspapermen were imported from all over the country, indicated that despite the opening hoopla, it's trying to acquire the protective coloration of the local Quaker City scene, rich in historic tradition and conservatism. It's trying to blend in with the scenery and somehow take advantage of its newness and, at the same time, make believe it's been around for years.

Virtually all the public rooms are labeled after local lore, such as the Connie Mack Room, after the longtime manager of the Philadelphia Athletics, the Pennsylvania Room, the Constitution Room, the Independence Room, the Indian Queen bar, and others which reflect the influence of the Colonial history of the area. Breakfast menus of the first, day, however, failed to show scrapple as the house specialty.

The Sheraton, at the same time, takes on the modern type construction that is prevalent on the new Penn Center area of that city. This stretch of very valuable real estate was made available a couple of years ago with the shuttering of the Broad St. Station of the Pennsylvania Railroad. The Chinese Wall, which connected the West Philly station of the RR with Broad St., was torn down. Now Pennsylvania Blvd. occupies the site of the Chinese Wall, and various office buildings are going up with a unified motif. The maze of modernity is a major facelift on the facade of this staid city.

The hotel was built primarily for commerce and conventions. It's possible to go from the hotel by rail to virtually any part of the country without stepping into the elements. The Suburban Station tracks run under the hotel, with connections to the station. Conventions can be loaded in a hurry and unloaded in record time. New York's Waldorf-Astoria is built over railroad tracks, but there are

(Continued on page 54)

JERRY 58G, 4TH WEEK; TOTAL NOW \$236,500

Fourth week of Jerry Lewis at the Palace, N.Y., racked up \$58,000, still representing SRQ biz. Two previous weeks scored \$58,500 each and initial semester lured \$61,500 when opening night far is a higher scale. Total thus far is \$236,500.

Lewis remains for four more days until Sunday (10) during which time he'll do a total of six extra shows before planing back to the Coast for film work.

Liberace Sues Promoters In Akron for \$17,500

Youngstown, O., March 5. Liberace and his brother, George, have filed new lawsuits in Mahoning County Common Pleas Court here over last year's money-losing concert in Akron. The suits were entered against Frank Gorgie, a co-promoter of the show last July 4. The court was asked to upset alleged property transfers made by Gorgie to his brother, Paul, to prevent seizure and attachment. Suits totaling \$17,500 are pending against Gorgie in Akron, representing what the Liberaces claim is still due them.

Gorgie and McComb Enterprises Inc. had arranged for Liberace's July 4 appearance in the Akron Municipal Rubber Bowl, which was rained out along with a stock car racing program and a number of other acts. The Liberaces stayed over from Wednesday until Friday, then went on before a crowd too small to let the promoters make good on the \$35,000 due the pair.

The newest suits claim that Gorgie has conveyed four properties to his brother. Also named as a defendant is Paul's wife, who has dower rights since her husband acquired the land. Gorgie is a used car dealer and manufacturer.



VARIETY

"The crowd at the Copa's second show of preem night was whipped up into such a state of enthusiasm that TONY BENNETT'S windup was hailed with a standing ovation. When such a savvy crowd gets off its derriere for the mitt-bit, it's a tipoff that a performer of stature has 'arrived'. It was a classic performance by a crooner who had found himself and was in complete control of his material and his equipment. There was also an assurance that his was the way it was going to be from now on, because it was right."

PHIL STRASSBERG
New York Daily Mirror

FELLOW STARS FLIP AT BENNETT'S VOLCANIC COPACABANA OPENING

"... who almost stormed the floor in giving a rarely seen standing ovation to TONY BENNETT'S magnetic showmanship. Besides the warmth, sincerity and strength in TONY'S vocal chords, his charm, personality and showmanship have taken on stature to project him to the niche reserved for performers who have the Added Extra which borders on greatness."

CASHBOX TONY BENNETT WINS STANDING OVATION AT COPA OPENING

"With one of the most spectacular performances the Copa audience has ever witnessed, TONY BENNETT reached a new high in his career... His changes of pace were timed perfectly and his spectacular vocalizing left most of the crowd gasping... It seems to us that if you don't catch him this year, you ain't seen nothin' yet. TONY has really arrived."

EARL WILSON
New York Post

"Sammy Davis, Jr., Judy Holliday and Jack Carter joined in the ovation for TONY BENNETT at his big Copa opening; he was never better."

LOUIS SOBOL
New York Journal-American

"... we journeyed over later to the Copa where TONY BENNETT delivered the best singing performance of his career... as only on perhaps two previous occasions, the entire assemblage at the Copa rises to its feet to applaud and cheer TONY BENNETT..."

HY GARDNER
New York Herald Tribune

"TONY BENNETT, one of the nicer, level-headed top singing stars in this cuckoo world won a dozen encores and an unprecedented standing ovation at his Copa opening."

ED SULLIVAN
New York Daily News

"TONY BENNETT... a Copa click."

ROBERT DANA
New York World-Telegram

"TONY returns to the Copa each year, and each time he seems better than before, which is going some. Completely assured and with great natural warmth to aid a strong voice..."

MARTIN BURDEN
New York Post

"One of his fans said it was the biggest night of TONY'S career; certainly we've never enjoyed him more... The craggy-faced guy is a first-rate singer and a great crowd-pleaser... On opening night he sang 16 numbers and might be out there yet if that crowd had its way."

GENE KNIGHT (Jim O'Connor)
New York Journal-American

"Then TONY BENNETT came on... he could have sung all night for this audience, judging from the applause... I could hardly push my way out through the people pushing in for the second show... because this TONY BENNETT, he is a crowd-pleaser!"

LEE MORTIMER
New York Daily Mirror

"... TONY BENNETT... a marvelous and magnetic salesman of song..."

ROBERT SYLVESTER
New York Daily News

"TONY did 55 minutes Friday night and the mob hollered for more."

*You guys are just beautiful...
My sincerest thanks...*

Tony



Pro Football Decision Recalls Max Hart Vaude Trial of the '20s; Chas. Evans Hughes Out-Foxed Agent

By ABEL GREEN

The recent U. S. Supreme Court decision that professional football came under the purview of the Sherman Act, hence could qualify under the antitrust laws, recalls the historic suit in the early 1920s when agent Max Hart sued bigtime vaudeville (Keith-Albee, the Orpheum Circuit, et al.) as a trust.

It was still in the heyday of vaudeville and Hart, a giant among the agents, had retained Martin W. Littleton as his chief counsel to proceed under the Sherman Act. Laboriously, for weeks on end, VARIETY reported the parade of witnesses, chiefly Hart's clients like Eddie Cantor, Frank Tinney, et al., who attested to the 10%er's astuteness as a merchandiser and/or discoverer of talent. Most memorable was Cantor's sworn testimony that Hart took him from \$350-a-week in vaudeville to \$3,500-a-week to star for Florenz Ziegfeld Jr.

The evidence was intended to show that vaudevillians, like baseball players, crossed state lines, from city to city, and this interstate commerce subjected vaudeville to the Clayton and Sherman Acts.

The evidence went on for days upon days to prove that an actor depended on scenery, costumes, even the burnt cork for a black-face act, being shipped across state lines, from city-to-city, as much as Powers' Elephants, Alf Loyal's Dogs or Merle's Cockatoos required their menageries to perform.

Then came a dramatic climax all its own—legalistic, not theatrical, but just as effective. E. F. Albee had retained Charles Evans Hughes for the rebuttal. This pitted two legal giants opposite each other—Martin W. Littleton, one-time New York district attorney, and the eminent Mr. Hughes, of the flowing beard, one-time President-

tial candidate and eventual Chief Justice of the U. S. Supreme Court.

Talent Sans Props

Hughes recalled to the stand some of the stars who had been Hart's witnesses. Cantor was asked what would happen if, perchance, his burnt cork, checkered suit, comedy goggles, etc., got lost in transit which, it had been brought out, was an occupational hazard. Could he (Cantor) manage to entertain the people at the Orpheum, Chicago? Cantor averred he could; "because it has happened that wardrobes go astray and acts have to work in front of makeshift scenery, in street clothes, sans props, etc. Same was asked of others. All conceded that, in such emergencies, they did not only work before a paid audience but seemingly were successful in entertaining the customers despite the strayed props.

That was attorney Hughes' coup-de-grace to Hart. Props weren't absolutely necessary; all that need be transported interstate were the actors—the wardrobe, scenery, blackface, etc., was incidental. This, he argued, differs from the ball-player who is hors de combat without bats, balls and gloves. Ergo, vaudeville differed from baseball; ergo, vaudeville does not fall within the purview of interstate commerce; ergo, the suit was kayoed. It broke Max Hart's heart and bankroll.

Inside 'Variety' Stuff

PS—An intra-VARIETY footnote. This was in the era of THE TIMES SQUARE DAILY and THE CLIPPER. The two publications were VARIETY adjuncts. Founder-publisher-editor Sime Silverman had a longtime affection for the old N. Y. Clipper, founded right after the Civil War, and for generations a highly favorably regarded publication devoted to the amusement business and

(Continued on page 54)

Haley's Brit. Repeat

London, March 5.

Bill Haley & His Comets, now winding first British tour, have been booked for return dates. The new deal was set by the Lew & Leslie Grade agency with Jolly Joyce, Haley's personal manager. They're due for a two-week run at the Palladium in September, to be followed by a fortnight of one-night stands in Rank picture theatres. They're also committed to a feature film for Eros.

Pressagent Mike O'Shea's Lick to Get Ike OK On

All-Faith Saudi Shows

Michael Sean O'Shea, national publicity director for the American Theatre Wing, who has sent entertainment units to Armed Forces units in Puerto Rico, Greenland, Labrador and Newfoundland, has sent a telegram to President Eisenhower requesting permission to dispatch a unit of entertainers to the Dhahran Air Base, Saudi Arabia, which would include performers of all faiths.

U.S. agreement with Saudi Arabia prohibits troops of the Jewish faith being stationed there, and doesn't permit Catholic chaplains to conduct religious services. However, in the case of the latter, priests have been able to come in as visitors.

It's understood that the Pentagon has nixed O'Shea's bid for permission, hence his pitch to the President. Copies of his telegram to President Eisenhower were sent to Gov. Averell Harriman of New York, Secretary of State John Foster Dulles, N.Y. Senators Irving Ives and Jacob K. Javits, and financiers Bernard Baruch. Both senators already have responded to O'Shea's bid and promised to keep him informed of any progress made in that direction.

O'Shea has sent two wires to the White House, second of which asked only for consent to fly entertainers from any U.S. air bases in North Africa into Dhahran for confinement in the area long enough to present several shows before departing.

First telegram was sent to the President Jan. 29, and second wire was dispatched on Feb. 18. No reply has yet been received.

CHICAGOLAND FAIR MAPS TALENT MENU

Chicago, March 5.

The Chicagoland Fair, June 28-July 14, is negotiating for extensive use of talent. A 2,000-seat theatre for the 16-day season sponsored by the Chicago Assn. of Commerce & Industry will include water and ice shows, radio-TV personalities and theatrical pageants.

Final outlining of entertainment budget for show, which may become annual event, hinges on talks to be concluded this week.

Saranac Lake

By Happy Benway

Jean (Stuart) West, ex-Rogersite and recent member of the Will Rogers main office staff, is in general hospital after two major operations. She is a former Broadway showgirl.

Charles H. Taylor of the Switlow Theatres, Louisville, into the general hospital for major operation which came out 100%. His wife, Lydia, planned in from Louisville to see him.

The Eddie Dougherty's in from Forest Hills, N.Y., for a weekend of sports. Margaret Dougherty was formerly with Brandt Theatres.

John Hance of Pathe Film Lab planned in from N.Y. to attend a bedside birthday party tendered to his wife, Stella, who recently underwent major surgery with good results.

Louis Blanco surprised by visit from his wife who came to help celebrate his first ace clinic report. His sister, Sylvia White, is with the office staff of Allied Artists.

Charlotte Eiselman, nitery entertainer, was visited by her mother and daughter who came in from Gotham. While en route to the hospital here her daughter slipped and fell and was rushed to the general hospital. The x-ray showed a double fracture of her right arm.

Write to those who are ill.

Inside Stuff—Vaudeville

Kay Thompson is going in for merchandising the Eloise character which she created. With offices at the Plaza Hotel, N.Y., which figures prominently in the life of the fictional character dramatized recently on tv, a firm has been formed to merchandise various items for the moppet trade. Presently, Miss Thompson is working on an Eloise series as well as a new act for a tele guesster.

Sam Levenson, while appearing at the Elmwood Casino, Windsor, Ont., said he has a yen to return to teaching. "He'd like to teach a college course in American humor. 'I've got money tucked away, and college educations are assured my two children,' the comedian said. 'I'd be completely happy teaching and making occasional personal appearances. And what a wonderful field American humor would be to explore! So much of our modern humor in the movies and on tv is completely phony. The real springs of good, solid humor in American life have never been explored.'

Final Quarter, Cabaret Tax (20%) Amounts to \$11,209,000

Washington, March 5.

Waikiki's Jap Floorshow

Honolulu, Feb. 26.

Japanese-style floorshow, with rotating talent imported from Japan, will make their Waikiki debut soon in a nitery to be operated by Ralph Yempuku.

Yempuku heads Glnbasha Ltd., which plans to reopen spot most recently known as the Grove. A top grosser during World War II as Club Blue Lei, location has changed hands several times in recent years.

Kaye's \$55,000 Advance in Hub Soars to Record

Boston, March 5.

The Danny Kaye All Star International Show, opening at the Colonial Monday (11), looks to wind up with one of the biggest Hub advance grosses of all time. As of Friday (1), with b.o. three days away from opening for ticket sales advance mail orders topped \$55,000. Boxoffice employees were unable to keep up with the mail rush, according to Bob McElwaine, Kaye's personal rep who flew in from the Coast last week.

Kaye, in for four weeks, exits for Hollywood immediately following the run for film commitments. No other stage appearances are planned for Kaye until the middle of 1958.

The Colonial, where Kaye made his legit debut in "Lady in the Dark" in 1942, is scaled at \$6 top Friday and Saturday and \$5.50 Monday through Thursday.

Comedian arrives in Hub Thursday (7) for round of press parties and other hoopla. He will be made an "Honorary Yankee" by the Yankee Homecoming 1958 committee, first performer so honored. His film commitments are for "Merry Andrew" at Metro, "Red Nichols' Story" at Paramount, and the tentatively titled "Knock on Silk," also for Par.

Waikiki's Tom Melody Bailed on 'Lewd' Rap

Honolulu, Feb. 26.

Tom Melody, manager-entertainer at Orchid Room, Waikiki, is free on \$25 bail, pending arraignment and plea on charges that his jokes and actions in his nitery routines are immoral.

Police arrested him at the upstairs room after serving him with a warrant charging him with lewd conversation and lascivious conduct. Police spokesman said they took action after receiving "numerous complaints."

The 10% admissions tax on theatres, concerts, sports, etc., yielded Uncle Sam only \$26,005,000 for the final quarter of 1956, a drop of more than \$5,000,000 from the comparable three month of 1955, according to figures just issued by the Internal Revenue Service.

For the half year commencing July 1, 1956 (the first half of the current Federal fiscal year), the tax bite totaled \$52,456,000, compared with \$58,175,000 of a year before.

On the other hand, there was a mild upbeat in the take of the 20% levy on cabaret checks. For the final quarter of 1956, the take was \$11,209,000 compared with \$10,891,000 for October-December, 1955. For the half year, the receipts of \$21,604,000 just bettered the 21,221,000 of the year before. Uncle Sam also enjoyed a very mild pickup in receipts from the Federal tax on bowling alleys and billiard tables, and on coin-operated amusement machines and slot machines.

BARDUHN TO MELLO-LARKS Reno, March 5.

Art Barduhn, now appearing at the Golden Hotel here with his trio, has been signed as pianist-conductor for the Mello-Larks, for a nitery tour beginning March 14 and ending Aug. 16. Meanwhile Barduhn will disband his own trio.

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DOUGLAS WATT in the New York Daily News—"The best all-around entertainment . . . the Cotton Club Revue, a fast and furious show starring Cab Calloway. Cab's amazing voice and his added flow-ness lends charm."

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DIRECTION



VARIETY says

"Pepper Davis and Tony Reese kept the Copa audience roaring for 30 minutes . . . They are one of the brightest comedy teams to emerge in some time. Show biz is wide open for them." *Gros.*

WALTER WINCHELL says

"Latest threat to the throne of Martin & Lewis are Pepper Davis and Tony Reese."

ROBERT SYLVESTER says

"The Copa has a brand new and very funny comedy team named Pepper Davis and Tony Reese."

ED SULLIVAN says

"Davis and Reese a Copa Click."

LEE MORTIMER says

"Pepper Davis and Tony Reese are Smash-eroo at the Copa."

HY GARDNER says

"Pepper Davis and Tony Reese stopped the show with their comedy capers."

LEONARD LYONS says

"Pepper Davis and Tony Reese became the town's newest comedy sensations last night in their big-time debut with Tony Bennett at the Copa."

LOUIS SOBOL says

"Two newcomers to the Copa, Pepper Davis and Tony Reese panicked the customers with their spirited tomfoolery."

EARL WILSON says

"Davis and Reese were crowd-pleasers."

GENE KNIGHT says

"Davis and Reese are candidates for the Martin and Lewis niche."

PEPPER DAVIS and TONY REESE say

"Thank you, everyone, and special thanks to:

Tony Bennett • Joey Bishop • Les Colodny • Jack Entratter • Maurice Goodwin • Lena Horne • Joe Moore • Jules Podell • Barron Polan • Mickey Ross • Lee Salomon • Ed Sullivan • Gabe Sumner • Kay Thompson • Will Weber

Special Material

BRUCE HOWARD



Personal Management
LEONARD GRAINGER

Public Relations
VIRGINIA WICKS

Direction
WILLIAM MORRIS AGENCY

Culture & Show Biz as Twin Lures For Brussels Expo's 170,000-Per-Day Goal

The average of 170,000 daily visitors envisioned for the Brussels Worlds Fair to be held in Heysel Park, a suburb of that city, starting April 17 of next year, will require a lot of entertainment, according to present plans being drawn up in conjunction with the world exhibit. It's conceded that so vast a number of visitors aren't all of the type who would spend night and day in museums, and the Brussels Worlds Fair management is striving to please every conceivable taste—within reason, of course.

According to Baron Moens de Fernig, now on a tour of the U.S. in his role as Commissioner General of the Belgian government for the fair, representative cultures of exhibiting and participating countries will be on display.

However, midway and entertainment generally associated with bigtime fairsgrounds and expositions in the U.S. and other countries will similarly be on tap. Major motif for the Brussels midway, as presently outlined, will be an old-fashioned bierstube of the gaslit era, where old songs and oldtime entertainment will predominate. However, show biz enterprises of virtually every kind will be on the upbeat in Brussels itself during the fair. New hotels are being built, streets widened, and housing will be increased to take care of all the visitors. The 1935 Brussels Fair was one of the few moneymakers in World's Fair history.

Culturally, the competition is expected to be extremely fierce during the six-month run to October. There are ideological victories to be won. For example, Russia will bring in the renowned Bolshoi Ballet; France will present the Comedie Francaise and the Paris Opera. Austria will bring in the Vienna Philharmonic as well as the celebrated Spanish Riding Academy of Vienna; the Italians will enter La Scala Opera, and the U.S. will display the Philadelphia Orchestra in a three-day fete starting July 3. Each of the 48 nations are expected to put their best cultural foot forward for this event. Baron de Fernig on his U.S. safari is addressing various organizations anent the event. He's a former president of the Brussels Chamber of Commerce and headed a Belgian Economic Mission which concluded financial arrangements with Argentina and Brazil.

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Thoroughly Experienced Pianist, Accompanist, Conductor, Soloist, Singer, Vocal Coach, Writer for Singers (Night Club, TV, Musical Comedy)

Past Associations: Copacabana, Clover Club, Beachcomber, 5 O'Clock Club, Vagabonds, Chary's, Bonfire, WTVJ (with Steve Condos), WTVJ (Musical Director) Writer of Music and Lyrics for "SKETCHBOOK" 1954 & 1955, University of Miami, Fla.

CONTACT AL FOSTER

Phone (After 7 P.M.) ESplanade 2-6169 Brooklyn, N. Y. Write BOX 214, VARIETY, 154 West 46th St., New York, N. Y.

Sheraton

Continued from page 50

no facilities for loading into the inn directly.

Actually, Philadelphia has been needing at least one new inn since the Ritz Carlton was torn down to make way for an office building. Otherwise, the Warwick, constructed about 31 years ago, was the last major addition to the Philly hostelry. Result is only a small net gain in the number of rooms available. However, the city has a couple of facilities, Convention Hall and the Municipal Stadium, which through the years have overridden the paucity of new inns and been able to snag such major events as the national conventions of the two major political parties and the Army-Navy game. With the Sheraton addition, it will now be able to go after more of these events.

Imported Cheesecake

Although the Sheraton chain now has 45 units, the Philly outlet was the first that the outfit ever built and the first one that it opened. Although not as experienced in this department as its contemporary circuit, the Hiltons, the Sheraton did quite handsomely in its first try in this direction. With top execs of the chain acting as greeters, various managers from other units assisting, the opening went off with the minimum of hitches. There were imports of name brand cheesecake from New York and Hollywood as well as other points. Events of national import in the social strata were capped with Monday's (4) ball hosted by Perle Mesta for the benefit of Hungarian Relief. For this there was a tremendous overflow and some guests had to be quartered at the Warwick with the Sheraton footing the bill.

In addition, there were two major television exposures. A segment of the Steve Allen show emanated from there on Sunday, and on the following morning Dave Garroway put on his "Today" from that point.

Of course, locals were very much impressed with all this hoopla. However, the hotel chain execs, whether it be Sheraton or Hilton, hope that the noise made by these galas will be heard by sales managers of top firms, convention planners, and anyone that can send mass business their way. It's an expensive investment, but with proper exploitation, there's a long-range payoff; not only in prestige but in actual dollars and cents. At least, that's how the figuring goes.

The Sheraton isn't figured to be an important entertainment centre at this point. The only prospect for talent employment, aside from the convention dates, which will be a musical trio which will go into the Caren Room (only this small cafe hasn't been given a label with local association). However, a commercial hotel frequently finds itself buying more talent for one-nighters than a hostel with regularly constituted entertainment. Reason for this lies in the fact that conventioners have to bring in their own.

The inn opens formally for business tomorrow (Wed.). The pre-opening galas are merely the warm-up for the main event.

Jessel Doesn't Think Hilton Will Get The Sheraton Until Wed.

By FLORENCE LOWE

Philadelphia, March 5.

A memo on the press-room wall thumbnailed the story of the Perle Mesta dinner party, highlight of the opening of Philadelphia's new Sheraton Hotel last night (Mon.): "A crowd of 800 was expected, but we fed 1,187."

Where they all came from isn't quite clear and, obviously, lots of 'em weren't invited. But they showed up in white tie, black tie, and a rainbow melange of evening gowns.

They overflowed the huge ballroom floor and balcony to aid Hungarian Relief and see the bigtime show staged by Joseph Pasternak and emceed by George Jessel. Lineup included Eddie Fisher, Anna Maria Alberg, Gene Nelson. They came also to ogle a lineup of guests who included Zsa Zsa Gabor, Martha Raye, Dorothy Kilgallen, Maggie McNellis, Gypsy Rose Lee, June Lockhart, Joe E. Brown, Betsy Von Furstenberg, Alice Faye and Wilbur Clark, owner of the desert inn, Las Vegas. Xavier Cugat and Meyer Davis poured on the music.

Jessel didn't spare the horses to liven up proceedings at the start. "Welcome to this hotel," he told the assembled crowd. "If ever a city needed a new hotel, it is Philadelphia. . . . The Sheraton people will stay a while. I don't think Hilton will get in until Wednesday."

Fisher, who pointed out that that songwriters do 'em about New York and other cities, complained that nobody writes songs about his town.

So he said he got together with five songwriters and turned out a ditty. The effort probably explained why they don't write pop songs about "Moon Over Rittenhouse Square" and the like. They don't come out right.

The Mesta, stint inadvertently turned into a smash plug for the upcoming TV biography of her life, "Hostess With the Mostest," on "Playhouse 90" March 21. Several hundred reporters from all parts of the country, here for the plush cuffo junket, found their best copy in La Mesta. Questions at her press conference yesterday centered largely on her TV show, plus the projected Hollywood biopic.

She told VARIETY she expects to sign with one Hollywood studio before the teleshow, and that both Rosalind Russell and Shirley Booth would like to star in it. Speed Lamkin, 28-year-old scripter for the TV biog, who accompanied her here, will also do the film treatment, she stated. Also here with her was Paul Mallard, who will play the TV role of her Luxembourg secretary, made famous in Irving Berlin's "Call Me Madam" by Russell Nype.

Vaude, Cafe Dates

New York

Dick & Edith Barstow off to Florida to stage the new Ringling Bros. and Barnum & Bailey Circus. Rawn Spearman a newcomer at the Byline Room. . . . Ford & Reynolds move into Dore's, Pittsburgh, April 5. . . . Enid Mosler & Trinidad Steel Band plus Lance Haven and Montego Joe are on the calypso bill at the Roxy starting March 15.

Singer Pat Windsor moves into Ritz Carlton, Montreal, March 13. . . . Gene Baylors gets a repeat at Copacabana, April 11. . . . Joey Bishop packed for Celebrity Club, Philadelphia, April 24. . . . Sid Gould & Ralph Young tapped for Highway Casino, Fall River, March 20 for two weeks. . . . Arena & Broderick, current at the Palace N.Y., step into the New Nixon, Pittsburgh, March 22. . . . Terry Haven into Chubby's, Camden, N.J., March 18.

Hollywood

King's IV open at Larry Potters this week. . . . Algerian singer Ami Martenne holds over for an additional three weeks at John Walsh's 881 Club. . . . Hollywood Cinegrill switches to travelling bands for the first time March 19. Ken Harris orch will alternate with Victor Zolo crew as Initiator. Pair of new Gabbe, Lanz & Heller ads make their Sunset Strip debuts March 12 in a new layout at the Mocambo. They are Ann Mason and Johnny Bach.

Harris Freezing Nebr. to Death

Omaha, March 5.

One of the stranger ice show bookings, in these parts in recent years has a pair of John H. Harris outfits battling each other only 60 miles apart next month.

Harris' No. 1 unit, "Ice Capades," had been signed for months for Ak-Sar-Ben Coliseum in Omaha, March 18-25. When dates for Lincoln's new City Aud, 60 miles away, were announced, Harris' No. 2 show, "Ice Capades International," grabbed the March 26-31 dates there.

Lincoln long has been one of the chief suppliers of ice show customers at Ak-Sar-Ben, and when latter's "Ice Capades" ads broke in the Lincoln papers, day & date with "International," Omaha officials were unhappy to discover the "International" ads using the "Ice Capades" title in large type and "International" in small type.

N.Y. Coliseum Adds \$72,000,000 To Town's Handle From Rubbernecks

New York has benefitted to the extent of \$72,000,000 in additional spending in the city since the opening of the N. Y. Coliseum last spring. The N. Y. Convention & Visitors Bureau has estimated that during the first eight months of operation ending Dec. 31, nearly 2,000,000 visitors hit the centre of the city because of the 24 major events at the expo centre.

Of the amount estimated that was spent, the Bureau has figured

that \$24,192,000 went to, hotels in room, restaurant and beverage charges; \$8,928,000 to restaurants; \$17,568,000 to shops and department stores; and another \$21,312,000 for theatres, niteries, sightseeing and other amusements as well as miscellaneous expenditures.

Prior to the opening of the Coliseum, the Grand Central Palace was the principal exhibition centre. Compared to the Coliseum's 24 shows and three extra events, there were 14 shows in Grand Central Palace in the last year of its operation prior to its takeover by the Federal Government for office space.

Pro Football

Continued from page 52

The sports statistics in the old Clipper probably best reflect Americana from 1869 up until World War I. Sime bought THE N. Y. CLIPPER from Leo Feist Inc., which had taken it over as a bad debt and were virtually utilizing it as a house organ for their music business. Sime dropped the "New York," figuring to reestablish THE CLIPPER nationally, with accent on outdoor and music news, as a sort of specialized offset to Billboard.

THE TIMES SQUARE DAILY was something else again. During the 1919 Actors' Equity strike the resourceful founder of VARIETY conceived the idea of a Daily Bulletin of VARIETY to keep the Times Square bunch au courant with the daily shifts and trends. There was no such thing as a "Broadway column" and show business was not as familiar a conversation piece as it is today with vox pop.

The click of the Equity bulletins gave Sime food for thought with THE TIMES SQUARE DAILY. It was also a personal gag with him, dubbing it "the world's worst daily." It sold for 2c and it had impact. It was especially important during the historic Hart versus Keith suit, with its full daily reports.

This was the period too, when the term "VARIETY widows" was coined, since the staffers tripled sometimes on three papers—the daily and both weeklies—and their home life was limited. After a little more than a year Sime merged the best features of THE CLIPPER into VARIETY and scrapped THE TIMES SQUARE DAILY.

AGVA Weighs 'Unfair' Tag for Cuba's Souci

Talent agencies have been warned by the American Guild of Variety Artists that a dispute between the Cuban Assn. of Theatrical Artists and the Sans Souci, Havana, may result in putting that nitery on the unfair list.

In a letter to the U.S. union, Cuban guild stated that a dispute in the case of Lolita Monreal and Cuca Rivero, may result in an unfair action against the club. Should the Cuban outfit put the cafe on the unfair list, AGVA will inform its performers that they may not pass the picket line.

The Amazing

LUCILLE AND EDDIE ROBERTS

Currently Appearing

THE COTILLION ROOM, Hotel Pierre, New York City

P.S.: And returning April 8th!!!

Thanks to STANLEY MELBA

Dir. M.C.A.

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Top Flight Night Club Act for Sophisticated Girl Singer; music and costumes created and designed by New York's best.

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HOWARD LANIN MANAGEMENT

113 W. 57th Street

New York

Judson 6-3045

VARIETY BILLS

WEEK OF MARCH 6

Numeral in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Low; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 7
Ann Gilbert
Foursome
Rockettes
Eleanor Reif
Ann Buchanan

Palace (R) 7
Jerry Lewis
7 Ashtons
Arren & Broderick
Chiquita & Johnson
Eddie Gorme
Wiore Bros.
Aristocrats

AUSTRALIA

ADELAIDE
Royal (T) 4
Richard Hearne
Julia
Nicolas Darvas
Rosa & La Pierre
Lane Bros.
Bob Bromley
The Albino
Lewie Jacoby
Daniel Davey
Lewis Jacoby
Tivoli (T) 4
George Wallace
Jim Gerald
Colleano & White
Dickie Henderson
Queenie Paul
Millie Hansen
Morsey Barling

BRITAIN

ASTON
Hippodrome (I) 4
Robert Earl
Koridilla
Edwin Grant
Nat Willis
Bernardo
Vance Laren
Jay Martell
Allan Ray
HARRINGTON
Hippodrome (M) 4
Ballet Montparnasse
Jimmy Edwards
Arthur Worsley
Robert
Janet Brown
Lana
Fran Dowle
Billy Sturt
BRIGHTON
Hippodrome (M) 4
Anne Shelton
Francis & Zandra
Dickie Henderson
Wareham & Marcia
King Bros.
Frank Holder
CHELSEA
Palace (I) 4
Digby Wolfe
Sally Barnes
Kirby & Hayes
S. & J. Stewart
Raydell
Nadira
Tyler & Gee
EDINBURGH
Empire (M) 4
Tony Crispin Co.
Maxine Daniels
Don Fox
Billie Wyner
Ron Scott
Ross & Howitt
Jerry Harris
Dance McKennas
FINISBURGH PARK
Empire (M) 4
Billy Cotton & His
Clarkson & Leslie
Baker & Douglas
M & B West
Mardi
Angelos
Ray Alan
Juggling Browns
GLASGOW
Empire (M) 4
Mitchell Torok
D. & Alexie
Bamberger & Pam
Billington
W. & Genie
Topper Martyn

Cabaret Bills

NEW YORK CITY

Bon Solr
Tony & Eddie
Kaye Ballard
Phil Leeds & Sudy
Jimmy Daniels
Three Flames
Bruce Kirby
Warren Vaughan
Blue Angel
Alice Pearce
Johnny Mathis
Bart Howard
Martha Davis
& Spouse
Jimmy Lyons & S
Chargas
Anny Kapitany
Lili
Babal Ore
Tibor Rakosy
Bill Vedla
Dida Mart
Chateau Madrid
Carmen Amaya
Salsica
Jo Castellanos Ore
Luis Ortiz Ore
Cecapiana
Roberta Sherwood
Myron Cohen
Doranne Gray
Ron Beaty
Kath Dean
Bud Spencer
Michael Durso Ore
Bank Marti Ore
Downstairs Room
Cell Cabot
Jack Fletcher
June Ericson
Gerry Matthews
Julius Monk
No. 1 Fifth Ave
Nancy Andrews
Dick Smart
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Ore
Jani Sarkon
Gypsies
Quintero Rumbas
Hotel Pierre
Frank Parker
E & L Roberts

Norma Smith
Jack Wallace
Denny Davis Ore
Larry McMahon
Billy Kelly
Irving Harris
Village Vanguard

CHICAGO

Black Orchid
Dick Contino
Joey Carter
Blue Angel
Calypso Tropi-
canna
Jennifer Marshall
Lord Christo
Pamela Hood
Maraca King &
Tijuana
Laurie
Al D'Arcy Ore
Blue Note
Gene Krupa (4)
Two Ton Baker
Chaz Parae
Will Mastin (3)
Dickie & Frigo
Hal Loman Dners (3)
Ted Fio Rito Ore
Clister Inn
Al Belletto (6)
Dick & Kip
Conrad Hilton
"Skating Memories"
Boyer Dners
Clifford Guest

LOS ANGELES

Bar of Music
Bill Norvas
Dickie & Frigo
Jimmy Shaw
Jerry Linden Ore
Ciro's
Shirley Bassey
Janik & Arnaut
Gerl Gallan Ore
Felix Dners
Crescendo
Mel Torme
Lenny Bruce

LAS VEGAS

Desert Inn
Frankie Laine
Beverlee Dennis
Art Johnson
Donn Arden Dners
Carlton Hayes Ore
"Minsky Goes To Paris"
Kathy Barr
Ted Ross
Niki & Noel
Loni
Valley
Joe DeRita
Murray Brisco
Grace Reed
Pat Amber
Holladay
Larry Griswold
Minsky Girls
Hoyt Henry Ore
El Cortez
The Rover Boys
Chop-Chop & Charlene
Cirquettes
Buster Hallett Ore
Dickie & Frigo
Milton Berle
Betty George
Stan Fisher
Metropolitan Sextet
The Dunhills
Renée Molnar Ders
Gay Leslie
Sydney Shaw
Haley Sis
PRINCE OF WALES
(M) 4
Irene Hilda
Dany
Lyn Bingssters
Woodrow
Lucienne
Bob & Genie
Chezzi Bros.

MIAMI-MIAMI BEACH

Americana
Patti Page
Harvey Stone
Jackie Heller
Joe Reichman Ore
Bill Jordan
Gina Valente
Gina Valente
Harvey Bell
Clark Piers
Vince Lloyd
Cotton Club
Cab Calloway
Lionnie
Sally Blair
Will Gaines
George Kirby
Joe Chisholm
Anjoel Trio
Savar Dancers
Mae Clarke
Norma Miller Ders
Orlores
Eddie Barefield Ore
Margaret Sierra
Sonny Kendis Ore
Sally Blair
Club Calypso
Lord Flea & Co.
Cubanians
D. Lido
Pupi Amaro
Bela Kinsler
Marilyn Davies
Maria & Toni
Cane Ore
Eddie Roy
Jean Carroll
Angie & Miguel
Mal Malkin Ore
Chuddy Reyes Ore
Buddy Hayes Ore
Empress
Jerry Lester
Bita Constantine
Frenchy
Fontainebleau
Tony Martin
Gina Valente
Al Navayro Ore
Sacasas Ore
Montana Club
Olsen & Johnson
Marty May
Malagun Sisters
Eileen O'Dare
June Johnson
Leonard Sues

Roney Plaza
Calypso Eddie
Juliette Robbins
Serga, Valdez Ore
Serge O'Clock
Nudemu
Tommy Ratt
Al Golden
Parishan Rev
Thunderbird
Dick Sterling
Frankie Scott
Rey Mambo Ore

HAVANA

Tropicana
Johnny Puleo
Celia Cruz
Gloria & Rolando
Carmela Reyes
Ruffins
Elsa Marval
Ramon Calzadilla
Paulino Alvarez
S. Suarez Ore
A Romeo Ore

RENO

Mapes Skyroom
Jack Durant
J. Rivers
Skylites
Ed Fitzpatrick Ore
Bruce
Arthur Ellen
Cardinals

MARRIAGES

Joan MacKenzie to Roderick MacLeod, Inverness, Scotland, recently. Bride's a Gaelic singer; he's a Warner Bros. salesman.
Maria Romero to Saul Silva Castro, Montevideo, Uruguay, Feb. 20. Bride's editor of Chilean film mag, Ecran; he's editorial writer of Chilean newspaper, El Mercurio.
Sheila Solomon to Burt Epstein, Chicago, March 2. Bride is with Allied Artists in Chi.
Kay Mink to Stuart Rubine, San Jose, Cal., Feb. 16. He's the son of Irving Rubine, v.p. of Douglass Productions.
Marlene Harding to Gerald McCann, Pittsburgh, Feb. 10. Bride's a nitery dancer.
Dottie Barde to Stanley Levitt, Butte, Mont., Feb. 24. He's a deejay-combo man for KBOW.
Lola Beltran to Jose Ramon Tirado, Guadalajara, Mexico, Feb. 25. Bride's a Mexican folk singer; he's a bullfighter.
Barbara Willoughby to Kenneth Earle, Brixton, Eng., March 3. Bride's a dancer; he's a comedian.
Luciana Masin Crovato to Virgilio Boccardi, Venice, Italy, recently. Bride is secretary of press office of Venice drama and music festivals; he's a journalist and broadcaster with Italian National Radio.
Mrs. Jolie Gabor to Odon Szeigethy, New York, March 3. Bride is mother of actresses Magda, Zsa Zsa and Eva Gabor.
Carol Ann Beery to George E. Hills, Scottsdale, Ariz., March 3. Bride is daughter of the late actor, Wallace Beery; he's an actor.

BIRTHS

Mr. and Mrs. Lou Greist, daughter, Norwalk, Conn., Feb. 23. Father is an account exec with WCBS, New York.
Mr. and Mrs. John Lupton, daughter, Santa Monica, Cal., Feb. 26. Father is an actor.
Mr. and Mrs. Pierre Cossette, son, Hollywood, Feb. 24. Father is manager of nns. Maria Alberghetti and entertainment director of Mapes Hotel, Reno and Flamingo, Las Vegas.
Mr. and Mrs. Tommy Snapp, daughter, Sheffield, Eng., recently. Parents Tommy & Sylvia Snapp are vaude performers.
Mr. and Mrs. David Whitfield, son, Hull, Eng., Feb. 24. Father is a singer.
Mr. and Mrs. Alexander H. Cohen, son, Feb. 27, N.Y. Father is a legit producer; mother is tv-legit actress, Hildy Parks.
Mr. and Mrs. Jim Halsey, son, Independence, Kan., Feb. 22. Father is head of Thunderbird Attractions; mother is a former model.
Mr. and Mrs. Dick Dreyfuss, son, Pittsburgh, Feb. 21. Father's film director, KDKA-TV.
Mr. and Mrs. Charles D. Moore, son, Pittsburgh, Feb. 19. Father's the son of B. F. (Dinty) Moore, SW district manager in Pitt area.
Mr. and Mrs. Clyde Ray, son, Edinburgh, recently. He's a singer.
Mr. and Mrs. Frank McMahon, son, New York, March 1. Father is advertising manager of MCA.
Mr. and Mrs. Charles Romine, son, New York, March 4. Father is producer of CBS-TV's "Odyssey".
Mr. and Mrs. James Rosenfield, daughter, Boston, last week. Mother, Nancy, is a former publicity director at Macy's, N.Y.; father is an NBC-TV account exec.
Mr. and Mrs. Robert Weede Jr., son, Milan, Italy, March 4. Father is an opera singer and son of Robert Weede, currently appearing on Broadway in "Most Happy Fella."

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OBITUARIES

THOMAS M. KEARNS

Thomas M. Kearns, 48, former press agent for Betty Grable, Eddie Peabody and the late Fred Allen, was found dead Feb. 28 in Lynn, Mass. Medical Examiner Joseph A. DeClerico said death was due to exposure following an accidental fall.

Kearns, before becoming a publicist, was a song and dance man on vaude circuits in the 30's. A native of Lynn, he studied journalism at Boston U. and served three years with the Army overseas during World War II.

Surviving are a brother, state representative, P. Joseph Kearns, his mother, another brother and a sister.

CHARLES BAYHA

Charles Bayha, 65, composer and songplugger, died Feb. 28 in New York. He began by writing musical scores for the Army camp shows during World War I.

He also penned "On Biscayne Bay," "He Comes Up Smiling," "Have a Nice Weekend" and "She Lives Down in Our Alley." He was lyricist for "Hokum," "In Old Manila," "Bells of Monterey" and "My Last Dollar."
Survived by wife and son.

ALLEN LESTER

Allen Lester, 56, pressagent, died March 2 in Los Angeles. He was a longtime circus drummer, moving from that to legit about three years ago. He was advance man for "Bad Seed" on tour and more re-

cently functioned in that capacity for "Cat on Hot Tin Roof."
He was scheduled to return to circus facking for Ringling Bros.-Barnum & Bailey.

He started in the industry with Fox Film in his native New York City and was the company's New Orleans manager for a brief period before switching to Paramount, with which he served in Washington and Buffalo. His Columbia affiliation included a year in Cleveland prior to the Cincinnati assignment.

After leaving Columbia several years ago, Moritz conducted his own distributing firm on Cincy's Film Row. Previously he also operated four picture theatres in several sections of Louisville for several years.

He leaves his wife and a son.

EUGENE J. O'BRIEN

Eugene J. O'Brien, 56, vet publicist and former N.Y. Times photo editor, died in Burbank, Cal., Feb. 25 following an illness of several months.

O'Brien was brought to Hollywood by Warners in 1933 from his job at the Times to serve as head of the studio's still department. Later, he shifted to Columbia and to Universal, where he was director of radio activities. Since 1950 he had been a publicity writer with Young & Rubicam in Hollywood.

His wife and sister survive.

WILL DALTON

Will Dalton (Albert Joseph Leg-

JAMES MOODIE

James Moodie, 72, former director of music for the Carnegie Dunfermline Trust, died Feb. 21 in Edinburgh. He was a member of the Scottish Music Advisory Committee of the British Broadcasting Corp.

A native of Durfries, Scotland, Moodie began his career as an organist. After World War I, he joined the management committee of the Music Institute at invitation of the Carnegie Dunfermline Trust. In 1933 he became director of music to the Trustees.

HOLLAND B. BLAINE

Holland B. Blaine, 45, onetime publicist, magazine publisher, radio writer and researcher for the Canadian Broadcasting Corp., died of septicaemia Feb. 19 in Regina, Sask. More recently he was director of the Saskatchewan govern-

ment travel and information services.
Surviving are his wife, mother and two brothers.

Hilda Sparksman, 66, dance instructor, died recently in Uxbridge, Eng. Training at the Espinosa School of Dancing, she made her stage debut with the Louis Fuller Show at the London Coliseum.

She trained troupes such as the Westway Girls and the Westway Vaudeletes.

RICHARD BACHLER
Richard Bachler, 48, Motion Picture Costumers' v.p., died of a heart attack March 1 while on location in Tucson. He had been actively identified with Hollywood costuming since 1935.

Wife and sister survive.

DAVID STURGIS
David Sturgis, 69, an astrologist with a Hollywood, New York and Paris following, died of cancer Feb. 22 in Hawthorne, N.Y. Few days before his death, he married Charlene Castle, a dancer.

Wife and brother survive.

ALEX FELIX
Alex Felix, 67, onetime operatic singer, died recently in Rio de Janeiro. She made her debut at the San Carlos Opera house in Lisbon. For the last 30 years she acted as a vocal coach.

Her husband survives.

DR. MAURICE GNESIN
Dr. Maurice Gnesin, 60, director of the Goodman Memorial Theatre in Chicago for the past 27 years, died Feb. 26 in that city.

Survived by wife and son.

Don Federico Oliver, 84, celebrated Spanish playwright, died

(Continued on page 63)

New Acts

EDDIE FISHER

Songs
40 Mins.
Latin Casino, Philadelphia

Back on a hometown cafe floor after an absence of nine years, Eddie Fisher relighted the Latin Casino. Philly's nitery showcase has been dark since the week before Christmas. Singer's homecoming caused plenty of local excitement, as evidenced by the jammed opening show and heavy reservations. He's not strictly a New Act but his last solo notice in VARIETY dates back to 1949 at the Golden Gate, San Francisco vauder.

Ease and nonchalance seem to be the attributes a whole school of singers currently strive for. Fisher is a member of the faculty. With his hands in his pockets, he ambles about the stage, nonchalantly deserting the mike for a sotto-voce rendition of "Cindy." But he can get emotional when he chooses with "I'm In Love," or actional with a jump arrangement of "Want to Go Where You Go."

The star's family and many friends from Hollywood and New York were at ringside for his cafe debut, a factor that seemed to make him chattier and put him even more at ease. "I've done 1,266 songs on television," he says with sarcasm, "I'm very nervous." It took several numbers, however, to warm up even so predisposed an audience. Then he went into a special material bit, entitled "Philadelphia," which showed evidence of good preparation and was filled with topical references to Grace Kelly, Robin Roberts, et al. After that he owned them.

A medley of top recording hits was followed by his strongest vocalizing of the evening in "I'm Yours" and "Lady of Spain." Although new to club work, the singer's long tenure before the cameras has given him an assured and intimate style. His youthful and natural appearance are obvious assets. His chatter stays in character and his selection and routing of the song numbers are slickly pro. Fisher was on for 40 minutes, counting an encore, and left them calling for more. Latin Casino orchestra, augmented with a string section and bongo man to 19 musicians, is batoned by Axel Stordahl, his personal maestro. Eddie Samuels is at the piano. *Gagh.*

TRIO ARAVAV

Songs
20 Mins.
L'Olympia, Paris

Trio Aravav have already appeared on the Ed Sullivan Show on a film strip. Their showing here denotes they are ready for an in-person encore. They sing only in Israeli and display excellent choral work as well as dynamic groupings. A guitar is their only instrumental accompaniment.

They display a marked flair in the songalogue picked for this first Parisian stint, with rhythm uppermost and the addition of taking folk chants. Voices are well blended and the feeling of space and land comes through without any lingo difficulties. They denote linguistic talents also in the intros. They shape as a good addition for U. S. video as well as specialized boite spotting. They are a natural for New York. Group has been signed for waxing by the Pathe-Marconi setup here. *Mosk.*

RASSOS (2)

Bicycle-aero
15 Mins.
Bobino, Paris

Rassos, a man and woman, do standard trick riding and balancing on two and one-wheeled cycles and then up a platform to give this an unusual tang making it a good sight act for U.S. video or house filler material.

On the narrow platform a bike is balanced as the two cavort on it, and then man skips rope on a unicycle and comes down a staircase for top applause. *Mosk.*

CATHY JOHNSON

Songs
15 Mins.
Mayfair, Boston

Diminutive 5-foot titian brown-ette looker, with a Teresa Brewer implication in her style, rates with the best in today's pop piping field. Diminutive chirp, with disk and band stinging background, has a fresh and orig interp in handling of ballads, pops and jump numbers and a trick yodelling effect. Miss Johnson exhibits plenty of showmanship, slick stage and mike presence and projects sock.

Ripe for major exposure, she's a solid beat and should rank with contemporary top femme nitery singers fast. *Guy.*

KULDIP SINGH

Songs
15 Mins.
Mocambo, Hollywood

Foreign singers have never made it in the pop field, but Kuldip Singh, Trinidad-born youngster of Indian descent could make it. He has the potential for strong juve appeal and he has already created some attention as a result of his initial showcasing on the Groucho Marx show.

Singh is personable and possessed of a good baritone. But he has just about everything to learn, from how to hold his hands to how to take a bow. And proper development doesn't include dates like his Mocambo break-in; he's not for the chichi crowd that inhabits intimacies of this kind.

For his opening act, he displays a wide linguistic talent in a "Tribute to Americans," medley that covers songs of six different nations, but it's overlong for what he wants to do. He shows best on such items as "Kashmiri Song" and "Granada," but has a tendency on pop material to lean toward Presley stylings. Potential, however, is there to be developed. *Kap.*

FLOYD & MARIANNA

Dancing
15 Mins.
Stauben's, Boston

Floyd & Manna, comely and cleancut teen team, have switched from soft shoe and muscimedley routines to a new highpowered act, concentrated on ballroom adagio and apache adagio, which looks to enhance their standing on the nitery circuit, and put them squarely in the class bracket.

Act is sparkling and honey blonde, solidly stacked looker is molded into eyefilling costume. Handsome pard executes some great overhead lifts. Both, nicely costumed in white, project romantic mood sock in all efforts. *Guy.*

JACKIE ROSS

Comedy Impressions
12 Mins.
Empire, Glasgow

Here's a vaude impressionist striving to get on offbeat lines with string of impressions, mainly done via pliability of rubberface. He requires to aim for more offbeat names and use models more in tune with contemporary aud reaction.

As is performer does a fairly commendable job with such English comedians as Arthur Askey and Robertson Hare, but his Stan Laurel travesty is in the n.s.g. class. Edward G. Robinson, darling of generations of impression men, is pictured here as a babysitter to mediocre results. Scores with portrayal of English comedian Reg Dixon and winds strongly with another well-worn type, Charles Chaplin.

Talents are obviously on tap, but originality is in short supply. *Gord.*

PIERRE BEL

Juggling
8 Mins.
Empire, Glasgow

Garbed in black blouse and long black pants, Continental juggler offers eight minutes of a full and well-balanced act.

Tees-off with standard juggling of tennis racket between two sticks. Segues by drawing good mitting for revolving hoops on all limbs, then into spinning of balls on one forefinger, having both red and yellow spheres revolving simultaneously. More palming for rope-skipping with cord interlacing ball bouncing on his head. Winds with some colorful club-tossing, the clubs being luminous-painted.

Act has speed and polish, and would be good bet for early slottings in vaude and for tv. *Gord.*

LENY EVERSONG

Songs
20 Mins.
Thunderbird Hotel, Las Vegas

Lenny Eversong is a Brazilian newcomer who makes her nitery debut here on the heels of recent click introduction to U. S. audiences via Ed Sullivan's tver. Miss Eversong is immediately faced with the obligation of becoming acquainted with American night club traditions anent pacing, bows, etc., but the disarming ease she displayed onstage during her preem (28) in the Navajo Room, indicates all this will come quickly. In fact, at present, she parlays this naiveite into what comes off as an extremely refreshing presentation to those who are accustomed to the studied, sometimes mechanical ad-

herence to traditions by the vet American performer.

Miss Eversong is a large woman, but she manifests so much attention to her vocal dynamics that her physical stature soon goes unnoticed as she whips out a barrage of Anglo-Latin tunes. Her voice has plenty of timbre, so much so she hardly needs a microphone to belt her big tunes, such as "Jezebel." It contains wide range and a stimulating sound. Miss Eversong also lends to her vocal interpretations a deft emoting of lyric.

She may be a newcomer, but chances appear good that she will soon be a familiar figure on this country's circuits. *Alan.*

JOSEPHINE ANNE

Songs, Comedy
9 Mins.
Empire, Edinburgh

Cute bundle of feminine fun has lotsa potential for revue and tv.

With pony-tail hairdo and popping vivacious orbs, gal gives out in both straight and comedy numbers. She has the outfronters happy via daredevil oomph she instills into rendition of her comedy bits, and shows useful set of pipes in tunes like "First Love" and "Waltzing in Clouds."

Thrush will do well to concentrate on humor side of her talents, which are okay for more intimate revue and for tv. Should also guard against becoming over-plump in physique. At 45, she has the right scat style, likely to go places fast. *Gord.*

DICK HAVILLAND

Comedy
25 Mins.
Murray Franklin's, Miami Beach

A Clifton Webb lookalike in appearance and demeanor, Dick Havilland's humor is in the off-trail, underplayed vein that is played for the hep audiences he plays to in this spot. The vein of Havilland's humor is tailored for chichi patronage, containing subtle lines requiring intimate surroundings, in order to garner full reaction. His beat for a weird singing style that twists a pop tune into a laugh-filled lampoon is a plus to the overall compile of deliberately spun tales.

A sharp eye for topical matters lends the fresh touch to what, right now, adds up-as an original series of comedic invents. Havilland's style takes several minutes to hit with the auditors, but once he gathers in his first laugh, the attention-hold grows to point of solid and consistent returns. *Lary.*

RAF & JULIAN

Comedy
10 Mins.
Empire Glasgow

Smiling and amiable males offer promising acro-comedy act. Open by imitating clowning as they tumble and collapse at each other, and one tries to swing aloft on suspended trapeze swing with walking-stick. Comedy in fake falls and being apparently stranded as he's suspended aloft.

Act, while requiring gearing-up to quicker pace, is one long acro-gag until final highlight. For instance, one of the pair announces a fabulous teeth-to-teeth spin, twosome go into action, and routine ends on gag of an outside set of false dentals being deposited on stage. Strong finish in one male throwing himself from upright standing position into upside-down link-up via feet with partner's own feet, latter still hanging from trapeze. Exit to solid mitting.

Duo have wisely cut n.s.g. comedy gabbing from act, and are concentrating on build-up of acro gags. Needs more sharpening, but is, shapes on promising lines for general vaude and tv. *Gord.*

DALIDA

Songs
20 Mins.
L'Olympia, Paris

Sultry looking girl displays a good voice and okay mike handling, but has yet to find her proper songalogue. She insists on using her pleasant, well groomed voice on fados, Hispano chants and the like for exploitation rather than enhancement of her pipes. The right songs, be they standards, would help play up her good thrush qualities.

After some work she may be ready for more song stature here, and could shape for plush boite spotting in the U.S. *Mosk.*

Greco's June Date in D. C.

Washington, March 5.

Jose Greco has been signed for a week at the Carter Barron Amphitheatre here starting June 24. Feld Bros. is promoting the event.

Jimmy Durante has been signed for a July stand at that spot, and other names, including Harry Belafonte, for a June 13 stand, are in negotiation.

House Reviews

Empire, Glasgow

Glasgow, Feb. 27.

Bernard Delfont presentation of Winifred Atwell, Jimmy Wheeler, Gary Miller, Hall, Norman & Ladd, Les Marthys (2), Tommy Locky, Pierre Bel, Ballet Montmartre (6); Bobby Dowds Resident-Orch.

Winifred Atwell, Trinidad piano star resident in U.K. for some years now, wins over many new and old customers with sparkling attack on her two keyboards, one a Steinway grand, tocher her ancient sentimental "other piano." She smiles a flashing smile at outfronters, looks happy at her chores, and ranges from boogie to rock 'n' roll, not forgetting such classical bits as the cadenza from the Grieg Piano Concerto.

The outside sepien keyboard gal, an obvious h.o. draw on her current disk, radio and tv name, floats her nimble fingers over "Black & White Rag," "Flirtation Waltz" and "Poor People of Paris" to score solidly. She winds with surprise twist by returning on false curtain to introduce her own rhythmic rock 'n' roll group of four instrumentalists, begging off to her latest waxing of "Let's Rock 'n' Roll."

Jimmy Wheeler, longtime English vaude comedian, tops support layout with vigorous, if dated, comedy patter. He streaks it with frequent references to politicians and current topicalities.

Gary Miller, blond singer, reveals pleasant pipes in quiet, thoughtful songalogue, including "You're Nearer," "Friendly Persuasion" and "The Wisdom of a Fool." Sad-faced young man dons a straw hat to hit a brighter mood with "That's What a Rainy Day Is For" and winds strongly with his latest disk hit, "Garden of Eden."

Hall, Norman & Ladd are male trio of comedy instrumentalists on guitar, bass and violin, humor combo of suavely, long-haired idiosyncrasy and meek homeliness. Trio quickly have a section of customers giving out in steady yocks at their musical zombie-ism and eccentricity.

Les Marthys, two Continental males, click in skillful handstands and balancing. Equilibrium on two counter-balanced rollers wins mitting, and pair wind with head-to-head balance, a rubber ball sandwiched between their respective crania.

Tommy Locky offers average comedy patter, is best with sound impressions, and should avoid the indigo tinge in one gag used to shout caught. Pierre Bel, novelty juggler, shows versatility (see New Acts). The six Marie Bel Vere Dancers open both segments with taping above the normal average on the British vaude loop. Showbacking from Bobby Dowds house orch.

Layout, one of strongest hereabouts for weeks, is in the Delfont-Winifred Atwell tradition of giving customers strong support to justify upped prices. *Gord.*

Bobino, Paris

Paris, March 5.

Andre Dassary, Romeo Carles & George Pomel, Rassos (2), Richard Manson, Jones & Wilbert, Paola, Jean Marie, Kasten's Revue (3), Wester, Dominges Jr. (2); \$1.75 top.

Headlining of romantic operetta tenor Andre Dassary in an ordinary bill augurs so-so biz until mid-March. Dassary is the sugar-sweet type, trilling and crooning sentimental ballads strictly for the older or provincial sets. This showbiz anachronism does not make for a lively house atmosphere.

Cluttered program has a few high spots. Rassos (2) is an intricate bicycle turn (see New Acts). Romeo Carles & Geo. Pomel do a risible sketch about a man who hears radio stations in his head after a fall, and his doctor's reactions, good for yocks. Richard Manson is a mimic who gets the sound of the top singers and actors but then loses ground in lack of interpretative flair and material.

Jones & Wilbert are a U.S. sepiet team who snap up things with an energetic tap and then with one picking up three tables by lifting into the edge of one and lifting it. Solid entry this. Paola is a song impressionist who has plenty of motion but misses the mark due to a lack of penetrating clowning and song interp. However, her impressions of the snob set go over, but she remains strictly a local entry. Wester does hand shadows for okay effect as he brings to life a flock of characters and famous personages.

Dominges Jr. (2) is a young juggler of ordinary talents who is

backed by a scantily clad girl who steals and eyes with her exuberant but amateurish prancing. Jean Marie is a good risley act, footing a radio which he also tunes, and a lit-up rocket for fine effect. Kasten's Revue (3) has a family putting all sorts of animals through their paces, such as monkeys, dogs, cats, guinea pigs. It is somewhat cluttered but gets the good response. *Mosk.*

Unit Review

Lucerne, Miami Beach

Miami Beach, March 3.

"Havana Mardi Gras," with Marquez Sisters (3), Eva Flores, Milos Velarde, Renee & Lidia, Tonia Flores, Questell, Line (6); David Tyler, musical director; Luis Varona Orch; \$3.50 minimum.

This fast-moving Cubano revue assembled by house booker Selma Marlowe Harris is a budget find for hotel and smart cafe locations looking for the something different from the norm. The principals are all fresh from the Havana and South American entertainment marts, only Americano touch being the six lookers gathered to round out the package. That the line gals take to the latino beat with talented zest is all to the good. The Club Chalet, in which this revue is season-long tenant, is now a heavy conductor in the cafe competition, thanks to fast word-of-mouth build among the hotel crowd.

The Marquez sisters, three tall, indefatigable senioritas of varying hair shades, are the big mitt grabbers in the topline spot. They're not lookers in the conventional sense, but win auditors quickly with zingy approach to a free-wheeling assortment of native and American cleftings. Injects of hip-swing breaks serve to zoom up the pace of table payoff, with mugging comedy by wide-mouthed gal-in-the-middle toting up additional enthusiasm. Most of their stuff is handled in tongue-in-check style to keep the light mood bubbling.

Milos Velarde, a South American import, looks, dresses and works like Cal Cantinflas, even to version of the bullfight scene from "80 Days." He is an expert panto artist, in the aforementioned bit, with a beauty from the line playing the "bull," displays remarkable close carboning of Cantinflas, complete with the cape-twirl wizardry that calls for glide-in to burlesquing of the serio-toreadors. Velarde also works into the dance end of the proceedings in sock style with standard spoof on the Apache routine with another latent recruit from the line and Latin version of a guy-on-bus. With more original material and acquisition of English language handling, he'll be a bet for foray around the cafes and tv on his own.

Rest of the revue contains the requisites for pace-hold and authentic native flavor. Eva Flores makes a pretty, pleasingly plump soubret, playing the saucy vixen type to successful returns. Renee & Lidia add up as a well versed pair of Iberian terpsiters, while Tonia Flores is stand-out in a palm-raising session heel-stomp routines to self-accomp castanet. Questell adds looks to the display.

The several production numbers are fast, inventively staged and colorfully costumed. The set of six take to their assignments in highly capable manner, and work as though they thoroughly enjoyed their part in the proceedings. Finale, done in strobilite with native angled "sacrifice to the cobra" theme, is reaction zoomer-upper that the fast-moving 90-minute revue.

Dave Tyler, vet of the old Copa City shows, batons the continuous music background masterfully, while Luis Varona adds to the Latin flavor with Spanish-American intros to the production. *Lary.*

Scot Comic Dave Willis

Retiring After 40 Yrs.

Glasgow, Feb. 26.

Dave Willis, 62-year-old Scot comedian, says he's retiring after 40 years in show biz.

The star recently completed a stint in revue for Tom Arnold at the Empire Theatre. He lost much coin when a hotel project he was involved in came a cropper three years ago.

Willis, who once earned \$1,500 weekly and has recently averaged \$600 when working, is now looking for any type of work.

Hotel St. Regis, N. Y.

Monique Van Vooren; Milt Shaw and Ray Bari Orchs; \$1.50-\$2.50 cover.

Monique Van Vooren is a Belgian-French looker who must rely on her personality chiefly for intimate boite projection. Her songalot in the new standard Franco-American idiom is undistinguished otherwise, vocally or materially.

The St. Regis' head-man, Pierre Bultinck, has made the Maisonette distinguished for lush lookers, inclined either to the "sophisticated" genre (vide, Julie Wilson) or the Gallic brand (viz., Fernanda Monte). But almost invariably the cabarets have the boffo beltiers of the chansons, whether the Brill Bldg. or bistrot brand.

Miss Van Vooren is an attractive blonde whose prepossessing endowments are dramatically set off in a stunning green gown. But for the rest it's hit 'n' miss, ranging from the surefire hipsteradlers ("C'est Si Bon," "Mademoiselle de Paris," "La Seine," etc.) to sophisticated and topical inclusions ("like Charles Van Roren I come back for more"), plus a calypso touch.

There is no distinguishing character to Miss Van Vooren's stuff. She's neither of the Piaf-Genevieve-Andie Corday stripe all the way, and she dilutes her American blend of pseudo-sophistications in a manner that militates against the sum total.

Milt Shaw, who now batons with a Berlitz brogue—he's easily the most Gallicized maestro in the class boites—does a yeoman backer-upper job, and the Ray Bari combo, also per usual, is tiptop relief dansapation. Abel.

El Rancho, Las Vegas

Las Vegas, Feb. 26.
Milton Berle, Betty George, Stan Fisher, Metropolitan Sextet, The Dunhills, Renee Molnar Dancers (6), Dick Rice Orch. (13); Tom Douglas production; \$2 minimum.

Milton Berle brings his energy and brashness to the stage of the Open House at El Rancho Vegas, and socks across a fast-paced mixture of mirth, music and terps. The intimacy of the room serves as good showcase for Berle, who dominates the 70-minute romp except during the brief curtain-raiser a breezy production pieces by Renee Molnar and her dancers (6).

Since Berle is an institution and has wisely kidded his rep of stealing other comics' gags, he can get away with the familiar one-liners which he kicks around unashamedly. In fact, he has a knack of making old jokes sound new, and his extroverted delivery keeps the yocks coming as if his audience was a handpicked Berle clique. His first-night reception was greeted with the line, "Thank you, enemies of Jackie Gleason."

Betty George, the bosomy canary in the troupe labeled "Berle & Revue," is an eye-filling foil for Berle's lecherous leer, and they make a fine comedy team. She warbles "Let There Be Love" with a sexy bit of salesmanship which is appropriate.

Continuing gimmick of becoming involved in each act, Berle joins Stan Fisher in an okay "Night and Day" harmonica duet, further establishing his versatility. On his own, Fisher demonstrates top quality harmonica artistry.

In his preposterous slick-haired, blackened teeth, baggy pants get-up, he joins the Metropolitan Sextet (Joyce Crandall, Marian Halderson, Bette Wolf, James Cosenza, Charles Scott, Chet Ludgin) in a funny bit of old-fashioned burlesque-type humor. The Sextet scores with a blend of well-trained voices.

The Dunhills, three handsome and clean-cut guys (Art Stanley, Walter Long, Bob Roberts), present precision terps smoothly, and of course are joined by the fourth terper, Berle himself, who holds his own in the fancy footwork department.

Pianist, Sammy Liner expertly backs his boss' antics, and the orch (13) is capably batoned by Dick Rice. "Berle & Revue" tepees at El Rancho through April 16. Duke.

Royal York, Toronto

Toronto, March 1.
Connie Towers, Moxie Whitney Orch. (14); \$3 cover.

On new name policy, posh Imperial Room at the Royal York has Connie Towers paying her first visit to Toronto and in for a fortnight. New material includes "Sea Shell," which she's just recorded, but rest of 40-minute stint twice nightly is made up of standards that are still evergreen on her delivery. Lady-like, blue-eyed blonde, in white evening gown, is a dramatic soprano with a two-

and-a-half octave range that goes to high C.

Opens with "Bring Your Smile Along," theme of Columbia flicker which she did with Frankie Laine, and then into such standards as "Serenade," "One Fine Day" from "Madame Butterfly," "Love is a Many Splendored Thing," "So in Love," "When Is Spring," "If I Loved You," and "You'll Never Walk Alone." All songs went over big when caught, with full use of her range, plus her goodnatured manner and fine wardrobe. All arrangements are by Jon Gregory. Neat back-grounding is from Moxie Whitney's 14-piece orch. Miss Towers goes from here to Ed Sullivan's show (17) and then into the Monteleone, New Orleans. McStay.

Palmer House, Chi

Chicago, Feb. 26.
Edith Piaf, Charlie Fisk Orch. (10); \$2 cover.

The intense spirit behind her trademarked repertoire and much imitated style brings Edith Piaf a sincerity of applause softened only by the unbroken attention of the Empire Room audience. To sell foreign language songs to English speakers, newcomers Miss Piaf does not rely on the wordy descriptions of her material common to many imported thrushes but on the pictorial expressiveness of each movement and nuance of voice, supplemented by dramatic choral and orchestral illustration. Result is constant audience fascination through each number.

All dimensions of her act have been carefully worked out to an impressive simplicity. Songstress in a plain black dress performs under carefully regulated lights with orch augmented by her own accordionist, guitarist, pianist and four choral singers not unveiled until the end of the 40-minute turn. Programmed between two Piaf warhorses, "Poor People of Paris" and "La Vie En Rose," is her highly dramatic narrative "Bravo our Le Clown," in which orch, chorus, solo voice and panto combine for an artfully lucid presentation of the tragi-comic buffoon theme. This is a stopper straight through the final bow half concealed behind the curtain.

The visual Piaf is as impressive a part of the show as the audible Piaf. The daring theatrical movements run taut an emotional pressure, and her windup "Monsieur Saint Pierre" that verge always on the edge of sentimentality but come off perfectly each time. Leva.

Eden Roc, Miami Beach

Miami Beach, March 2.
Johnnie Ray, Jean Carroll, Augie & Margo, Henry Tobias, Maltin Orch.; \$3.50-\$6 minimum.

Add Johnnie Ray to the list of topliners now playing the hotel-circuit biz. Going on first two nights, he's apt to keep the upbeat b.o. tempo for the Cafe Pontepi, which has been experiencing a big season, thanks to shrewd booking policy.

Ray has himself a new act, one which rounds out his vociferance and adds more of the performer aura to his work, rather than the frenzied platter-hit seen in these parts in former datings at indie clubs. Working with the new electronic chest-mike to allow for continuous move around stage, Ray sets up a shrewdly devised book that blends more of the ballads into the stint than formerly.

Typical of the restaging is his workover of "Look Homeward Angel" early in the canto, to establish his "guy," he's apt to keep the upbeat b.o. tempo for the Cafe Pontepi, which has been experiencing a big season, thanks to shrewd booking policy. Wind is intro of his latest album of upbeat arrangements allowing for return of the old fervor, albeit for brief moments, to kick up encore-demand reaction. The new act is obviously, designed for the smarter hotel locations and the tv route. Overall, he is now the assured, smooth working, very-much-in-command performer.

Jean Carroll's deliberate comedies are made to order for this big layout. Basic material is much akin to the subjects utilized by her male counterparts who are regulars in this area. The racetrack tout and assorted zingers anent the horses is her big item and a yock-raiser here. Working in of fresh lines and vaude type timings which call for waiting for the laugh-roll to rise, add to end laugh-effect and keep them miffing for more.

Augie & Margo set matters going in show-stopping manner. They're one of the more exciting offbeat and eyecatching, and plus values in the continued flow of Latin-beat choreographic change that winds them into a big-beat finale to sustained payoff in palms. Lary.

Chez Paree, Chi

Chicago, Feb. 26.
Will Mastin Trio starring Sammy Davis Jr.; Hal Loman Dancers (3), Chez Paree Adorables (6) with Benny Nichols, Ted Fio Rito Orch. (15); \$1.75 cover, \$4 minimum.

Fresh from a year on Broadway in "Mr. Wonderful" Sammy Davis Jr.'s return to the nitery circuit is shaking down the cobwebs from the Chez chandeliers. There's hardly a letup in the 70 minutes the floor is occupied with the star's songs, tap terps, and impersonations or the softshoe routine of the elder members of the trio, Will Mastin and Sammy Davis Sr.

Several new numbers vie with the older Davis song standards for top honors. "Give Me a Saloon Everytime" is the crowd warming starter for Davis, followed by "They Can't Take That Away From Me," a few trademark pieces and a medley from his recent "Wonderful" run. The pace is varied with trio's dance numbers and plenty of laugh-getting lines by Davis Jr., especially the ribbing of tv commercials.

Show keeps building through the vocals combined with impersonations and culminates with an Elvis Presley takeoff a few classes above the best seen in this room. The comedy singing, impersonating and dancing talents of this performer compete for audience favor on an even basis. Everything in his routine rates top hands through the final "That's Entertainment" bit with softshoe. Mastin and the senior Davis lend class to the younger man's solo material with their polished stage manner that an audience can't help sensing. Their dance material gets healthy hands in its own right.

Hal Loman and his two vivacious blonde dolls go through 15 minutes of tap routines that give femme members ample opportunity for hip swinging turns that promise to grow into a fine act with a little more polish on technique. "Best number" is the "Dragged" twist with lighthearted slapstick.

Show opens with the return to the Chez scene (after six months) of the Adorables, six colorfully garbed girls who brighten up the stage to singer Benny Nichols' piping of "Rains Came Down." It's pleasant beginning to the program.

Ted Fio Rito's new 15-man outfit is heavier on brass than before and is particularly effective in the large room, especially during the before and after show dancing when table talk is heavy. Mastin Trio exits March 18, followed by Jimmy Durante. Leva.

Thunderbird, Las Vegas

Las Vegas, March 5.
Tom Ball's "International Revue," starring Leni Eversong, with Tulara Lee & George Gilbert, Peg Leg Bates, Boy Fo, Jeannie Thompson & The June Calypso Trio (4), International Dolls (20), Al Jahns Orch. (13); \$2 minimum.

Navajo Room booker Marty Hick has long contended that package revivals hold the answer to the Vegas enigma of high-priced talent tariffs. Assuming that the reported budget for "International Revue" is correct, then this is the answer. The result of a collaboration between Hicks and vet showman Tom Ball, it contains all of the ingredients necessary to elicit eager reaction from even the most blasé Vegas nitery patron—and it's showcased for a price well below current Vegas budget standards.

Show is carefully staged, the pace pyramiding to the bombastic turn of "Revue" topliner Leni Eversong (see New Acts). Miss Eversong's exciting song intonations, through which she vocally translates the fervor of her native Brazil, fit neatly into the theme of "International Revue," which embraces an assortment of entertainment techniques that originated on distant shores—the yock-evoking pantomimics of George Gilbert as he plays foil to acrobatic partner Tulara Lee; the infectious tap-patter routines of vet Peg Leg Bates; the zingy juggling-cycling gymnastics of Boy Fo; the West Indies folklore related to good effect by the June Calypso Trio, three guys whose harmonizing is fronted by the pulsating native dance rhythms of sepiia looker Jeannie Thompson; and the striking illusion created by the "International Dolls" who led by Oriental beat Maltai Sing, give a new and far more appealing definition of the United Nations.

Bill Mooney-Pony Sherrill scores to the show's three lavishly designed production numbers are capably tuned up by Al Jahns' orch, moved offstage to a shell at stage left to allow more room for the parade of internationally groomed acts, in for an indefinite run. Sparkling choreography for three

numbers, which are perhaps the most ambitious productions ever tried by the Thunderbird, were designed by Jack Bunch. Eye-arresting costumes which show off dolls' attributes were created by Mme. Berthe. Alan.

Beverly Hills, Newport

Newport, Ky., March 1.
Arthur Lee Simpkins, The Szonys (2), The Madcaps (2), Donn Arden Dancers (10), Bruce Yarnell, Gardner Benedict Orch. (10), Jimmy Wilber Trio, Tony & Dave; \$3 minimum, \$4 Sat.

Arthur Lee Simpkins, back for his 10th engagement, and two acts in for firsts, the Szonys and the Madcaps, with support of location talent put together a highly entertaining floorshow in this fortnighter at Greater Cincy's top bistro.

A wide-range tenor, Simpkins rings the bell on most every number in a 35-minute cycle of pops, longhair, spirituals, Irish and French selections. Has the customers clapping hands with him on hymns and singing along in a Parisian ditty. Has Charles Pryme as arranger and piano director.

Francois Szony and his sister Giselle, highly artistic ballroom team, win immediate favor with three varied routines in a fast 15 minutes. Waltz and ballet treatments receive new touches from this young and charming pair. Leon Leonardi is their piano accompanist. Surefire at class spots many of which they've played in the last few years.

The Madcaps, two personable chaps come through with a musical novelty that also can hold its own in fast nitery company. Kick off a 13-minute stint with comedy harmonica styling and juggling and hit peak with an organization of mouthpart tones blown from tips of gloved fingers.

The standby Donn Arden line and combo directed by Gardner Benedict, plus the Jimmy Wilber Trio for intermission dancing, have Tony & Dave, newcomers, serving musical cocktails in the lounge. Joe E. Lewis tops the show due March 15. Koll.

Mapes Skyroom, Reno

Reno, Feb. 28.
Lancers, Hightowers, Skylets, Dick Merritt, Eddie Fitzpatrick Orch.; \$2 minimum.

Still with no hot record in their wake, the Lancers have an excellent rep in these parts, always pulling a large following and heavy response. Their's is becoming an almost institutional type of popularity which makes them consistent faves rather than rising and falling with record hits.

Taste is present in their collection of tunes and arrangements, and this runs from dixie to a solo semi-classical offering by Dick Burr "Without a Song." But their forte is still the fine sense of rhythm displayed on such items as "Rock Island Line," "Mr. Sandman" and a current disk, "Monterrey" (coupled with "Ramona"). Lead Jerry Meacham keeps the contagious beat alive.

What choreography there is, is subtle and clever, usually tied to the song endings.

The Hightowers manage to work just below the low ceiling for some spectacular acro-dancing, but the highpoint is Betty Hightower's dramatic backbend to a few feet below foot level to capture a hanky in her teeth. This she does with agonizing slowness, making the stunt look impossible all the way. Mark.

Hotel Pierre, N. Y.

(FOLLOWUP)

Lucille & Eddie Roberts are one of the most familiar duos on the class hotel circuit. Although sub-billed to Frank Parker, reviewed in the current Cotillion Room card, last week under New Acts, this mentalist pair knock off one of the more entertaining sessions on the inn time. Just how it's done, whether by code, electronically or smoke signals, is a question that adds to the sum total of their quarter-hour entertainment.

Male runs through the audience picking up cards, currency and anything handy, and the blindfolded lady answers questions about the article. The line of gab is infectious. Both have a pleasant sense of humor, and provide a party atmosphere during their stay. They can hold their own spot in hotels as the sole act, or they can warm up a room so that the succeeding performer is made very easy.

The Stanley Melba band conducted by Joe Sudy provides the background, and Alan Logan dispenses a picturesque brand of relief. Maestro's pianistics are highly listenable. Jose.

Roosevelt Hotel, N. Y.

Eddie Lane Orch. (10) with Jo Anne Hill; \$1-\$1.50 cover after 10 p.m.

Guy Lombardo set the musical pattern for the Hotel Roosevelt's Grill Room over 25 years ago. "The roach buns" strayed too far from his bouncy rhythmic formula even when other orchs are brought in to spell his crew.

With Lombardo off on an extensive road tour, Eddie Lane took over last week (25) for an indefinite run. He's quite capable of holding the fort. Lane is wise to the ways of the room and the tastes of its clientele. He's played the room before and knows just what it takes to keep the diners and terpers happy.

His beat is pegged strictly for the Arthur Murrayites. It's easy to follow, loaded with bounce, and dishes out in a soft and lilting style. Simplicity in repertoire and arrangements is the key, and it works through waltzes and rhythm numbers, especially. Only on the latino numbers does Lane have any trouble keeping the dancers on the floor. Could be that the Roosevelt crowd and the Roseland bunch live in two different worlds.

When he sticks to the showtunes—the "My Fair Lady" score apparently is everybody's fave—and the standards he's in good shape. Orch is made up of two pianos, drums, bass, four reeds and one brass plus the maestro's fiddle. It produces a pleasant, easygoing sound.

Jo Anne Hill gives the orch a neat assist in the vocal department. She could step out beyond the limits of the band singer groove. Gros.

Steuben's, Boston

Boston, Feb. 26.
Martinis (2), Bunny Briggs, Floyd & Marianna, Don Dennis, Tony Bruno Orch. (5), Harry Fink Trio; \$2.50 minimum.

Max & Joe Schneider are on the cultural kick this season with sopranos nabbing money on the top spotting. Headlining the show for two weeks, the Martinis, singing duo from the operatic field, wrap up a capacity audience with well integrated presentation.

Femme, in plumed skirt green bodice gown, and tuxelard partner spell class and keep the steak knives silenced with boff renditions of "Young Lovers," "June is Busting Out All Over," "With a Song in My Heart," "Sweetheart, Sweetheart," and similar fare, clinching with a selection from "La Traviata." They walk off way ahead with rounds of solid miffing.

Bunny Briggs, Negro terper, scores solid click with amazing tap and softshoe, nabbing spontaneous miffing during sesh. Effecting Cantor type tie, he rolls his orb in the Cantor manner while terping, knocks off a great softshoe to fracture ringdiers, and goes down as slickest solo dance act seen here this season. Floyd & Marianna, handsome dance team (reviewed under New Acts), are smash in adagio-ballet-apache. Guy.

Hotel Muehlebach, K. C.

Kansas City, March 1.
Jimmy Ames with Goldie, Joyce Aimee, Tommy Reed Orch. (8); \$1 cover weekdays, \$1.50 Sat.

Jimmy Ames made his mark here as a comic in the Terrace Grill during the heat of last summer, and on the strength of that the Muehlebach has him in for a return. If anything, he has improved on his work, and makes an even funnier event out of it this time. With him for her first time in town is singer Joyce Aimee, making it a very pleasant combo.

Miss Aimee, in the opening assignment, reveals herself as a singer of sultry sorts versed in many languages and with accordion skill to boot. She vocals in deep contralto, reeling off French and Spanish lyrics as well as English, and tosses in several squeezebox bits, especially registering with her gypsy interludes. A charming gal with unusually low voice, Miss Aimee is a strong entry on any floorshow.

In his second stand here Ames shows more versatility and better timing. There are his standard bits with a belabored saw and ventriloquy of "I Love You Truly" as his partner pantomimes the words. To these he adds chatter on most any subject at hand with a full quota of laughs, and a string of songs here and there to break up the monology. He proves fast on his feet as he rambles about money or Ubangis, has a verbal bout in which hecklers get quieted, and would have done his famous swallow-the-chair trick except that "the modest crowd present makes it scarcely worthwhile." Quinn.

Shows on Broadway

Ziegfeld Follies

Mark Kroll & Charles Conaway production of revue in two acts (24 scenes). Stars: Beatrice Lillie, Barbara Lawrence, Harold Lang, Jane Morgan, Helen Wood, Micki Mello, John Philip, Bob Lee, Lesley Ann Warren, John Marshall, Tony Franco, Music and lyrics, Jack Lawrence & Richard Myers, Howard Dietz & Sammy Fain. Directors: Jay Seidman, Comedolite, David Fuller & Marshall Barer, Carolyn Leigh & Philip Springer; sketches: Arnie Rosen & Coleman Jacoby; David Rogers, Conroy, Jeffrey S. Maxwell Grant; sketch editor, Arnold Auerbach overall staging, John Kennedy; choreography, Frank Wagner; scenery and costumes: Raoul Pene de Bois; lighting, Paul Morrison; musical director, Max Maltz; orchestrations, Russ Bennett, Bill Stegmeyer, Joe Glover, Bob Noelner; dance composition, Rene Weigert; vocal arrangements, Milton Stern. Production stage manager, Milton Stern. At Winter Garden Theatre, N.Y., March 1, '57; \$8.05 top (\$1.50 opening).

Cast: Beatrice Lillie, Billy De Wolfe, Harold Lang, Jane Morgan, Helen Wood, Micki Mello, John Philip, Bob & Larry W. Lewis, Lesley Ann Warren, John Marshall, Tony Franco, Charlotte Foley, Bruce Lafayette, Bette Graham, Robert Fayl, Mary Taylor, David Rogers, Conroy, Jeffrey S. Maxwell Grant, Nancy Hinchberger, Ed Powell.

Singers: Billie Bensie, Bette Graham, Faith Hillton, Frances Koll, Susan Shaute, Paula Wayne, Chuck Green, Robert Feyt, Tony Franco, Ed Powell, James Stevenson, Gene Vane.

Dancers: Vicki Barrett, Ruth Chamberlain, Dorothy D'Onofrio, Mary Jane Doerr, Lisa D'Onofrio, Nancy Hinchberger, Marla Hewitt, Julie Marlowe, Sylvia Shay, Gini Turner, Shirley Vincent, Bob Bernard, James Brooks, Annette Conolly, Ann Craine, Hugh Lambert, Jack Leigh, Ted Monson, Lou Richards, Rod Strong, Merrilee Thomas, Roberta Brown, Denise Collette, Ann Drake, Charlotte Foley, Pat Gaston, Nancy Westbrook, Barbara Hall, Gloria Kresley.

Songs: "Bring on the Girls," "If You Got Music," "The Lower in Me," "I Don't Want to Rock," "Make Me a Man," "Two a Day on the Milky Way," "Salesmanship," "Honorable Mambo," "Miss Follies," "Make Me," "Any Element of Doubt."

This so-called 26th edition in the celebrated revue series first offered on Broadway in 1907, could conceivably be the last. It has little current appeal and suggests practically nothing for further productions in future seasons.

Except for the star, Beatrice Lillie, and a few talented supporting performers, the show is a mountain of mediocrity. Perhaps the title may have a wisp of magic for sentimentalists "Follies" buffs, and Miss Lillie may have some box-office draw. But otherwise there's little to attract or satisfy the diversion-minded trade that supports musicals.

The tune-terp-skirt carnival is a painful illustration of a Broadway truism to the effect that the revue is one of the trickiest of theatrical forms, the apparent simplicity of the rare bits being terribly deceptive. With every other kind of legit form, the author and director now have virtually all the creative authority.

But with a revue, the producer generally still makes the vital decisions as to acceptance or rejection of material and cast. In the present instance, co-producers Mark Kroll, a Cincinnati business man, and Charles Conaway, a comparatively little-known talent agent, are presenting their first show. The present result underscores their inexperience.

Miss Lillie is a deliciously droll zanie who has convulsed Broadway audiences for a quarter-century. But she has little material this time, and the better items of that are oldies taken from her past shows or, at least in one case, what could easily be merely a rewrite. The familiarity of so much of her material accents the uncomfortable fact that the star herself is repeating, and with not quite the spontaneity or spark of old.

Billy De Wolfe, top-featured supporting comic, is a talented clown, but his material tends to be less than sock and he himself is not yet a major personality. Harold Lang is an excellent dancer with unexciting routines this time. Moreover, he's a bad singer and, even if he got away with it in the revival of "Pal Joey" several seasons ago, he has poor songs and too many of them this time.

Harold Wood is a pretty and lively little dancer who is handicapped by ordinary choreography. Jane Morgan, a looker with a flamenco personality and a nice singing style, has the show's only even-average tune, "Make Me," but Nicki Mario comes across as just a vocalist and John Philip as merely an industrious straight man (listed in the back-of-the-program credits as Miss Lillie's personal representative).

The star is genuinely funny in such familiar sketches as the pantomimic "Milady Dines Alone," "Kabuki Lili" and the ancient bit in which she sits in a crescent moon suspended over the audience, and she's amusing in such seemingly derivative skits as the airline hostess (reminiscent of her actress' maid routine), "Song of India," "Large Talk" and the obvious "My Late, Late Lady."

Jay Marshall creates quiet

chuckles in a couple of quiet monologs (the second involving standard magic). The dancing chorus looks cute, but the showgirls are guilty of Ziegfeldian heresy by giving nothing much to look at despite the elaborate nudity and lavishly headaddresses, and the music tends to be little more than deafeningly rhythmic noise.

The normally gifted Raoul Pene de Bois's scenery and costumes seem garish rather than decorative, John Kennedy's staging cannot turn slag material into entertainment gold, and John Wagner's choreography (he was called in on only about two weeks' notice) tends to be merely animated. The program lists a small army of composers, lyricists and sketch writers. But perhaps the tipoff came several weeks ago when the show had a three-quarter-page mail order ad in the Sunday drama section of the N. Y. Times, and it didn't mention a single songwriter or sketch writers.

A Hole in the Head

Producers Theatre presentation of comedy in two acts (six scenes), by Arnold Schulman. Staged by Garson Kanin, assistant, Kip Good; setting, Boris Aronson; lighting, Jean Rosenthal; costumes, Edward Bell; producer, Robert Whitehead, Stars: Paul Douglas; features David Burns, Kay Medford, Joyce Van Patten, Tommy White, Lee Grant. At Plymouth Theatre, N.Y., Feb. 28, '57; \$5.75 top, weeknights, \$6.25 Friday-Saturday nights (\$6.90 opening).

Cast: Milton J. Williams, Louise Erickson, Jacob Mestel, Tommy White, Conny Sawyer, Herbert, Larry Hart, Morris Strassberg, Shirley, Joyce Van Patten, Sidney, Paul Douglas, David Burns, Kay Medford, Sophie, Lee Grant.

Under its unprepossessing title (a translation of a Yiddish expression), this is a skillful blend of funny comedy and rather affecting drama. It has been tastefully produced by Robert Whitehead for Producers Theatre (in which he is partnered with Roger L. Stevens and Robert W. Dowling), deftly staged by Garson Kanin and engagingly played by Paul Douglas and a relaxed cast.

"A Hole in the Head" has enough broad appeal for general boxoffice stamina, plus a special pull for Bronx residents and the garment trade (with its potent expense-account and visiting-buyer angles). It's also likely material for films and a future vehicle for the stock circuit. That all adds up to a sizeable money show.

After a decade in pictures, Douglas is back on Broadway in another comedy staged by Kanin, author and director of "Born Yesterday," which took the actor from radio announcing, made him a star and sent him to Hollywood. So this comedy by Arnold Schulman is a sort of delayed reunion for Douglas and Kanin.

It's perhaps not inaccurate to say that Douglas illustrates the title. He's an incurably juvenile widower with an adult 12-year-old son. The central character is a likable guy, a chronic daydreamer and bungler who never does a mean or unkind thing but invariably a foolish one.

As the proprietor of a small Turkish hotel in Miami, he's ruinously in debt and hopelessly unrealistic about both business matters and personal affairs. He's always talking about grandiose projects that are going to make him Easy Street but inevitably blow up in his face and make the friends who have relied on him. He's an exasperating but disarming hot air merchant who fools only himself.

There are numerous laughable scenes in the play, and several sequences of genuine poignance, when even the windbag expresses real feelings. These contrasting moods are neatly alternated and projected, and it's evident that in Schulman the theatre has a playwright with not only a gift for hilarious dialog but a knowledge of what's in people's hearts.

Douglas is wonderfully cast as the self-deluding blowhard, and he gives a dimensioned performance that brings out the shallowness, phoniness, but essential honesty and winning quality of the character. David Burns, previously seen mostly in broadly comic roles in musicals, mugs and sputters and roars realistically as the quick-tempered older brother who has spent a lifetime and a modest fortune on the ne'er-do-well.

Kay Medford gives another of her eloquently underplayed characterizations as Burns' worry-wort wife whose repeated attempts to quiet the explosive wrangles between the brothers provide a succession of audience howls. Joyce Van Patten is properly sultry as a

nympho hotel guest with a yen for the proprietor but an aversion to domesticity.

As a kid actor, Thomas White, reveals surprising range as the matured adolescent who has no illusions about his father, but loves him and, in a pinch, refuses to desert him for a "proper" home with his prosaic uncle and aunt. Lee Grant gives a beautifully unaffected and touching portrayal of a widow whose loneliness has become too agonizing for her to make a pretense of self-sufficiency.

Among the bit performances, Connie Sawyer, better known as a vaude and niter comic than a legit actress, scores with a running gag as a mutely convulsed drunk, and Tom Pedi registers as a hotel-lobby Lothario who gets nowhere with the proprietor's girl.

Kanin has staged the show with admirable appreciation of the contrasting moods, Boris Aronson has designed an appropriately gaudy turntable setting to represent various rooms on two levels of the Florida tourist-trap, Patton Campbell has provided proper resort-style clothes and Jean Rosenthal has devised the time-indicating lighting.

As a note for the records, the script was first done as a five-character drama at the Westport (Conn.) Country Playhouse in the summer of 1950 under the title, "My Fiddles Got Three Strings," with a cast including the late J. Edward Bromberg, Maureen Statoron, Fritz Scheff, Betsy Blair, Lou Gilbert and Steven Hill, with Lee Strasberg staging. A segment of the piece was done on television in 1955 as "The Heart is a Lonely Hotel." The present play is a development of the original stage version, plus some of the material from the tv treatment and apparently building up the comedy element considerably.

Walston, Devra Korwin
Into Touring 'Yankees'

Devra Korwin succeeds Sherry O'Neil as lead femme in the touring production of "Damn Yankees." She'll take over the role of Lola next March 18 at the Ford's Theatre, Baltimore. Miss Korwin is familiar with the assignment, having understudied Gretchen Wyler in the Broadway production. The latter succeeded Gwen Verdon, originator of the part.

Also going into the show at the same time as Miss Korwin will be Ray Walston. Having originated the role of Satan, he'll move into the starring spot now held by Bobby Clark.

Met Opera Road Tour

BOSTON

Mon. April 8	(Perichole)
Tues. April 9	(Tosca)
Wed. April 10	(Butterfly)
Thurs. April 11	(Rigoletto)
Fri. April 12	(Don Carlo)
Sat. April 13	(Cavalleria)
Sun. April 14	(Traviata)
Sun. April 14	(Parsifal)

CLEVELAND

April 22-28	(not set)
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WASHINGTON

Mon. April 29	(Boheme)
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RICHMOND

Tues. April 30	(Traviata)
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ATLANTA

Wed. May 1	(Trovatore)
Thurs. May 2	(Figaro)
Fri. May 3	(Traviata)
Sat. May 4	(Perichole)
Sat. May 4	(Boheme)

BIRMINGHAM

Mon. May 6	(Perichole)
Tues. May 7	(Trovatore)

MEMPHIS

Wed. May 8	(Traviata)
Thurs. May 9	(Perichole)

DALLAS

Fri. May 10	(Trovatore)
Sat. May 11	(Boheme)
Sat. May 11	(Traviata)
Sun. May 12	(Perichole)

HOUSTON

Mon. May 13	(Carmen)
Tues. May 14	(Tosca)

OKLAHOMA CITY

Wed. May 15	(Trovatore)
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DES MOINES

Thurs. May 16	(Tosca)
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MINNEAPOLIS

Fri. May 17	(Perichole)
Sat. May 18	(Traviata)
Sat. May 18	(Trovatore)
Sun. May 19	(Boheme)

BLOOMINGTON

Mon. May 20	(Perichole)
Tues. May 21	(Traviata)

LAFAYETTE

Wed. May 22	(Butterfly)
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CHICAGO

Thurs. May 23	(Boheme)
Fri. May 24	(Trovatore)
Sat. May 25	(Traviata)
Sat. May 25	(Butterfly)
Sun. May 26	(Carmen)
Sun. May 26	(Perichole)

TORONTO

Mon. May 27	(Figaro)
Tues. May 28	(Traviata)
Wed. May 29	(Carmen)
Thurs. May 30	(Carmen)
Fri. May 31	(Tosca)
Sat. June 1	(Boheme)

MONTREAL

Mon. June 3	(Traviata)
Tues. June 4	(Trovatore)
Wed. June 5	(Carmen)

Off-Broadway Shows

Idiot's Delight

Equity Library Theatre revival of comedy drama in three acts by Robert E. Sherwood. Staged by Luis Martinez; setting, Herbert Senn & Helen Pond; costumes, Paul Toubert; lighting, Norman Shelly & MacGregor Gibb; settings and lighting, Peter Kerr Buchanan; costumes, Richard Fowler. At Lenox Hill Playhouse, N.Y., Feb. 14, '57; admission by contribution.

Cast: Philip Neri, Daniel Gordon, Don Koll, James Jannett, Darlo Barr, Henry Sharp, William W. Lewis, Dean, Lawrence Haddon, "Burr" Halliday, Chanin Hale, John Sheller, Lili-Anne Oliver, Dan Fern, Frank Loverde, John Bartick, Al Ruscio, Joseph Boley, Irene Dailey.

Sure, "Idiot's Delight" is dated. Its references to the treaty of Versailles, the ripening of Fascism, the Nazis, the coming of the revolution, all make it seem quaintly prehistoric.

Yet the antiquation is ironic, for the late Robert E. Sherwood's civilized observations have been dated only by the introduction of newer armstrong traps in the game of "idiot's delight."

This Equity Library Theatre revival is the second of the semester, "Broadway in the Borough" series.

It would seem that ELT casting ought to strike a better average with all of Equity's membership available (the "at liberty" segment, that is). Unevenness in this department hurts "Idiot's Delight," somewhat, performances ranging from the convincing confusion of Henry Sharp's excellent Dr. Waldersee, the Nazi scientist who sacrifices a career of saving mankind for one of destroying it, to the ineffectual struggle of William Walsh, as the young Englishman about to be caught in the holocaust.

The two principals are above average, although it's moot until the final scenes. Laurence Haddon, as the itinerant vaudevillian, quips relaxedly and has suitable quip for his troupe of blondes. In what is almost impossible not to refer to as "the Lynn Fontanne part," Irene Dailey is appropriately svelte, bored and unbending.

Herbert Senn and Helen Pond have managed a set that gives a good sense of spaciousness. Luis Martinez staging lacks a crispness the play could use, but Al Ruscio as the Communist, Joseph Boley as the munitions tycoon and Daniel Gordon as the Italian-Austrian waiter lend helpful definition.

Geor.

The Lady's Not For Burning

Marshall Earl Productions (in association with Morgan James) revival of romantic comedy in three acts by Christopher Fry. Stars: Margaret Phillips, Henry Brandon, Staged by Ray Aghayan; setting and lighting, Richard Burns; costume design, Aghayan; execution, James Price; music continuity, Louise Sparks. At Carnegie Hall Playhouse, N.Y., Feb. 21, '57; \$3.75 top.

Cast: Mark Herron, Henry Brandon, Arthur Hurd, William Ball, Ruth Marion, Hal Kasket, Ralph Bunker, Margaret Phillips, Thomas Barbour, Robert Eckles, Peter Falk.

It's no secret that Christopher Fry won't use one word where five will do. For all the sparkle and vivid imagery of his writing, the pounding wordiness is defeating if the acting isn't near-brilliant. At the Carnegie Hall Playhouse, the company of "The Lady's Not for Burning" is only good.

In both production and staging, every effort has obviously been made to do right by Fry and his script. Richard Burns' set and lighting of a 15th century house is warmly suggestive, the costumes are handsome and are worn well by the attractive company, and Ray Aghayan's staging has direct vigor, albeit the first act pace tends to drag.

In the '50-'51 season, with John Gielgud and Pamela Brown starring, "Burning" topped Critic's Circle kudos as best foreign importation. The statement that the star parts are played in the current off-Broadway revival by Henry Brandon and Margaret Phillips need imply no invidious comparison.

Brandon, as the ex-soldier who wants to be hanged, is handsome, brawny, energetic, and has a good voice that only occasionally gives some of the verse. Miss Phillips is particularly fetching in a bright green gown, with long red dish hair streaming to her waist, and she has robust scorn as the suspected witch.

The revival is properly at its best when the two principals are exchanging Fry's trickily elongated phrases. There's sharp support, moreover, from Thomas Barbour as a gaunt, high-pitched Chaplain, and the brief foray of Peter Falk as a sodden garbage-man, the prattling Mayor of Ralph Bunker and the ample Justice of Robert Eckles.

In fact, everything's so clean and airy and crisp that it's constantly a surprise the revival is so weakly entertaining. Maybe Fry's too tough. Or maybe occasionally one word would do.

Geor.

A God Slept Here
and
Enemies Don't Send Flowers

John Fostini production of two one-act plays: "A God Slept Here," a comedy by Guilherme Figuereido, and "Enemies Don't Send Flowers," a drama by Pedro Brios. Staged, respectively, by Norman Shelly and MacGregor Gibb; settings and lighting, Peter Kerr Buchanan; costumes, Richard Fowler. At Provincetown Playhouse, N.Y., Feb. 10, '57; \$3 top.

Cast for "Enemies": John Fostini, Ruth Gregory, Leo Muntz.

Cast for "God": Peter Donat, Michael Learned, Jeanne Jerrens, Clement Fowler.

There's an ingratiating little sleeper in this twin bill by two Brazilian scripters. One of the plays, Pedro Bloch's "Enemies Don't Send Flowers," is said to have had an aggregate of over 3,000 performances hither and yon, while the other, Guilherme Figuereido's "A God Slept Here," has been produced in half a dozen countries in South America and Europe before arriving here.

This is the first time the plays have been done in English and they have been lucidly translated and adapted by Lloyd George and John Fostini, the latter also the producer and appearing in the curtain raiser. Both plays are in three scenes, so that each gives the effect of being a full-length play in miniature.

"Enemies" is a serious effort. Bloch is clinically observing a marriage (the objectivity is no accident; Bloch's an M.D.) in which each partner conceals his true affection for the other. They live almost as strangers, sadly discovering too late that the wife's self-conscious plainness was the need-less barrier.

It's a bitter playlet, with a painful sort of truth. It has been tricked up by conversations with the audience, dumb show, and a suggested set done in white against black drapes. MacGregor Gibb has staged it with wry understanding, and it's neatly played by Ruth Gregory and producer-adaptor Fostini.

Figuereido's closer is a travesty on the Amphitryon myth, with the usual mixup of who sleeps with what god and the "oh, wasn't it divine" sort of thing. But even if it's Amphitryon 98 it's still funny, as it's basically a can't-miss situation salted with earthy dialog.

Peter Donat and Michael Learned are the Amphitryon and Alkmena, while Jeanne Jerrens and Clement Fowler are the two servants. They respond with due sprightliness to both the script and Normal Shelly's insouciant direction, which Fowler, in his disguised moments as Mercury, scoring with some genuine slapstick.

Off-Broadway's contribution to cultural exchange arrived without much fanfare, but the gesture has urbanity and good cheer, Geor.

Two Tales of the Devil

Blackfriars' Guild production of double-bill, including comedy in one act, "Parade at the Devil's Bridge" by Henri Gheon, and drama in two acts, "Doctor Faustus" by Christopher Marlowe. Staged by Dennis Gurney; settings and lighting, Floyd Allani; costumes, Bill Griffin; choreography, Beatrice Koff. At Blackfriars Theatre, N.Y., Feb. 18, '57; \$2.90 top.

Cast for "Parade": Wayne Tippitt, Louis Lytton, Rick Hammon, Gordon Keyes, Zeme North.

Cast for "Faustus": Nick Sowka, John Auster, Robert Marlowe, John Lynn, John Auster, Frank Hammon, Gordon Keyes, Flori Warren, Zeme North, Kitty Malone, Drew Elliot, Wayne Tippitt, Louis Lytton, Joan Benedict.

Although the idea presumably seemed piquant in advance, the combination of a comedy about Satan on a double-bill with Christopher Marlowe's "Doctor Faustus" doesn't seem to jell.

The Marlowe digest doesn't bring the story into better focus, which the program asserts is the purpose of the abridgment. But apart from script tampering, which seems customary with "Faustus," the production lacks the pungency associated with most "Blackfriars" efforts. No particular heart is evoked as Faustus pursues his pact with the devil, and the surging lines with which the doomed man makes his last plea for mercy are not delivered in the vilen of great tragedy.

Gordon Keyes, as Mephistopheles, helps make the early bargaining sessions with Faustus important, and the actor speaks the Marlowe lines with more understanding and clarity than most of the company. Wayne Tippitt provides the only relaxation, with his versatile sketches of the seven deadly sins.

Gheon's "Parade at the Devil's Bridge" is a translation of one of the Catholic playwright's agreeable religious tracts. The demon is outwitted by a cat, to the delight of a patiently bumbling padre, in time to save soul of an unwitting maiden. Most humor is derived

(Continued on page 60)

Copenhagen's All-Time Best Season, 8 Theatres Click; Arne Weel to Quit

By VICTOR SKAARUP

Copenhagen, March 5. The 1956-'57 legit season in Copenhagen has been perhaps the most successful in the history of the Danish theatre with sold-out houses for days ahead. At the same time two well-known theatres, Nygade on Copenhagen's very narrow Broadway (Stroget) and Frederiksberg Teater, situated a little outside the entertainment center, have been closed without attractions for many months, while a third, Allessenen, probably is closing down from May 1.

Latter at moment has a tremendous hit in "Diary of Anne Frank" with Ebbe Rode and Helle Virkner, but the manager, former matinee-idol Arne Weel, is not minded to continue after this winter's season. Allessenen was in financial difficulties shortly after the season started with the unsuccessful mounting of Robert E. Sherwood's "The Petrified Forest." Three of Weel's colleagues helped the theatre with a loan. This has been repaid after the hit with "Diary of Anne Frank." Should this play be taken off before May, George Axelrod's comedy "The Seven Year's Itch" will replace it. But after that Arne Weel, who has been a theatre manager for 32 years, wants to retire from the legit field. He is a favorite for getting one of the much-sought-after cinema licenses.

But the remaining eight theatres have hits of unusual format. Det ny Eeala is playing Strauss' operetta "The Bat" with 92 performers, and still going strong. This show will be followed by Cole Porter's "Can-Can." At the Apollo "Arsenic and Old Lace" also has been running from the start of the winter season. This thriller is an even bigger hit now than at its first showing here—at the Folketeatret just after the war. Composer-man-

'JOURNEY' PROFIT 50% SO FAR ON 80G ANTE

"Long Day's Journey Into Night" has earned approximately 50% profit thus far on its \$80,000 investment. That's based on a \$29,577 net as of a Feb. 2 accounting, plus estimated profit on the ensuing four weeks. A \$32,000 balance due the backers on their investment was repaid last week.

The Eugene O'Neill autobiographical drama, currently in its 18th week at the Helen Hayes Theatre, had been a sellout until the date of the audit. Since then attendance has dipped below capacity, although still profitable. The Leigh Connell-Theodore Mann-Jose Quintero production, incidentally, has been selected to represent the U. S. at the Paris International Festival the first week in July.

The company, headed by costars Fredric March and Florence Eldridge, will plane overseas immediately following the June 29 performance at the Helen Hayes and will resume at the house July 8.

Central City Planning For 60G Festival Fund

Denver, March 5. The Central City Opera House Assn. which sponsors the annual summer play festival in the 79-year-old opera house in Central City, Colo., has started its annual drive for a \$60,000 fund to cover the deficit on the presentation of two operas this summer. It's estimated that the total production and operating cost will be about \$190,000. Even if there is a sellout for the 33 performances, the gross could not be more than \$133,000.

Besides seeking the \$60,000, the association will also be looking for additional money to use for capital improvements. Subscribers are mainly patrons of the association, individuals and business and industrial firms.

The operas to be staged at Central City this year are "The Gypsy Baron" and "Rigoletto." Dr. Elmer Nagy has again been engaged as general director and stage designer for the operas, and Dr. Emerson Buckley will be musical director.

A legit production, as yet unselected, will follow the opera showings, each for a three-week run.

Mpls. Theatre Sues To Upset License Penalty

Minneapolis, March 5.

Suit has been brought in local district court by the Bennie Berger Amusement Co., lessee of the Lyceum Theatre, local legit house, asking that a section of the city's licensing ordinance be declared unconstitutional. The suit charges that in May, 1955, the company failed to renew Lyceum's license due to an oversight. When it filed for the renewal the following November, it found itself subject to a maximum penalty of 50%, or over \$200 over the \$400 fee.

The action alleges that the ordinance clause providing for the penalty is unconstitutional, since it permits deprives an individual or firm of property without due process of law. The suit seeks to have the regulation outlawed and the \$200 penalty returned.

Show Plane In London Start

London, March 5.

Betty Murray is extending her show-plane operation to Europe. Her first air pilgrimage is due to arrive in London around May 3 on a 17-day schedule, which will take in, additionally, Paris, Rome and Madrid. The overall cost will be in the region of \$800, which will include transportation, hotel accommodation, cocktail parties, receptions and, of course, theatre tickets.

Miss Murray left London at the weekend for Paris and will be going on to Italy and Spain before returning to New York on March 5. Immediately as she gets back she'll inaugurate an advertising campaign for the venture with spreads in leading papers.

She anticipates there'll be around 200 persons on the first show-plane, but the project is primarily aimed at the fall and winter trade at which her efforts are being concentrated. She'll use only regular airlines for transportation and clients will be accommodated in hotels of the calibre of the Savoy, Claridge, etc. Among the plays tentatively on the schedule for the first trippers are "Romanoff and Juliet" and the Crazy Gang revue, "These Foolish Kings."

'SEED' STILL SPROUTING; PROFIT NOW \$315,450

A final payment from Warner Bros. for the film rights, plus other subsidiary income, has boosted the profit on the dormant Playwrights Co. production of "Bad Seed" to \$315,450 on a \$78,000 investment. That's reflected in a Jan. 31 audit, covering the period following the windup of the show's post-Broadway tour in Chicago last summer.

The company's 40% share, less commission, of the final WB installment on its \$300,000 purchase of the picture rights came to \$22,500. Another \$2,163 was taken in on stock and foreign royalties. Of the total, thus far, netted on the Maxwell Anderson adaptation of William March's novel, \$314,000 has been distributed.

On the basis of the regular 50-50 profit split between the management and the backers that brought the latter's payoff to a little more than 200% on their investment. The Nancy Kelly starrer had a 42-week Broadway run before going on tour, where it played to generally strong business.

Besides purchasing the film rights, WB paid the Playwrights an extra \$70,000 to close the production following the Broadway run and prior to the tour to enable members of the legit cast to participate in the screen edition. Of that amount, the company retained \$50,000, giving the balance to the authors.

ARTHUR MILLER TRIAL COMES UP ON MAY 13

Washington, March 5. Playwright Arthur Miller goes on trial May 13 for contempt of Congress arraigned here on Friday (1), Miller pleaded "not guilty" and was held in \$1,000 bail by Judge Charles F. McLaughlin.

Miller was cited by the House of Representatives because, last June, he refused to tell the House Un-American Activities Committee the names of any writers he met at alleged Communist gatherings. Miller denied that he was a Commy, or ever had been.

He was indicted on two counts by a Grand Jury here, nearly two weeks ago. Each count has a maximum penalty of a year in jail and \$1,000 fine.

Zippy Recoup On 'Tunnel'

"Tunnel of Love" is giving its backers one of the fastest payoff rides in legit history. The Theatre Guild production, already in the black, expects to complete repayment of its \$60,000 investment by the end of the current frame, its fourth on Broadway. The management made an initial return of 50% of the capitalization early last week.

The Joseph Fields-Peter de Vries adaptation of the latter's novel cost about \$25,000 to open in New York, following a profitable out-of-town tryout run. The Tom Ewell-starrer is playing to capacity business, with the weekly operating profit running around \$9,000.

The income doesn't include any film revenue on the deal that Fields and de Vries have to independently produce a celluloid version of the play, with Metro financing.

Ex-Agent Robert Lantz Backs Gloria Safier On Agent Exclusivity

New York.

Editor, VARIETY: As a former New York agent, I should like to endorse the points made by Gloria Safier in her letter in last week's issue. The Actors Equity rule, against exclusive agents, even where both client and agent want exclusivity, renders an increasingly bad service to the union's membership and to the New York theatre.

Only the big agencies with powerful television and Hollywood outlets can afford the luxury of operating in a field where, in return for a franchise fee, the controlling union prevents the agent from developing and supervising a client's career, and permits the inadequate commission of 5% on salaries smaller and less certain than available under film and television deals.

The effect naturally is to reduce the incentive and interest of good agents in theatrical deals, and also to drive independent agency manpower into other fields, notably to Hollywood, or out of the agency business entirely.

No self-respecting actor abroad would allow any but his own chosen representative to handle his affairs. But absurd situations arise in New York, in which an agent who has never personally met an actor can call him and so manipulate the telephone conversation that the actor finds himself caught in a commitment to use the agent's services on a deal that may be more than a job and perhaps involve serious career considerations. Such a thing is undignified for the actor and harmful to the profession.

I no longer have any axe to grind in this matter, and I have only pleasant recollections of my work with Equity and Equity members. But everyone who cares about the future of the theatre must want to support the point made so ably by Miss Safier.

It has been my experience that the only Equity members who opposed agent exclusivity were those who had difficulty finding good agents to represent them as permanent clients, and the agents who opposed exclusivity were those whose success had been built on piracy.

Robert Lantz.

Mike Ellis Cancels 'Janus,' 'Success' In Fight Vs. Stock Royalty Boost

Prince Littler Has New Stolz Musical for Brit.

Vienna, Feb. 19.

A London production of the current Josefstadt Theatre entry, "A Little Hoax in Paris" (Erin Kleiner Schwindel in Paris), is scheduled for next October. The English and American legit-film-tv rights to the new musical, with book by Robert Gilbert and Rudolf Weys and score by Robert Stolz, have been acquired by British producer Prince Littler.

If the show, referred to locally as a "musicalette," clicks on the West End, a Broadway production will probably follow in the spring of 1958. Incidentally, besides his legit activities, Stolz is conducting records for Philips-Columbia and following a bating job on three LPs will fly to London for confabs on "Hoax." He also made a concert out of Germany recently.

Stolz and his wife are planning a New York visit after the musical's London opening.

'King of Hearts' Makes It at Last

After three years, "King of Hearts" has finally edged into the hit column. The Elaine Perry production, an entry of the 1953-54 Broadway season, has recouped its \$60,000 investment and as of a Jan. 25 accounting had earned \$5,951 profit.

The delay payoff on the Jean Kerr-Eleanor Brooke comedy, which had a \$33,424 deficit at the windup of its 35-week New York run, was primarily due to staggered payments received from Paramount on its purchase of the film rights for \$80,000. Of that amount, the production got the usual 40% split, less 10% commission.

The company received \$10,080 as its share of the third and final payment from Paramount early in January. That brought its cut of the total film revenue to \$28,000. As of the audit, \$55,200 had been returned to the backers, leaving a \$10,751 balance available for distribution.

The profit on the production is split 50-50 between the management and the investors.

TABU 'OUTSIDE' DATES FOR STRATFORD, CONN.

Stratford, Conn., March 5.

Ruling by the Stratford planning and zoning commission that the American Shakespeare Festival Theatre has violated local regulations in renting the two-year-old 1,400-seater to outside organizations may compel cancellation of several future bookings. The management has been counting on such presentations to help support the project.

Among dates scheduled so far are Bishop Fulton J. Sheen, the Harvard Hasty Pudding show, a Miss Connecticut contest and an appearance by violinist Isaac Stern with the local concert association.

Town planners have also given the theatre notice that it has no right to charge for auto parking or to operate refreshment-novelty stands. Latter ruling indicates that chances of opening a proposed restaurant on the property are remote.

Pasadena Playhouses In N.Y. Form Co-op Group

New York alumni of the Pasadena (Cal.) Playhouse have organized a cooperative setup to include a casting booklet, publicity and message services, audition clinics and workshop productions. The group also hopes to establish liaisons with other more or less similar organizations.

The outfit, calling itself Pasadena Playhouse Associates, held an organization meeting last Sunday afternoon (3) at Downey's Steak House, N. Y.

An organized strawhat stand against climbing royalties is being readied for summer. First move in such a campaign was the recent cancellation of two scheduled productions by Michael Ellis, operator of the Bucks County Playhouse, New Hope, Pa.

Scratched by the producer because of the high percentage deals involved were "Janus" and "Will Success Spoil Rock Hunter," which he had scheduled as the first two shows on his early-season slate. Noting that the prevailing minimum barn royalties are 4%, 5% and 6% of the gross, Ellis claims that both properties were offered to him at 6% to \$9,000, plus 7½% over that figure.

Although his spot can't gross within \$1,500 of \$9,000, Ellis cancelled because "there is a principle at stake" and "not as a martyr, but simply to save myself from extinction." The producer had already announced "Janus" as his opening bill May 4, with "Success" as the second entry. Theatre parties to both shows had been sold prior to the scratching. Replacement entries haven't been set.

Ellis expects the stock managers to stick together this time in refusing to go over established minimums in lining up shows, in contrast to past years, when there has been little unity among the barn operators. However, with the establishment last season of stock organizations, representing the star houses and the resident company operations, the possibility of a unified stand is figured to be better.

On the other hand, the producer assumes the play agents will sit tight until May or June on the theory that the stock managers will capitulate when the pressure is on in filling out their production slates.

'JANUS' ON OWN FOR ADDED FLORIDA WKS.

The touring company of "Janus" will get an extra three weeks' mileage out of the play after the official termination of its road tour March 16 at the Ford's Theatre, Baltimore. That'll mark the end of the comedy's hinterland hike under Alfred de Liagre's production auspices.

The cast, however, will move on to Florida for a fortnight's run at the Coconut Playhouse, Miami, beginning March 18. From there, they go to the Palm Beach Playhouse for one week, starting April 1. Both theatres are stock operations. Costarring in the play, which is current at the Plymouth Theatre, Boston, are Joan Bennett, Donald Cook and Romney Brent.

Industrialist Frank Hale New PB Playhouse Lessee

Palm Beach, March 5. The Palm Beach Playhouse will be under new management next season. A 10-year lease on the Bessemer Properties Inc. theatre has been taken by industrialist Frank J. Hale. Since its inception in 1952 through the current season, the house has been operated by the Palm Beach Playhouse Corp., with Paul Crabtree serving as producer-director. Hale, while in big business now, is a former dancer in vaude and legit.

Crabtree, currently on leave from the Playhouse, is a prolific tv scripter and is in Hollywood working on a screen play for Universal. However, he'll resume his dual assignment at the theatre under Hale. Complete renovation of the house is planned. That takes in fireproofing and an increase in the seating capacity from 500 to 750 or 1,000.

It's figured the larger capacity will permit the booking of musical, concerts, ballets, operas, etc., in addition to straight play fare. The house will also be fixed up for use by WPTV, which has its studios in the same building as the theatre. This, it's felt, would make it feasible to originate network shows out of Palm Beach. Another facet of the planned overhauling is the installation of a duplex air-conditioning and heating unit.

Hale is considering changing the name of the operation to the Royal Poinciana Playhouse in honor of the landmark hotel that previously occupied the theatre site.

Shows Out of Town

Maiden Voyage

Philadelphia, Feb. 28.
Kermit Bloomgarden presentation (in association with Anna Deere Wiman) of comedy in two acts, by Paul Osborn. Stars Melvyn Douglas, Mildred Dunnock, Walter Matthau, features Valerie Bettis. Tom Poston, Bruce Gordon, Colleen Dewhurst, Brynna Lee. Staged by Joseph Anthony; settings and lighting, Jo Mielziner; costumes, Alvin Colt. At Forrest Theatre, Philadelphia, Feb. 28, '29; \$4.20 top, weeknights, \$4.80 Friday-Saturday nights.

Zeus	Melvyn Douglas
Hera	Mildred Dunnock
Hermes	Tom Poston
Athena	Brynna Lee
Odysseus	Walter Matthau
Calypso	Valerie Bettis
Telemachus	Lee Hays
Penelope	Colleen Dewhurst
Antinous	Bruce Gordon
Eurylochus	Robert Blackburn
Handmaidens	Shirley Ballard, Carol Gustafson

Philly has the most stylish preem of the local 1956-57 season with Paul Osborn's new comedy, "Maiden Voyage." By "stylish" is meant, in this case, not the class of the audience in attendance, but the production and acting personnel.

Kermit Bloomgarden, who is producing the play in association with Anna Deere Wiman, has given Osborn's latest script the benefit of every conceivable managerial assist. The cast is grade-A; Joseph Anthony has staged the tricky story with a flexible and tolerant understanding, though seemingly sometimes in doubt of the author's real intent, and Jo Mielziner has provided some of the loveliest settings that even he has come up with in a long time, to suggest the "out-of-this-world" atmosphere with which the author is concerned.

The real rub lies in Osborn's choice of material for his current theme (background and character). Greek mythology has often been used for stage purposes, notably by the French. Osborn's writing is polished and literate. He mixes graceful fantasy and everyday realism in an effortless and disarming manner. But present-day theatre audiences seem to have little knowledge of or concern with the Grecian gods and goddesses and the legends woven around them by Bullfinch and others.

"Maiden Voyage" deals with the consternation aroused in Olympian circles when Athena falls in love with a mere mortal, the much-traveled Odysseus, at that moment being held in bonds of enticement by the seductive siren, Calypso. Zeus is drawn by Osborn as any normal modern parent and Hera, the mother, is more observant. Athena's brief but emphatic romantic interlude with the susceptible Odysseus makes up Osborn's alternately amusing and serious plot, which starts sluggishly but rises to a number of high moments during the two acts, the comedy elements being the most successful.

Melvyn Douglas, Mildred Dunnock and Walter Matthau are starred. Douglas, recently touring in "Inherit the Wind," is an amusingly eloquent Zeus, without hav-

ing too many chances. Miss Dunnock, has even less scope as his perplexed spouse. Matthau, however, has a juicy role as Odysseus and he makes every scene count.

A remarkable young player, Brynna Lee, plays Athena with traces of Julie Harris and Audrey Hepburn, but plenty of personality and sound character of her own. Dancer Valerie Bettis has one gorgeous scene as the siren, Calypso, and Tom Poston is engaging and amusing as Hermes, messengers of the gods. Lee Hays, Colleen Dewhurst and Bruce Gordon click in other featured roles.

Rewriting has already been started on certain scenes, including the last, with the intention of putting more stress on the comedy aspects of the play. Anthony's direction is fluid, but may well seem more effective when script changes have been completed. Waters.

Praise House

San Francisco, Feb. 24.

Huntington Hartford presentation of drama in two acts (five scenes), by Charles O'Neal. Stars Louise Beavers. Directed by Samuel Vilan. Set by Krause; lighting, Joe Privitero. Set costumes, Campbell; music, Doris Akers; choral director, Thurston Frazier. At the Alcazar, San Francisco, Feb. 24, '27; \$2.50 top.

Selby Walters	Napoleon Whiting
Lucy Perry	James Cagney
Hilaria Willis	Jacqueline Crymes
Elisabeth	Louise Beavers
Janice	Betsy Paul
Mama Tambu	Ruby Goodwin
Cassy Lou	Isabelle Cooley
Elisabeth	Sharon McCleave
Flouria	Kay Sawyer
Charley	George Berkeley
Ella	Elia M. Brown
July	Hari Rhodes
Rev. Bryson	John Parrish
Rev. Olcum	Robert DeCoy
	Felix Nelson

"Praise House," which has the germ of an interesting dramatic idea, has been beaten to death by witless writing and an embarrassingly pretentious production. Author Charles O'Neal asks, in effect, "What happens to a white girl who marries a Negro GI and then visits his family in the Deep South?"

The answer he comes up with is that the girl wins the heart of the GI's GI, palm-singer Mammy, nearly gets raped by her lustful brother-in-law, is corned by whites and black alike and finally winds up a window because the brother starts a race riot as the GI steps off that midnight choo-choo from Alabama.

The whole 80 minutes of the first act is devoted to establishing that the GI's bride is living in a small Negro settlement briefly and that the brother lusts for white women but dislikes white people. It is a tasteless exhibition and by the time some action occurs late in the 50-minute second act, dramatic impact has vanished.

As the GI's mother who's got religion, Louise Beavers struggles hopefully through a mess of verbiage. It is to her credit that the character is not wholly unreal. Play's title derives from fact her home is a religious meeting place. The Australian bride, played by Betsy Paul, is unconvincing, but Hari Rhodes shows considerable skill as the brother. Napoleon Whiting appears to be playing Uncle Tom, while Isabelle Cooley and Ruby Goodwin don't carry much sock as a young strumpet and a voodoo woman, respectively. The choral music is pretty, if superfluous, and costumes, set and lighting are satisfactory. Director Demetrius Vilan seems determined to slow down an already molasses-like play. Stef.

Off-B'way Shows

Continued from page 58

Two Tales of the Devil from a Property Man who explains the audience that a stick of wood is a bridge and a strip of blue cloth a river.

Louis Lytton has amused sincerely as the priest, Flori Warren is the lithe cat, while Gordon Keyes prances about with a suggestion of style as a debonaire peddler who is actually the devil, as his horns reveal when he removes his hat.

Gleason's effort is neither very amusing nor engrossing, and neither in the playing nor in Dennis Gurney's staging does "Faustus" have its accustomed force. As for the session held by three dancing imps in red lights, it may be choreography as per program, but 'tain't old Chris Marlowe. Geor.

Legit Bits

Walter Plunkett will do the costumes for "The Rivalry."
Hal Hastings will be musical director of "New Girl in Town."
"No Time for Sergeants" has been booked into Frisco's Geary for July.

Viking Press is publishing the script of Graham Green's "The Plotting Shed."

Carier Morningstar is doing the sets and lighting and Alice Gibson the costumes for "Liza."

Marc Connelly's "Hunter's Moon" is off the Rita Allen-Milton Cassel production slate.

Producer was David Merrick in Chicago for the opening of "Matchmaker" at the Blackstone last Monday night (4).

Frisco will light Opera engagement, will run five weeks instead of the previous four weeks for each of the four musicals this year.

James Gordon MacArthur, adopted son of Helen Hayes and the late Charles MacArthur, has been made a veepee of Filosa Publications, which puts out a string of monthly mags.

The N.Y. League for Speech Improvement will sponsor a panel discussion on "Problems of the Off-Broadway Theatre" at the Hotel Empire, N.Y., the evening of March 15.

Peggy Cass had to nix her original part in the upcoming film version of Mary Chase's comedy, "Bernardine," because her run-of-the-play contract with "Auntie Mame" extends through June 30.

Frank Productions Inc., a subsidiary of Frank Loesser's Frank Music, Inc., is publishing a 1957 summer theatre guide, "Straw Hat," compiled and edited by magazine-radio scripter David Sachs.

Children under 13, accompanied by a paying adult, will be admitted free to the Saturday and Sunday matinees and Sunday evening performances of "Faming of the Shrew" at the Phoenix Theatre, N.Y., next weekend.

Manny Davis is managing the Auditorium, Rochester, for the "My Fair Lady" booking the week of March 18. The house is completely sold out, with around \$50,000 in mail orders reportedly returned unfilled.

Rosalind Russell has extended her contract as star of "Auntie Mame" through next Jan. 18. She'll then withdraw from the comedy to recreate the title role in the film version of the play, which Warner Bros. will produce.

Gene Bayliss has been named director of the Music Theatre, Highland Park, Ill., which has been taken over for next season by Herb Rogers. Latt's Tenthouse Theatre in the same suburb goes into its 10th season.

Don Glenn, boxoffice staffer at the Shubert Theatre, New Haven, will repeat next summer as intra-Connecticut pressagent for the American Shakespeare Festival Theatre, Stratford, Conn. He'll work under general press rep Frank Goodman.

An "Inherit the Wind" scene painting done by actor Staats Cotsworth while he was in the cast of the Broadway production of the play, is being displayed in New York's Shubert Alley. The picture was purchased last year by "Wind" co-author Jerome Lawrence.

Albert Marre will direct the Frisco-L.A. Civic Light Opera revival "South Pacific" opening June 3 at Frisco's Curran Theatre. CLO boss Edwin Lester and Richard Halloway are discussing a Coast revival of "The King and I" for early 1958, to star Mary Martin (Mrs. Halliday).

Theodore Marcuse will direct the Vox Poetica concert production of T. S. Eliot's "Murder in the Cathedral," scheduled for March 18 presentation at the Library of Congress. He directed last year's Vox Poetica production of "Robinson Jeffers' "Tower Beyond Tragedy" at the Library.

Showcase Theatre, headed by Sylvia Leigh and Walter Markwy, will institute a series of Playwrights' Showcases at its New York studio, beginning March 25 with two one-acters, Barbara Miller's "Pillar of Salt" and Albert Zuckerman's "Beer in the Backwash."

Ernest Flatt, choreographer of tv's "Your Hit Parade," will stage the dances for "Annie Get Your Gun," in which Mary Martin will star this summer in San Francisco and Los Angeles under the production auspices of the Civic Light Opera in both towns.

The Paper Mill Playhouse, Millburn, N.J., is scheduled to reopen April 2 with "Can-Can."

"Made in Heaven," a new musical comedy with book and lyrics by Hans Holzer and score by Vincent Sorey, is planned for Broadway production late this spring by Continental Productions.

Managers Liable for Unemployment

Case Brought By American Guild of Musical Artists Pins Down Responsibility

Legit Followup

The Threepenny Opera

(THEATER DE LYS, N.Y.)

Like old wine, the Carmen Capalbo-Stanley Chase production of "The Threepenny Opera" continues to improve with age at the Theater De Lys, where it was first put on in the spring of 1954.

It is remarkable, in fact, not only how well this 1928 work, adapted by Marc Blitzstein from the original Bert Brecht libretto, stands up these modern days, but also how resolutely the company meets the vicissitudes and inevitable wear and tear of such a long run.

Lotte Lenya, Weill's widow, who first performed the role of the prostitute in the original Berlin production and repeated it when the show was done at the Theater de Lys in early 1954, subsequently left the show. After several others played the part, Dolly Haas took over and now performs it competently and with the kind of hip-swag abandon required. Her rendition of "Pirate Jenny" in the second act is a stunner.

But on the whole the part is overshadowed by several others. Outstanding for instance, is Jane Connell as Mrs. Peachum. Her rendition of the "Ballad of Dependency," as well as the overall standards of her performance, tag her as a bright talent.

As Peachum, who runs the beggars' outfit shop, Edward Asner also comes across with a sock portrayal matched by his vocal qualities. Paula Stewart brings a good voice and a nice sense of comedy to the role of Polly Peachum.

As the much-feared Macheath (Mack the Knife), James Mitchell is delightful and absolutely right, moving in the part with the grace of a dancer. As Lucy Brown, the daughter of the Commissioner of Police, Jean Arnold stampedes the audience with her spirited version of the "Barbara Song." Jerry Bach mimics the role of the street-singer to perfection. Hift.

Copenhagen

Continued from page 59

ager Aage Stenfoft, who operates both Det Ny Scala and Apollo, is the first man in Danish theatre history to have three hits running at one time. He presented the Danish version of the English revue "Cranks" at the newly built Merkur Theatre. The press was unusually enthusiastic—and the revue has played for sold-out houses since its premiere in January.

Tennessee Williams' "Cat on a Hot Tin Roof" has played 100 times at the Big Ny Theatre. At the small Riddersaleat the British comedy "The Sleeping Prince" is soon reaching its 200th performance. And the A.B.C.-revue with Denmark's two favorite comics, Dirch Passer and Kjeld Petersen, is such a hit, that the show probably will continue through most of the summer. Folketeatret is reading "Mad Woman of Chailloft" with Bodil Ipsen, Denmark's most famous actress through 40 years. She has not appeared on the stage the last couple of years. She operates the Odeon cinema. Her come-back is awaited with unusual interest, so that also the Kolketeater should be assured a long run hit in this memorable season.

Lewes' 'On Actors'

"On Actors and the Art of Acting" by George Henry Lewes (Grove; \$3.50, hardbound: \$1.45 paperback), is a new edition of dramatic observation and criticism written in the mid-19th century. Book contains contemporary reports on Keats, Rachel, Macready, Mathews and Lemaire, among others. It also carries the author's w.k. essay, "On Natural Acting," anticipating "modern" theories: "Unless the actor follows nature sufficiently to select symbols that are recognized as natural, he falls to touch us." Paris drama is assessed (1865), and the stages of Germany and Spain are covered (1867).

Shaw regarded Lewes as a critic with integrity. Book is an excellent addition to the library of any theatre-lover. Rodo.

Performers returning to the place of original employment after a show has closed on tour are still technically the responsibility of the management for purposes of N.Y. State unemployment insurance. That was decided last week by the State Unemployment Insurance Appeals Board, upsetting a referee's previous ruling.

The decision means that a number of chorus singers with the N.Y. City Center Opera Co. fulfilled the 20-weeks-employment requirements and are thus entitled to unemployment benefits. The case was brought by the American Guild of Musical Artists in behalf of Robert J. Ruddy and Mary Le-sawyer, but applies equally to various other members of the City Center company.

The troupe closed its tour last spring with a Sunday night performance in Chicago. That ended a 19-week season, and the management took the position that the singers were not entitled to unemployment insurance payments. The union argued that under the contract the management was obligated to bring the company back to New York and that the term of employment continued until its arrival Monday, thereby involving a 20th week.

The referee supported the management's stand, but the Appeals Board reversed it is favor of the singers. The case was argued for AGMA by attorney Jack London.

L'ville's 19th Summer

Season Opening July 8

Louisville, March 5.

The 19th season of summer musicals in the Iroquois Amphitheatre will open July 8 under the sponsorship of the Louisville Park Theatrical Assn. The series of six shows will run six weeks through Aug. 18. Local guarantors have underwritten the operation, which lost about \$30,000 last year.

Denis Du-Fur will return for his 12th season as managing director. The only shows thus far set are "Dann Yankees," "Student Prince" and "Brigadoon." Hift.

Patricia Newhall will direct the trilogy of J.M. Styne plays slated for production early next month at Theatre East, N.Y.

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Hub Legit Activity Easing Off; 'Janus' 20G, 'Gold' \$12,200, 'Sin' 4G

Boston, March 5. Local legit activity is slowing down. Only entry skedded for next week is the Danny Kaye variety package, which opens Monday (11) at the Colonial for four weeks. It's being scaled at \$8 top Friday and Saturday nights and \$5.50 week-day evens.

Two shows are current, both winding up fortnight stands next Saturday (9). They're the touring production of "Janus" at the Plymouth, and "Sin of Pat Muldoon," trying out at the Colonial. "Good as Gold" exited the Shubert last Saturday (2) for Broadway.

The Shubert remains dark until March 25 when the touring "Damn Yankees" is set for two weeks.

Estimates for Last Week
Good as Gold, Shubert (C) (2d wk) (1,717; \$4,40-\$3.85; \$48,060) (Roddy McDowall, Paul Ford, Zero Mostel). Previous week, \$22,100; last week, nearly \$12,200.

Sin of Pat Muldoon, Colonial (D) (1st wk) (1,500; \$4.40-\$3.85; \$36,000) (James Barton). Opened to three negative reviews (Doyle, American; Maloney, Traveler; Melvin, Monitor), two no-yes (Adams, Globe; Hughes, Herald) and one yes-no (Norton, Record); grossed a weak \$4,000 for its opening stanza.

Janus, Plymouth (C) (1st wk) (\$3.85-\$3.30; 1,241; \$29,880) (Joan Bennett, Donald Cook, Romney Brent). Tourer, with Guild subscription, got a nice \$20,000 for first week.

'Voyage' \$12,400 For 4 in Philly

Philadelphia, March 5. Mixed reception from the crit and public greeted "Maiden Voyage," which premiered here Thursday (28) night. The show got one favorable review (Max de Schauensee, Bulletin) and two negative (Murdoch, Inquirer; Gaghan, News).

"Damn Yankees" continued to play to sock business in its second inning at the Shubert. The Walnut relights tonight with "Orpheus Descending," while "The Joker," starring Tommy Noonan, bows next Monday (11) at the Forrest.

Estimates for Last Week
Maiden Voyage, Forrest (C) (1st wk) (\$4.80; 1,760; \$32,350) (Melvyn Douglas, Mildred Dunning, Walter Matthau). Over \$12,400.

Damn Yankees, Shubert (MC) (2d wk) (\$5.40; 1,870; \$48,000) (Bobby Clark). Previous week, \$43,000; last week, nearly \$39,600.

'Time' Slow \$4,200, L.A.; 'Season' \$5,200, Closes

Los Angeles, March 5. Town had three local productions running last week, with the count down to two this frame. "Fifth Season," starring Chico Marx, completed a two-week run at the Civic Playhouse, last Saturday (2), with a good \$5,200 take on the windup stanza. The show broke even with \$10,800 for the fortnight.

"Pajama Tops" picked up a profitable \$8,600 in its 19th week at the Forum, while "Time Limit," which closes next Saturday (9), nabbed a poor \$4,200 in its second week at the Ivar. "Praise House," slated to rekindle the Huntington Hartford tonight (Tues.) was cancelled, having closed in San Francisco after one week.

SCHEDULED N. Y. OPENINGS
 (Theatres indicated if set)
Beggar's Opera, City Center (3-13).
Lin of Pat Muldoon, City Center (3-13).
Maiden Voyage, Barrymore (3-20).
Orpheus Descending, Beck (3-21).
Brigadoon, City Center (3-27).
Hide & Seek (4-1).
Liza (4-2).
Hotel Paradiso, Miller (4-3).
Joker (4-4).
Merry Widow, City Center (4-10).
Shinbone Alley, B'way (4-13).
South Pacific, City Center (4-20).
First Gentleman (4-25).
Moon for Misbehavin', Bijou (4-30).
Greatest Man Alive (5-3).
New Girl in Town, 40th St. (5-9).
Pajama Game, City Center (5-15).

OFF-BROADWAY
Synge Trilogy, Theatre East (3-9).
Wedding in Japan, Greystone (3-11).
Exiles, Renata (3-12).
Trojan Trio, Theatre Marquee (3-18).
Blanco Posnet, Provincetown (3-19).
Duchess of Malfi, Phoenix (3-19).
Great Day in the Sun, News (4-1).
Giraudoux Twin Bill, Carnegie (4-2).
Wayside, Barbizon Plaza (4-28).
Living the Life, Phoenix (4-28).

'Fanny' Nabs Nifty 49G For Second Det. Stanza

Detroit, March 5. "Fanny," costarring Italo Tajo and Billy Gilbert, grossed a solid \$49,000 last week for the second round of a two-framer at the 2,050-seat Shubert. Potential capacity at \$5 top was \$53,000.

Both the Shubert and Cass are dark this week, with the latter scheduled to relight Monday (11) with "The Apple Cart," starring Maurice Evans. Booking is for two weeks.

'SGTS.' OK \$27,700, CHI; HARRIS TO GET 'VIEW'

Chicago, March 5. Loop's soloing "No Time for Sergeants," skidded last week. "Matchmaker" arrived last night (Mon.) at the Blackstone.

Studebaker Theatre Co. is moving its production of "View from the Bridge" into the Harris next Monday (11) for three weeks. "Desk Set" is set for the same theatre April 1 and "Cat on a Hot Tin Roof" anchors at the Erlanger, April 29.

Estimates for Last Week
No Time for Sergeants, Erlanger (C) (25th wk) (\$5; 1,335; \$35,495). Over \$27,700; previous week, \$29,800.

Opened This Week
Matchmaker, Blackstone (C) (\$5; 1,450; \$37,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Opened last night (Mon.) for a minimum four weeks, on subscription and drew unanimous raves (Cassidy, Tribune; Harris, News; Kogan, Sun-Times; Dettmer, American).

Miscellaneous
View from the Bridge, Studebaker. Current stock production exits Sunday (10), moving to the Harris.

Lunt-Fontanne Big 30G In Tour Windup, Balto

Baltimore, March 5. "Great Sebastians," costarring Alfred Lunt and Lynn Fontanne, grossed a strong \$30,000 at the Ford's Theatre here last week. The booking marked the end of the show's tour and was the fourth local subscription offering. The gross potential at capacity was \$43,000.

The house, dark this week, relights next Monday (11), with "Janus," costarring Joan Bennett, Donald Cook and Romney Brent. "Damn Yankees," with Ray Watson replacing Bobby Clark as star, follows the week of March 18.

Touring Shows (March 4-17)

Apple Cart (Maurice Evans)—National. Wash. (4-9); Shubert (Det. 11-16).
Canadian Players (Peer Gynt, Hamlet)—St. Johns U. Aud., Collegeville, Minn. (4-9); North Dakota State U. Fargo (5-6); St. Olaf College Aud., Northfield, Minn. (7-11).
Michigan State U., East Lansing (11-12).
Central Michigan College Aud., Mt. Pleasant (13-15).
Western Michigan College Aud., Kalamazoo (14).
Northern Illinois College Aud., De Kalb (15).
Wisconsin State College Aud., Stevens Point (17).
Jokers and Sevens (out)—Franchot Tone, Geraldine Fitzgerald, Basil Rathbone—Playhouse, Wilmington (4-16).
Hotel Paradiso (out)—Berth Lahr, Angela Lansbury, Arthur Treacher, Vera Price, Douglas Byrd—National, Wash. (15).
Janus (Joan Bennett, Donald Cook, Romney Brent)—Plymouth, Boston (4-9); Ford's, Balto (11-16), ends tour.
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Broadway

Sal Mineo present after completing "Dino" for Allied Artists.

Larry Morris, B. S. Moss Theatres executive, back from a three-week Caribbean vacation.

Walter Wanger here from the Coast for conferences with Robert Lantz, v.p. of Figaro Productions.

Marcel Hellman in from London with print of "Jeannie." C. Cope musical which he produced for Allied Artists.

Anna Magnani en route to the Coast for a stint in Hal Wallis' "Obsessed" following her arrival last week on the S.S. Cristoforo Colombo.

Ted Patrick, editor of Holiday, will receive the Cross of Chevalier in the Legion of Honor, in a ceremony at the French consulate in New York tomorrow (Thurs.).

Transatlantic liners currently engaged in a series of institutional group ads, also individually, to plug the comfort of "getting there," as offset to the inroad that the international airlines have made on seagoing passenger traffic in all classes.

Clara Bell Walsh, w.k. in show biz and the longest consecutive resident of the Hotel Plaza, from its inception in 1907, is hosting a party for Mary Martin and her family on the occasion of the hostelry's golden celebration. It will be one of a series of kindred functions throughout '57.

Rita Ross who is a zealous campaigner for the Citizens Assn. for Care of Animals which is fighting turning over of strays to medical research is a former showgirl and an enrolled member of the Ziegfeld Club. She was also with Earl Carroll's Vanities of 1927 and George M. Cohan's "Mary."

One of the Egyptian Nasser's regime, is Joe Scialanga, listed as an Italian-born, who is working in Egypt, who was w.k. to world travellers as the expert mixologist of Shepherd's Hotel, Cairo. Conrad N. Hilton, specially brought "Joe of the Shepherd's Bar" to Turkey on the occasion of the premiere of the Istanbul Hilton, chiefly as a p.r. stunt, because of his wide global acquaintanceship.

The Cuban government is a big customer of RCA equipment and when Frank M. Folsom, chairman of the executive committee, huddled last week with President Batista the latter was fascinated by the fact the American visitor "had 21 grandchildren on the hoof and 21 in the oven." Batista spelled out that "you mean you have 21 grandchildren walking around and two more coming—ah, you Americans are so quaint in your language!" He wound up with an elaborate invitation that Folsom "must join" him for three or four days of fishing.

Madrid

By Ramsay Ames

(Castellana Hilton 372200)

The Teatro Espanol is doing "Estrella de Sevilla" (Star of Seville).

Lola Flores is at the Calderon with a new company of "arte espanol."

Arthur Godfrey arrived from Paris, and with no more luggage than his ukulele.

Author Miguel Mihura winding his new comedy, "Carlota," which will preem in the Teatro Infanta Isabel.

"Donde Vas, Alfonso XII?" (Where Are You Going, Alfonso XII) bowed at Teatro Lara. Juan Ignacio Luca de Tena's comedy has four stars.

At the Lope de Vega, the Jose Tamayo Co. wound up on "The Witches of Salem," and now is presenting "The Diary of Ann Frank."

Father Peyton, who produced "Fifteen Mysteries of the Rosary" (Joe Breen Jr. directed) here last summer, due in this week to film introductory talks which he himself will give to each of the 15 sequences.

Sophia Loren-starrer, "Aida," opened at the Cine Callao. Italy's "Il Bidone," starring Broderick Crawford, Giulietta Massina and Richard Basehart, it at the Palacio de la Prensa, and "The Ambassador's Daughter" (UA) is in fourth week at the Rialto (still packing 'em in).

A large Spanish delegation has set out for Rome to inaugurate two weeks of the Spanish cinema there. It is the first Spanish Film Week outside of Spain itself. Delegation includes Carmen Sevilla, Amparo Rivelles, Fernando Reyes, Jose Suarez, Maria Martin, Francisco Rabal, Conrado San Martin, and

Luz Marquez plus four directors. They will show six pix.

Director Ladislao ("Marcelino") Vajda back from Paris where he signed Peter Ustinov for his new film, "Un Perro Llamado Señor Rossi" (A Dog Named Señor Rossi). It will star juvenile Pablito Calvo, Vajda's Marcelino, now on personal appearance tour of South America. "Bossi" locale is New York's Little Italy, where Vajda has already filmed location shots.

Palm Springs

By Alice Scully

(Tel: 4077)

Dan Dailey riding with the fox-and-hound set.

Walt Disney pitching for funds for new Desert Museum.

Van Johnson claiming to Les Lear that talking without a script gives him "collywobles."

Lew Wasserman, Frank Ross, Barry Sullivan, Jascha Heifetz, Henry Rogers and Joan Caulfield at Racquet.

Jack Webb, Sy Bartlett, Jacques Bergerac, Ginny Simms and Vera Ellen gathered for the Glenn Austin's 16th anni.

John Mills of London and Bob Hope being prodded to buy John Ireland's Racquet Club in Phoenix by John Haskell.

Indio date fair, smash nine-day wonder in a sad season so far, topped by a camel, Nora, giving birth to a baby camel.

'Rockalypso'

Continued from page 2

become the top such combo in Argentina, Chile and Uruguay. From November, 1954, to Jan. 24 of this year, Varela has sold 700,000 of his platters through Col. "Fueron Tres Anos" (It's been three years) and "Silueta Portena" (Porteno Silhouette) alone have sold 170,000 to date, whereas previously 20,000 was a big figure for a tango disk. Columbia has put Varela on an LP with an "Ace of Tango" series which has sold 4,300 (a record) to date, and has now pressed an LP of Varela's "Gota de Lluvia" (Drop of Rain) a Lipesker and Manzi criollo waltz, with "Pa que te oigan Bandoneon" (Let 'em hear you, Bandoneon) on the other side.

Varela is now touring the provinces to delirious audiences, and is signed for the "Lorenzo de Almagro" Football Club for the Mardi-Gras dances. These are expected to be rock 'n' roll battlefields this year, and Lalo Schiffrin, fresh from triumphs at the Luna Park Rock Festival, is the leading combo cultivating this rhythm. Shrewd impresarios Muzzio and Petit have signed him for the El Nacional Theatre for the March to September season.

Rock 'n' roll was popular before Columbia Pictures released the first Bill Haley feature, "Rock Around the Clock," at the Monumental, which has just ended an eight-week run in the worst summer of 100 years. Jumping on the r&r bandwagon, Warners has released "Rock, Rock and Rock" day & date at the Metropolitan and Normandie. Pic did pretty well in Rosario, but in B.A. the rock fanatic felt defrauded by and were rowdy in showing displeasure. Another Bill Haley opened at the Gran Plaza, under Columbia distribution.

Over the past six months RCA has had a big sale of Harry Belafonte's "Day O," known here as "Calypso Bananero."

Music publishers and disk jockeys highlight the way in which the U. S. tunes have superseded those from South and Central American tunes. Nevertheless, COMAR, which keeps track of disk royalties for local and foreign composers, musicians and vocalists, stresses that for many years "Stardust," "St. Louis Blues," "Night and Day," and "Begin the Beguine" have held place as classic bestsellers, and will probably outlive these other crazes. Since "The Glenn Miller Story" was released here last year, many old hits have had a revival, notably "If You Knew Susie."

Local bandleaders look like getting some foreign kudos at last, as Mario Cesari's jazz has been signed by the Castellana-Hilton Hotel of Madrid for three months, after which it is booked for Barcelona, Lisbon and possibly Paris.

If the American National Theatre & Academy plan to get Astor Piazzola's tango combo bookings in the U. S. comes off, this would be one of the best U. S. Argentine goodwill builders in 20 years.

London

(Temple Bar 5041/9952)

Irene Hilda in from Paris for a vaude run at the Prince of Wales. Henry Kendall had to cancel out of his guest spot in the BBC-TV "A" series because of a heart attack.

Vera Lynn and her husband Harry Lewis being interviewed by BBC-TV in their home tonight (Wed.).

Anthony Asquith to be re-elected prez of the Assn. of Cine and Television Technicians for a 17th term this weekend.

Metro using the Curzon art house for the first time ever as a showcase for "Lust for Life." Pic opens there Friday (8).

John Halas and Joy Batchelor hosted a reception to visiting film cartoonists in town for the International Animated Film Festival.

Kenneth More off for a Jamaican vacation before heading for N. Y. at end of this month for American preem of "Reach for Sky."

Michael Croft, director of Britain's Youth Theatre, mixed an invitation from Russia to participate in the Moscow World Youth Festival.

Arthur Rank and Flora Robson were among the guests at a private luncheon given by the Queen and Prince Philip at Buckingham Palace last week.

Kenneth Hargreaves being fêted here before he settles permanently in N. Y. as head of Rank Film Distributors. Last week, he was honor guest at a luncheon by the Kinematograph Renters Society and this week the Cinema Luncheon Club plays host.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odéon 4944)

Gypsy Markoff back at Ciro's.

Hal Bloom in to write vidfilm scripts for Sheldon Reynolds.

Bad biz has shuttered three niteries—Monsignors, Scheherazade and the Nouvelle Eve.

Jazz at Philharmonic appearance called off here because of illness of Ella Fitzgerald. Sidney Bechet giving one of his rare jazz recitals at the Salle Pleyel.

Peter Ustinov into the H. G. Clouzot pic, "Les Espions" (The Spies). He recently finished a play, "The Message," which will be done in London and Paris simultaneously next season.

Bruno Coquatrix wooing Judy Garland to head Olympia Music Hall for a three-week stint in May. Coquatrix also wants Marlene Dietrich, Betty Hutton, Rita Hayworth, Frankie Laine, Frank Sinatra.

For "Trouble in Paris," to be made here this summer starring Bob Hope and Fernandel, latter will be completely mute. Frank Tashlin is due to direct this Hope Records production for UA release.

Pierre Fresnay alternating a new play, "Bille En Tete," at Theatre Michodiere, to run jointly with current hit of Andre Lang's "Voyage a Turin" so that his wife, Yvonne Printemps, can have a few days of needed rest each week.

Preston Sturges finishing a new script which he hopes to do in English as a French-Italian coproduction. It is called "The Magnificent Disaster" and concerns a reported U. S. gangster who turns townspeople of a small Italo village into tough counterparts of his former self while he reforms completely.

Portland, Ore.

By Ray Feves

Mrs. J. J. Parker back at her desk after a lengthy trip south.

Mae Williams topping bill for second week at Tod McClosky's Frontier Room.

7 night. Northwest Releasing is promoting 100 people cast for 11 nites in the Northwest area.

Frank Breall reports brisk advance seat sale for "Rock & Roll Shindig" at the Auditorium, March 7.

Mickey Shaughnessy, Cindy & Alberto, Jerome Roberts, Wayne Storm, and Coronet Dancers held for second week at Amato's Supper Club.

Al Learman inked Guy Mitchell, Trudy Richards, Leo Diamond, and Willie West & McGinty for 1957 Home Show at Exposition Bldg., March 27-April 6.

Miami Beach

By Larry Solloway

(1755 Calais Dr.; Union 5-5389)

Gene Byars signed four-time return sked with the Americana. Nat "King" Cole ticketed for return next season to Cafe Pompeii.

Fontainebleau La Ronde lineup for April has Dick Shawn, Buddy Hackett and Celeste Holm. Keefe Brasselle, settled here with

bride, former Arlene DeMarco, setting up production and casting for new indie pic he plans with local background.

Walter Jacobs back from Lake Tarleton (N.H.) hotel lookover and pre-spring prepping, to oversee construction, with brother Al, of new DuPont Tarleton here.

Lillian Roth signed with Bell Syndicate for daily "advice" column; 500 newspapers skedded to carry.

June Haver and Edmon Ryan in "Affairs of State," new two-week tenant at the Coconut Grove Playhouse.

Pupi Campo switched his combo to the Boom-Boom Room of Fontainebleau after long run at the DiLido.

Roney Plaza, Eden Roc and the Fontainebleau getting successive Friday night "America After Dark" camera-ing.

Rome

Juliette Greco here to star on "Hotel Folies," Italian tv revue.

George Skouras and wife off for Paris after "Oklahoma" openings here and in Milan.

Milly Vitale to London to co-star with John Derek in "Gutters of Gold," Raystro production.

Lester Welch at the Excelsior to prepare "Seven Hills of Rome" starring Mario Lanza. Lensing starts April 15.

Eitel Monaco, chief of ANICA, opened a branch of film export-import office in Naples under direction of Mario Resi.

Toto (Prince de Curtis) will resume his revue, "Beside the Point," at Milan's Teatro Nuovo after a week's layoff caused by illness.

Cast of "The Sea Wall," De-Laurentis production, including Silvana Mangano, Tony Perkins and Jo Van Fleet back from Thailand, winds filming here.

Films' Nunnery Switch

Continued from page 1

pel the notion that nuns are unable to follow many ordinary human pursuits, from riding jeeps to flying and playing tennis. On tv recently, a show revolved around a flying nun and it's fair to assume that this yarn sooner or later will show up on the big screen.

Yet, on the whole, Hollywood is more sensitive than anyone in its treatment of men and women of the cloth. They are shown mostly with all the human virtues and with barely any of the human frailties. J. Arthur Rank some years back made "Black Narcissus," which involved a story of strong conflicts. Before the picture could be released in the U.S. it had to be fitted with a foreword to explain that these were Anglican nuns, not regular Roman Catholic nuns.

This Catholic attitude at times has riled non-Catholics in the face of demands by the Church that characters be clearly labelled non-Catholic if the clergymen involved didn't conform to the pattern of behavior approved of by the hierarchy. Question has been asked why Catholics should consider a certain part fitting for a Protestant or Jewish reverend and yet not one of the Catholic faith.

Interesting test case coming up is represented in the French "Rouge et Noir," which Distributors Corp. of America has acquired. Yarn tells of the misdeeds of a student for the priesthood. Also coming from France is a picture, "The Defrocked One," about a priest tossed out of the Church. European picture-makers generally are much more liberal in their attitude towards the portrayal of priests on the screen, who frequently will show up as troubled human beings.

Hollywood's characterizations of men of the cloth are guided by a stereotype concept typified by Bing Crosby in "Going My Way" or Frank Sinatra in "Bells of St. Mary's."

In the two 20th pix, both in CinemaScope, the nuns are cast-aways on Pacific Islands. "Heaven Only Knows, Mr. Allison" has Deborah Kerr hiding away from the Japs on an island with Robert Mitchum, a marine. He falls in love with her, but finally comes to accept her spiritual qualities and the devotion to her vocation. In "Sea Wife," Joan Collins also is on an island with a group of shipwrecked men, only no one knows she's a nun. Years later, when one of the survivors, who has fallen in love with her, looks for her, he discovers that she is a nun.

Hollywood

Don Loper writing a book.

Joe Schenck back from Florida. Bob Hope recuperating from a mild fever.

Red Skelton will be profiled in Look March 19.

Marlon Brando returned from Jap location on "Sayonara."

William Dozier checked in at RKO after eastern confabs.

Louis B. Mayer hosted Prince Bernhard of The Netherlands.

M. Spencer Love chosen veepee of Fox West Coast Agency Corp.

Jack Diamond returned from Universal homeoffice huddles.

Victor Stollf back from Denmark where he scouted film locations.

Rock Hudson back from three-week eastern bally tour for "Battle Hymn."

Mike Todd will be guest speaker at American Cinema Editors' Seventh Annual Awards dinner.

Hollywood Women's Press Club snagged Perle Mesta as guest speaker for its March 12 luncheon.

Elmer C. Rhoden awarded Look's special award for outstanding showmanship in theatre operation.

Sir Laurence Olivier and Vivien Leigh house-guested with the George Cukors, during their six-day visit here.

Eddie Dukoff closed a deal with Eddie Fisher and Milton Blackstone to represent their Ramrod Productions and Fisher personally.

Hollywood USO kudosed George Milan, Charles Watts and Al Berkman for their contributions to the entertainment of servicemen.

Joy Schary, daughter of Dore Schary, former v.p. in charge of Metro production, has become engaged to Arthur Stashower, graduate of the University of Michigan law school, recently released from the Coast Guard where he served as a lieutenant (j.g.). Miss Schary will accompany her parents on a tour of Europe this spring.

Pittsburgh

By Hal V. Cohen

McGuire Sisters open nine-day run at Twin Coaches March 15.

Playhouse holding hit musical "Love from Judy," through March 16.

SW zone manager Moe Silver and his wife celebrated their silver wedding anni.

Tommy Leonetti, just signed for "Your Hit Parade" next season, topping Copa this week.

Slapsie Maxie Rosenbloom took off for Hollywood after Dore stand to do a Danny Thomas telepix.

Tempest Storm at Casino with biggest publicity barrage for any burlesque stripper here in years.

Donna Dunn, with singing New Yorkers at New Nixon, is Donna Amicone of nearby Steubenville, O.

Jackie Bright, AGVA president, due in next Monday for general membership meeting of local chapter.

Laurel Edelson back to Radio City Music Hall line after nursing injured foot at home for eight weeks.

Cleveland

By Glenn C. Pullen

Billy Weinberger now setting preem of his new niter, Billy's Room, for April 15.

David Dorn doing local publicity for "Birdland Stars of '57" at civic auditorium March 13.

David Brubeck quartet doing another jazz concert for Oberlin College's campus Jazz Club March 12.

Suzanna Lake, formerly in road company of "King and I," at Kornman's Back Room for several weeks.

Lurlan Hunter, now singing at Modern Jazz Room, inked by its owner Sam Firsten for two more dates this year. Gene Harris Trio backing her here.

Chicago

Robert Mitchum due in today (Wed.) to drumbeat "Heaven Knows, Mr. Allison" pic.

Herb Lyon's Tower Ticker column extended to Chicago Trib's Sunday editions this week, making it a six-days weekly stint.

Trader Vic Bergeron in to check up on progress of the new Trader Vle eatery which opens later this month in the Palmer House.

Deejay Howard Miller will again emcee second annual Chicago Youth Rally at International Amphitheatre, April 22, under sponsorship of Chicago Daily News and Key Clubs International. Entertainment chairman is Marvin Himmel of Dave O'Malley office.

Literati

conduct, imperiling and endangering the life and limb of other patrons."

English Town Restores R&R

Whitby, England, March 5. An eight-month-old ban on rock 'n' roll music and dancing at the Spa Ballroom here has been lifted by the local council. A ban on juve customers wearing Edwardian age dress has also been lifted.

According to W. T. M. West, entertainments manager, there have been no complaints about the behavior of dancers in recent months. Introduction of rock 'n' roll sessions will be extremely popular, he said.

In August last year the Whitby Urban Council rejected a petition signed by over 300 local residents protesting against the ban.

Boston Post's Reorg Plan

John Fox filed a plan of reorganization for the Boston Post along with \$100,000 in certified checks posted with the court-appointed trustees of the defunct 125-year-old newspaper. Trustees Charles W. Bartlett, Thomas W. Lawless and Joseph P. Healey said they will study the plan thoroughly. Under the court order, if the trustees in control of the newspaper feel that supplied information warrants further investigation, the backers will be ordered to file individually detailed statements of net worth by noon today (Wed.).

Richard Rodgers' Blog

David Ewen has signed with Holt to do a blog on "Richard Rodgers: His Life in the Musical Theatre." It's the first authorized book of this sort. Some years ago Deems Taylor did the "Rodgers & Hammerstein" blog for Harpers. It is assumed that when and if it happens Oscar Hammerstein 2d would write his own memoirs. Ewen's book, "A Journey Into Greatness," the story of George Gershwin was a good seller two years ago, having gone some 12,000 at \$5, also via Holt.

Joan Walker's New Hookup

Joan Walker, the daughter of author - newspaperman Stanley Walker and wife of T. H. Wenning, Newsweek's drama reviewer, has joined with authors' reps Marie Rodell and Joan Davis Inc., where she will handle tv rights and properties.

Miss Walker was formerly week and picture critic for Newsweek and for four years Newsweek's tv-radio editor.

Dick Taplinger, Publisher

Dick Taplinger, who has specialized in book publicity among other clients, has turned publisher.

Under his own imprint he has just issued "The People Win Through," a play by Burma Prime Minister U. Nu. Foreign correspondent Edward Hunter, a specialist in Asian news coverage, and credited with coining "brainwashing," did the long introductory to Nu's play. Hunter authored "Brainwashing in Red-China," "Brainwashing: The Story of the Man Who Defied It" and "The Story of Mary Liu."

Holt's Show Biz Books

Legit producer Galt Gaitner, longtime friend of the Kellys of Philadelphia, is author of "Princess of Monaco" (The Story of Grace Kelly) which Henry Holt & Co. will publish in June.

Benedict and Nancy Freedman's "Lootville" has a tv comic as central character of their Holt novel. Diana Barrymore's autobiography (since sold to WB) is titled "Too Much, Too Soon," in collaboration with Gerold Frank (who collaborated on the Lillian Roth memoir, "I'll Cry Tomorrow").

Putnam, Coward, Day, Shifts

The affiliated publishing houses of G. P. Putnam's Sons, Coward-McCann and John Day Co. made the following shifts, which also includes the exit of Howard S. Cady from Henry Holt & Co., where he was editor-in-chief, to become ditto and g.m. of the trade book department of Putnam's. He also becomes a vice-president of the firm, including a stock interest.

Cady succeeds Theodore M. Purdy, in the same post and with the same title, who becomes president of Coward-McCann. Purdy succeeds the founder of the firm, Thomas R. Coward, who died on Jan. 11. (Incidentally, Mrs. Purdy is Elizabeth McKee, the literary agent).

Alice Torrey, who has been editor of children's books at Coward-McCann, becomes a veepee of the company. Cecil H. Goldbeck remains veepee and secretary, as does Victor C. Thaller, the treasurer.

Leonard Robinson, who headed the fiction department at Collier's

and formerly was senior editor at Esquire and Coronet, succeeds Cady at Holt where he will have the title of executive editor. He's the younger brother of novelist Henry Morton Robinson.

Chi Sun-Times Drops Edition

Chicago Sun-Times, which heretofore has published around the clock, has dropped its last edition which takes it out of the afternoon field. Cutback leaves the Field Enterprises-owned tabloid and the Chicago Tribune as the Windy City's a.m. papers and the Daily News and the Chicago American, now owned by the Trib, as the p.m. entries.

Sun-Times also upped its Sunday price to 20c from 15c.

Autobiographical Novel?

Russell Janney, vet legit producer who came to renewed attention in recent years with his novel, "Miracle of the Bells," has written a short novel, "Curtain Call," which Duell, Sloan & Peace will publish in April.

It has to do with a hasbeen manager who gets a chance to put on a new Justin McCarthy-Brian Hooker libretto with "a marvelous Hugo Felix score." (Since these names figured in Janney's turn-of-the-century hit musical, "The Vagabond King," there is suspicion of real-life parallelism in the book).

CHATTER

Rinehart veepee Ted Amussen and his wife to the Virgin Islands on holiday for a few weeks.

Joyce Bertie, of the subsidiary rights department, now handling Doubleday's motion picture as well as television rights.

Saturday Review editor Norman Cousins luncheonfesting Bennett Cerf on March 22 on the occasion of his 15th anniversary as conductor of the Trade Winds column.

Longtime VARIETY columnist Frank Scully, under his square handle of Francis Joseph Scully, will be invested with the knighthood of St. Gregory the Great, a Papal honor, in a ceremony at Saint Theresa Church, Palm Springs, Calif., next Sunday (10), at which the Most Rev. Charles F. Buddy, Bishop of San Diego, will preside.

Alfred A. Knopf is now board chairman of the publishing house bearing his name; his wife, Blanche W. Knopf, moved up from v.p. to president; son Alfred Jr., formerly secretary, becomes veepee in charge of sales; Sidney R. Jacobs made v.p. in charge of production; William A. Koshland promoted from assistant treasurer to secretary, succeeding Alfred Jr.

Shirley Potash will be married to Richard M. Clurman in April. The prospective bride is assistant public relations director for Time, and formerly assistant to Oscar Hammerstein 2d, and with 20th-Fox. Her fiancé is editorial director and assistant to the publisher of Newsday, Long Island daily. He previously was press editor of Time magazine.

Thomas Quinn Curtiss, drama critic of the Paris edition of the N. Y. Herald Tribune (and also a VARIETY correspondent in the French capital) did a lip show-hopping Saturday night, with the Ward Morehouses, and by dipping into seven different leggers in one night he refreshed himself on the local scene. He saw others in their entirety, of course. Curtiss returns by air today (Wed.) to his Paris base after a two-week quickie covering the Broadway scene.

Cardinal Stitch

Continued from page 1

adolescent girl and the adolescent boy."

'Acts of Savagery'

Philadelphia, March 5. Stanley - Warner Management Corp. is being sued for \$40,000 by the parents of a youth who was severely beaten during a rock 'n' roll film.

The plaintiffs are Joseph G. and Katherine E. D'Angelo, on behalf of the son, Joseph, 14. The boy was viewing the film, "Rock, Rock, Rock," Dec. 16, when a group of teenagers beat him and threw him to floor, ostensibly without provocation.

Boy suffered multiple bruises and a broken nose and required surgery. The plaintiffs contend the management should have known the film "would arouse its viewers to acts of violence, frenzy and savagery and criminal and immoral

Obituary

Continued from page 55

Feb. 21 in Madrid. Surviving is his wife, onetime actress Carmen Cobena, whom he met in the initial performance of his "La Muralla" (The Wall) in 1898.

Dan E. Lee, 75, theatre manager, formerly with the Berger Theatre, Newark, N. J., died Feb. 20 in Brooklyn. Survived by wife, sister and two brothers. One of latter, Joseph J. Lee, is 20th-Fox manager in Detroit.

Laura W. Marques, 77, concert singer and pianist, died Feb. 26 in Lisbon after a long illness. She was the daughter of singer Laura Wake and composer Joaquim Marques.

Edwardo Muratore, 56, orchestra conductor and composer, died of a heart attack recently while on a South American tour. Surviving is his wife, Spanish revue star Raquel Rodrigo.

Basil A. Thomas, 45, playwright, died Feb. 28 in London. Among his plays were "This Blessed Plot," "Shooting Star" and "Book of the Month."

Eliezer Kamenzky, 68, former film and legit actor, died recently in Lisbon. Born in Russia, he started his theatrical career at the age of 15.

Uncle, 87, of producer Joe Pasternak, was found dead in his Beverly Hills, Cal., hotel room March 1, victim of overdose of sleeping pills.

Herman Gallos, 72, tenor long active with the Vienna State Opera and Volksopera, died Feb. 20 in Vienna. Surviving is his daughter, Rita, also a singer.

Daughter, 18, of Maria Rosa Laribo de Rojas, Mexican legit and film actress, was killed by a skyrocket Feb. 17 during a religious service in Mexico City.

Hedley James Brock, house and publicity manager of the Knightstone Theatre, Weston-super-Mare, Eng., died there recently.

Louis Motto, 75, former cellist with the Houston Symphony Orchestra, died Feb. 25 in Sullivan City, Tex.

Mother, of Enrique Delhumeau, prexy of Asociacion Musical Daniel, Mexico City longhair booking agency, died Feb. 5.

Juanita Manso, 84, character actress in Spanish films and onetime musical comedy star, died Feb. 25 in Madrid.

Lord St. Oswald, 63, father of British film producer Dedek Winn, died Feb. 27 in Monte Carlo.

Isabel Calle, 82, concert pianist and orchestra conductor, died Feb. 20 in Barcelona.

Leon B. Keuser, retired St. Louis projectionist, died recently in Arnold, Mo.

Father, 69, of Gustavo Candiani, manager of the Clasa film studios, Mexico City, died there Feb. 19.

Father, 75, of Billy Eckstine, singer, died in Pittsburgh Feb. 21 after a long illness.

Father, of Carl Ferrazza, manager of Keith's Theatre, Cincinnati, died Feb. 19 in Cleveland.

Mother, 77, of producer-director Bruce Manning, died Feb. 21 in Northridge, Cal.

Mother, of UI sound editor James Bean, died Feb. 28 in Hollywood.

Father, of Hans Conrad, actor, died March 1 in Burbank, Cal.

SCULLY'S SCRAPBOOK

By Frank Scully

Victorville, Cal., March 5.

As more and more orange groves in California are retreating before the bulldozers of subdividers, the proud boast of radio commentators that L.A., now the third largest city in the land, will be the largest in 20 years may call for a Bronx cheer from the Bronx, but no comment from the likes of me. It's depressing even as a rumor.

En route to Palm Springs to see how Mamie Van Doren fits in a cowgal costume as queen of the year's first R.C.A. rodeo, I checked on the old Victorville rodeo grounds. It is now a parking lot for local greengrocers. This is even more depressing than the population shift to L.A.

Twenty years ago this town played host to one of the most delightful rodeos in the west. In fact, it was the only one which gave working cowhands and college dudes an equal chance. Competition was limited strictly to non-pros. The pros got paid for running the show.

The late Harry Langdon drew the masthead for the show's literature. It showed two cowboys chasing a calf. One trick roper spelled out "Victorville" with his rope and the other spelled out "Rodeo." Both, however, missed roping the calf. It was a fair representation of what went on there.

Hugh Strickland, for many years all-around cowboy champion of the world; Blondy Bronzell, a champion bronc rider; Abe Lefton, an announcer with a voice like Fog Horn Murphy; W. E. Hitchcock, who had a six-year-old grandson who could rope and tie up a calf in 29 seconds, and Rex Bell, Clara Bow's husband who was then a Hollywood western star but is now Lieut. Gov. of Nevada, were the judges. Cal Godshall was prez and general manager of the show and I was his Hollywood roper-inner.

No Horses To Kiss?

The first show was dedicated to Will Rogers, the second to William S. Hart and the third to me. The briberies to get the honor were small. You had to know how to kiss a girl—a highschool beauty usually was the queen—and you had to toss in a couple of silver buckles and spurs for prizes. Kissing the girls was tough on Rogers and Hart but a walk-on part for me. In later years politicians moved in to grab off the honor and you know what happens to the purest of lilies once those birds move in.

The bucking horses were named after the celebrities and under the circumstances one didn't have to be a humane society member to root for the wild horse. One kid came out riding a bronc named Frank Scully. I threw the kid in about three seconds. "Anybody riding me," I explained to Jim Tully, the cattle inspector of Toluca Lake, "is riding for a fall."

Tully Libels Scully

Tully had circulated the story, in print no less, that I had my right leg blown off while bucking a cyclone on a Brahma bull. Ordinarily I don't bother to demand retractions for such libels, but in this case a reputation for rough riding was at stake. I had to announce that it was not a Brahma bull, it was a mountain lion, which we later served as barbecued steaks to visitors from the Brown Derby who wouldn't have known the difference between a steer and a wildcat anyway.

Indeed, some of the seasoned competitors didn't know the difference either. In one contest Cal Godshall and Jim Stocker were teamed in a wild-cow milking contest. They had to chase the cow on horseback, rope her and then one of them had to squeeze a few drops of milk from her into a bottle and then race to the judges stand with the dairy product. The winner was the one who took the least time.

This pair did all right until it came to the milking. They couldn't squeeze out a drop. Time was running out on them. Then it was discovered that the smart cowhands in the chute had literally given them not a wild cow but a bum steer. Steers don't give milk and thousands of tenderfoots in the stands learned this fact of life as well as the shameful contestants that day.

"I sure would have liked to have seen that trick of the week," said Harry Carey who had gone out for a snort and missed it. "You never see things like that at our rodeos around Saugus. Professional round-ups, which are nothing more than road shows of traveling cowboys who have quit working as ranch hands, are no treat to us movie cowboys. But a show that is for working cowboys, the guys who get \$30 a month, can make sentimental suckers out of all of us."

Smart Cowgirl, Mrs. Carey

His wife, Olive Carey, was dressed in the most stunning white cowgal outfit I ever saw. "I put this on so Carey will think twice before asking me to drag saddles around," she whispered. "He knows how much the outfit has cost him."

I looked at her and marveled that such shrewdness could be cloaked in such beauty.

"I'm not the daughter of George Fuller Golden for nothing. If I showed up here in blue jeans, Carey would hand me a bed roll and a pack of Bull Durham, a curry comb and the saddles. But this way he knows he's dealing with the expensive wife of an underpaid movie star."

The late Joe Cunningham, once a word wrangler in Philly but later a writer and actor in Hollywood, was explaining to his mother why he had dragged her 100 miles in the desert to see a rodeo. The more he tried to explain the more he got tied up in his own larlat.

"You see, these cowboys invite a lot of movie stars who act as cowboys to come to see how cowboys really work and they charge the visitors a sawbuck to watch. First they build a big fence around an empty lot. They rename it a corral. Then they chase a steer inside the corral and then a cowboy with a clothesline rides after the steer and throws a rope around his neck. Or he leaps on the neck of the critter and throws him to the ground. Or if it's a calf he has to tie him so he can't get up. The man who does any of these things faster than anybody else wins the prize money."

"It seems kind of silly," said Mrs. Cunningham, "seeing the cow or the calf has no place to go. If the cowboys would only wait a little wouldn't the cows get tired and lie down anyhow? And what about those cowboys who leap on the cow's back? Are they too poor to own a rope?"

"They're bulldozers," Joe explained.

"Who gets all the money?"

"Joe could see his mother was counting the house. The stands were jammed to capacity."

"The contestants do."

"But I thought you said they were amateurs."

Amateurs Get The Money

"An amateur in this business, Mama, is a cowboy who never won any prize money before. He has to win a lot before they consider him a pro. The A.A.U. has nothing to do with these guys. The toppers have a union. They once went on a strike. It wasn't a sitdown strike. It was a standup strike. They wouldn't sit in their saddles till they got more dough. But these are just kids."

"Kids? I read where one of them was arrested for drunk riding. His horse kicked the gizzards out of a parked car."

It was that kind of rodeo. But it was not all in one key. In the stands in the 1937 show sat a recent widow. Her son was bucked off a horse in three seconds and nearly broke his neck. But the kid came back the next day and won the calf-tying contest in 19 seconds. His mother was in the stands.

His father had been killed only a month before and the boy and his mother debated whether the youngster should perform.

"You go on," she said, "I think your father would prefer it this way."

His name was Jimmy Rogers.

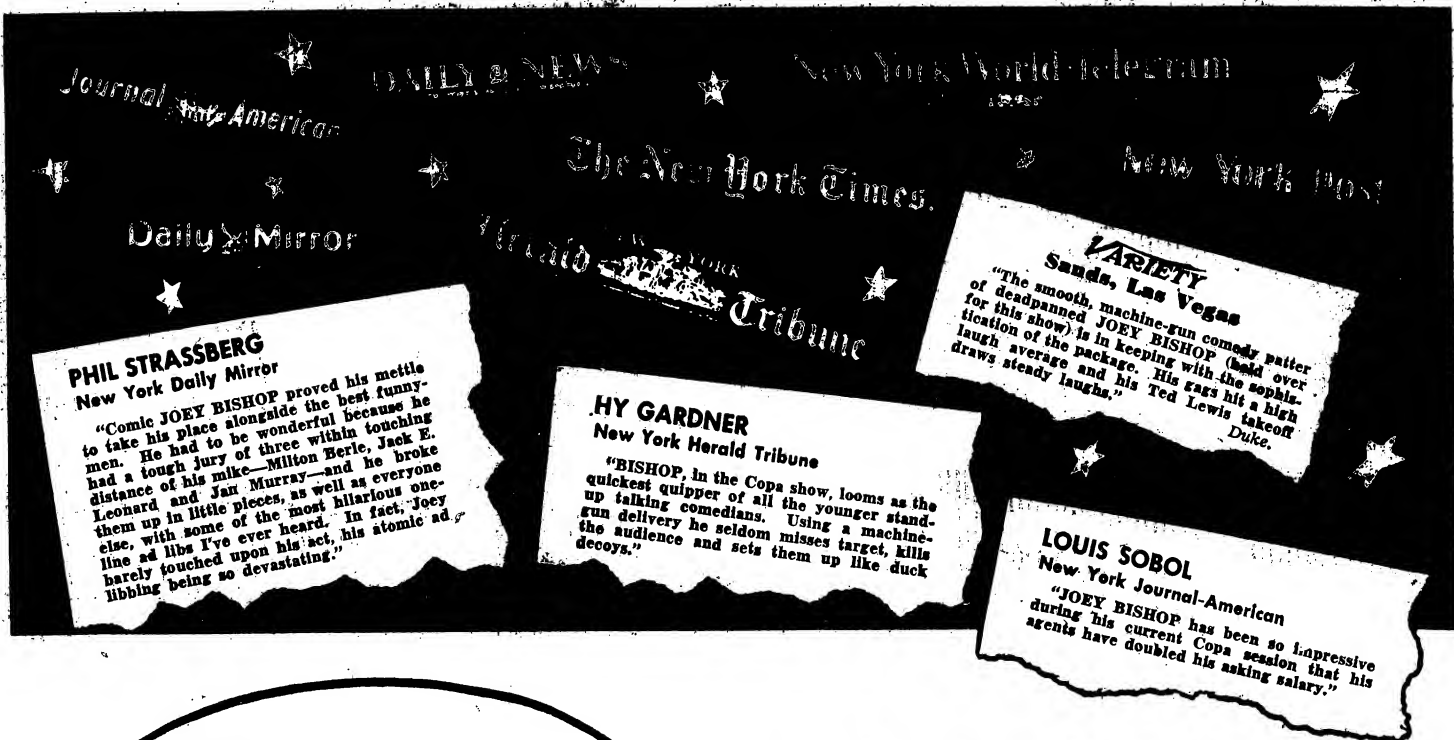
Hers was Mrs. Will Rogers.

And now the place is a parking lot. Pass the prussic acid.

MORE

feature films are made in Japan than in any other country. Why and how? Read March issue of FILMS IN REVIEW. Also contains article on recent Japanese film festival in New York City and other material on Japanese films. Also article on playhouse directors nominated for best Oscars. As well as strictly level reviews of the important new films; best movie "quiz" now being published; departments on films and films on tv; unusual "letters from readers" containing invaluable factual material; and March issue free by subscribing for one year—\$3 in US; \$4.75 in Canada; \$5 all other countries.

FILMS IN REVIEW
31 Union Sq., New York City 3



GEE, THANKS FELLAS!

JOEY BISHOP

*and for starting my 1957 off
in such a great fashion, Thanks to:*

- **FRANK SINATRA**
for the privilege of working with you at the Copacabana.
- **JULES PODEL**
for inviting me back to the Copa again in '57.
- **PERRY COMO**
for the appearance on your great NBC-TV show.
- **JACK ENTRATTER**
for the current 6 WEEKS Engagement at SANDS HOTEL, Las Vegas.



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Jerry Levy

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FILMS

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VARIETY

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TV LAUGHS OFF COMICS' FADEOUT

A Seller's Market for Cafe Chorines As TV & Pix Lure 'Em With More Coin

The shortage of chorus girls for night clubs is becoming increasingly acute. It is no longer possible to get the number of chorines needed for any cafe show with only one call. The bulk of the line girls have gone over to television, vid-pix and films, where scale is frequently higher and the hours are shorter.

As a result, the cafes have had to raise salaries. Although the American Guild of Variety Artists minimums run to \$85, the class "A" cafes in New York have had to pay \$100 for some time in order to attract the kind of femmes wanted. The record salary for chorus girls was recently set by Monte Proser who was lining up beauts for the Tropicana, Las Vegas. He was offering \$200 weekly. Nils T. Granlund, recently in New York to look over line girls for Las Vegas, offered only \$135.

Even for work in Florida during the winter, the stipend has to be higher than usual. Generally, girls are glad to go for scale even though they must pay living expenses out of that sum.

The Copacabana, N.Y., which is preeming a new production April 11, anticipates a rough time in getting the proper collection of girls. Boniface Jules Podell says they're in a predicament every time they have to get a new line.

Curiously enough, although genuine beauts have always been difficult to come by, the job of a line producer was considerably easier when there were a lot of niteries in

(Continued on page 41)

RCA, Batista Relations Strained in Assigning Of Newsmen to Cuba

Two newsmen who unsuccessfully attempted to interview Cuba's rebel leader, Fidel Castro, for NBC, last week strained relations between NBC parent company, Radio Corp. of America and one of its best customers, Cuban President Fulgencio Batista. Batista, who buys most of Cuba's communications and electronics equipment from RCA, is reported to have seen red when he learned that the newsmen were on assignment from RCA's subsidiary.

The attempt by the two newsmen, reporter George Prentice and photographer Anthony Falletta, both of the Birmingham News, followed by three weeks the New York Times, series by Herbert Matthews, who succeeded in penetrating the Cuban jungles and in eluding Batista's army to meet with Castro, Prentice and Falletta had gone to Cuba once before on assignment for the Birmingham News, and on their return had sold some footage to NBC. This time, they took a leave of absence from the paper and asked NBC to pay

(Continued on page 62)

Chas. Van Doren Show Biz Horizons Via Music Corp.

Charles Van Doren, the wiz quiz who reached the \$143,000 mark only to lose back \$14,000 of that sum on Monday night (11) to Mrs. Vivienne Nearing, expects to be part of show biz. The Columbia University instructor has signed with Music Corp. of America.

Thus far, there are no immediate plans in the tall coin for Van Doren. As a panelist on the NBC radio show "Conversation" he will get scale. He has already done two guests on the Steve Allen tv Show and it's likely that he'll do more now that he has been eliminated in the "Twenty One" sweepstakes by Mrs. Nearing, who is an attorney for Warner Bros. in New York.

Calypso Films To Flood Market?

On the basis of titles being registered, the film industry is out to capitalize on the music world's newest contribution to culture, Calypso. Producers appear following the lead of Columbia, which got in on the ground floor with rock 'n' roll and came up with strong profits, mainly with "Rock Around the Clock."

The Schenck-Koch Independent unit has listed "Bop Girl Goes Calypso" as an original feature. Artists-Producers has "Calypso Grips So" and "Calypsomania," and Republic is at hand with "Calypso Kid."

World Films has laid claim to "Banana Boat Calypso" nomenclature, Clover Pictures registered "Mad Craze from Trinidad," and Col and Charles Schnee have filed for "Calypso Holiday," "Calypso Nights" and "Calypso Rhythm."

WHO NEEDS SINGERS? PIC STARS' DISK BINGE

You don't have to be a singer to get on wax these days. Current click of screen actor Tab Hunter's "Young Love" on the Dot label has sparked a diskery stampede to tie up thespians for disk exposure as crooners.

Capitol Records has entered the crooner-actor sweepstakes with Robert Mitchum and this week RKO-Unique tapped Keefe Brasseur for similar exposure. MGM Records is now talking to Robert Taylor about a disc crooning deal and the indie Harlequin Records has put its bid in with a Peter Lawford coupling last week.

Over at the Epic Records' camp,

(Continued on page 63)

'GREAT MAN' ERA ENDING FOR WEBS

By BOB CHANDLER

Television comedians with weekly exposure are disappearing at an unprecedented clip, but the tv industry couldn't be less concerned. Two or three years ago, the drop-out of one major comic took on an aura of semi-catastrophe; today, the passing of Jackie Gleason as a weekly entry, along with the strong possibility that Sid Caesar and George Gobel, may meet the same fate, has gone almost unnoticed in the trade.

Television's program folder has undergone a subtle—and for the networks—a welcome change. No longer do the webs have to depend on "the great man"—the indispensable comedian. Not only has the industry developed new kinds of personalities in the past couple of years, but it has widened its program scope immeasurably. The axing of a comic, once greeted with apprehension, now rates a shrug.

To illustrate how deeply time, material and television's newfound scope have cut into the ranks of the weekly comics, there's the fact that thus far, only one comedian is a sure thing to be back in the fall with a weekly live show. The rest will be cut back to biweekly, rotating, or special appearances while a handful will be doing situation comedy on film. The solo-live entry is Red Skelton, who's a virtual certainty to return to his Tuesday night slot on CBS in the fall.

Jackie Gleason will be through as a weekly entry after this season. Sid Caesar's fate is up in the air—

(Continued on page 62)

OK Homo Theme, 'Strange One' In

Columbia Pictures over the past week cleared "The Strange One" for Production Code approval. Sam Spiegel production, which is an adaptation of the "End As a Man" legitier, had been held up by the Code because of the handling of the homosexual angles involving a student at a boys' school in Dixie.

Columbia agreed to cut about one and a half minutes of the footage and the Code okay was granted. Ben Gazzarra plays the lead in the picture, as he did in the play.

Metro Taking New Lanza?

Mario Lanza, Victor Recording artist, may be rehabilitated at Metro on the Coast via a novel, "Goose Hangs High," written by Clara Marek, sister of Victor's album veepee, George R. Marek.

Metro's musical supervisor Irving Aaronson is reported fronting for a new Metro try with the once-unmanageable tenor.

Wedding of H'wood-TV Inviting Bigger 'n' Ever Monopoly Hazard?

Tout 'Good Companions' As United Nations Song

London, March 12. Presentation copies of the title song from Associated British Picture Corp.'s new tuner, "Good Companions," have been sent to some of the world's top personalities, including the Queen, Prince Philip, Princess Margaret and Dag Hammarskjöld, by its publishers, Peter Maurice & Co. Letter received on behalf of Hammarskjöld said it was now one of the tunes under consideration as a possible United Nations anthem.

The song was written by C. A. Rossi, with lyrics by Paddy Roberts and Geoffrey Parsons. The picture was premed at the Warner Theatre, London, last Thursday (7).

N. O.'s \$5,000,000 Real 'Fat Tues.'

New Orleans, March 12. The city fathers and Chamber of Commerce estimate that the thousands of tourists who came to see the Mardi Gras—"biggest free show on earth"—left \$5,000,000 behind the big celebration which ended Tuesday (6).

Visitors poured into this old town on the Mississippi for a week before the climactic day, filling hotels, motels, rooming houses and private homes to capacity. Night spots, especially those in the French Quarter, eateries, antique shops, etc., reported the biggest business in years.

Season just closed was highlighted by a dozen street pageants and more than 60 balls held nightly since shortly after New Year's Day.

Next tourist attraction here is Spring Fiesta, a reenactment of the city's ante-bellum days, which runs for two weeks starting March 31. Home and garden tours, parades and other attractions are scheduled.

JEWISH HERO GETS BY EGYPT'S FILM CENSOR

Egypt has passed 20th-Fox's "Three Brave Men" with only minor cuts demanded by the censors.

Approval is noteworthy because the major figure in the film—a U. S. Navy employee who is suspended from his job and later reinstated with an apology from the Secretary of the Navy—is definitely labeled as being of the Jewish faith.

A network tycoon who, for reasons that are obvious herewith, doesn't want to be quoted, wonders if the growing "marriage" between Hollywood and television isn't flirting with the same production-distribution hazards that beleaguered the picture business legally.

Apart from the broad horizons which are fast making the television facilities another exhibition arm of the picture industry, this broadcasting topper looks askance at the legal and possible Governmental restrictions which his particular sphere of influence could encounter.

Certainly, he observes, the Government didn't anticipate that with Hollywood's divorcement of production-distribution from exhibition that a perhaps greater monopoly isn't being created.

He, along with others, is concerned that "the true function of the television medium" is perhaps undermined, diluted and perhaps ultimately dissipated by the easier—and quicker—profit processes that come via feature film programming. This is not of the "fast buck" onus, because the backlog Hollywood production runs into staggering sums, but nonetheless the horizons for solid network programming could be circumscribed as more and more feature film slottings are substituted.

For the moment the trend of the times will determine the Hollywood-to-tv segue.

From the picture business viewpoint, television affords an "horizons unlimited" market for old and new product.

A present-day peak puts 55,000,000 paid cinema admissions per week as the standard. (During the war years, with gas-rationing, (Continued on page 18)

Sarnoff: Ratings or Not, Television Owes Public Cultural Blockbusters

RCA board chairman David Sarnoff's views on "ratings" are perhaps most succinctly summed up as regards the 10-14 Trendex on the recent Old Vic Co.'s televersion of "Romeo and Juliet."

As with NBC's telecast last year of the Sir Laurence Olivier British-made film, "Richard III," running three hours on a Sunday afternoon, General Sarnoff feels that the tv medium more than fulfilled its obligations because "if that 'rating' is to be taken literally, and the interpretation means 10,000,000 viewers saw 'Romeo and Juliet,' that's certainly more of an audience which has been exposed to Shakespeare, in one fell swoop, than perhaps the combined world audiences who ever saw a production of the Shakespearean classic since the Bard's time four centuries ago."

TV Educating New Theatre Audience?

Film Men Differ on Significance of 'Saturation' Of 'Vaulties'—Week of Video Releases Cited

During the week of March 3 the array of "old" theatre films showing on television channels in New York included the following:

"Bitter Rice"
"Ninotchka"
"Rachel and the Stranger"
"At the Circus" (Marx Bros.)
"Watch on the Rhine"
"The Search"
"Black Magic" (with Orson Welles)
"The More the Merrier" with Jean Arthur
"Three Faces West" (John Wayne)
"Desire Me" (Greer Garson)
"Charge of the Light Brigade" (Errol Flynn and David Niven)
"Brigham Young"
"Miracle of the Bells"
"Angel and the Badman."
(There were a number of others.)

This situation again throws the spotlight of theatrical speculation upon what this spells in terms of detractor from current boxoffice attractions. To what extent is video the villain for the prevailing true fact that a few releases of the present period are doing all the business while everything else on the screens of the nation is lukewarm in returns?

Although optimistic comments have been more numerous of late—the assumption being echoed that (Continued on page 41)

Worth 'Inventing' Bard?

Toronto, March 12. "The way I hear it, some Russian observers may turn up at the Stratford, Ont., Festival this year. I guess the idea is to look Shakespeare over and see if he's worth inventing." Quote is from Alex Barris in Toronto Telegram.

RUTH ETTING CHARGES HEARST MAG WITH LIBEL

Ruth Etting Alderman, the Ruth Etting of the bygone flamboyant show business era whose career formed the basis of Metro's "Love Me or Leave Me," has filed a \$1,000,000 libel suit against Hearst Corp., publisher of Cosmopolitan. Instituted in New York Supreme Court by attorney Emil K. Ellis, the action is based on an article in the April, 1956, issue of the monthly relating in part to the Doris Day performance in the M-G film.

Complaint reproduces a statement in the Cosmo article, reading verbatim as follows: "And how did the fresh and gingham-fresh Doris acquire the background to impersonate Miss Etting, a famous girl singer of the twenties who fell in love with a bad man, became an alcoholic, and inspired a murder? Miss Day played this part (in 'Love Me or Leave Me') like a talented tramp with sin in her heart and without backing up a step from the impact of James Cagney's evil performance. She showed without doubt that she knows something about such things as lust and sex."

Miss Etting (now the wife of Myrl Alderman) complains that such a statement is "libelous, per se, in that it meant or imputed that the plaintiff was an alcoholic and drunkard, a sexually immoral and promiscuous woman, and a person of loose character and virtue who aided and abetted a murder."

The former singer said the Cosmo piece was reckless and malicious and allegedly published by Hearst with full knowledge of its falsity, and with the intent of "injuring the plaintiff's reputation and her feelings."

Rooney Back to Metro?

Hollywood, March 12. Mickey Rooney may return to Metro to star in a vidfilm series, in theatrical films and to direct feature pix.

Rooney hit stardom years ago when he topined the "Andy Hardy" series at Metro. Now his alma mater is negotiating with actor and his personal manager, Red Doff, to sign him to a pact to star in a series for its tv subsid, and star in and direct features.

CBS is also negotiating to sign Rooney to a term pact.

TAX AXE HITS LASKYS

U.S. Supreme Court Won't Hold \$449,237 Blow

Washington, March 12. One of the most devastating tax blows since Joe Louis went into permanent limbo as a Federal tax ward has been handed Jesse L. Lasky and his wife. The veteran showman who used to toot a cornet in vaudeville and became co-founder of Famous Players-Lasky Pictures, predecessor to the present Paramount, must pay \$449,237. Long-pending (since 1943) and much-appealed, with the legal fees also staggering, Lasky's predicament arises out of his having treated the sale of rights to Sergeant Alvin York's biopic as a capital gain. Tax sleuths said nay, money had to be taxed as straight annual income. U.S. Supreme Court voted 7-1 in favor of the Treasury.

St. Pat's-on-Back For O'Schnoz Gets 4th Estate Bally

The national press took cognizance of the upcoming "entertainment industry tribute" to Jimmy Durante this Sunday (St. Patrick's Day), at the Waldorf-Astoria, N. Y., with suitable editorials. All echoed, in printer's ink, the warmth of the event which looms as SRO. While under Jewish Theatrical Guild auspices, all proceeds will be divided among the Motion Picture Relief Fund, Actors' Fund, Catholic Actors Guild, Yiddish Theatrical Alliance, Negro Actors Guild, Episcopal Actors Guild, Will Rogers Hospital and the welfare funds of the American Guild of Variety Artists and the American Federation of Television & Radio Artists.

A show biz who's who is participating in "The Jimmy Durante Story," written by Morton Sunshine and staged by Herb Ross with the Meyer Davis orchestra batoned by Salvatore Dell'Isola. George Jessel will be toastmaster and the showfolk contingent participating comprises Anna Maria Alberghe, Polly Bergen, Cyd Charisse, Kathryn Grayson, Eartha Kitt, Martha Raye, Roberta Sherwood, Elizabeth Taylor, Sophie Tucker, Esther Williams, Shelley Winters, Don Ameche, Ralph Bellamy, Ray Bolger, Tom Ewell, William Gaxton, Jack Haley, Harry Hershfield, Eddie Jackson, Danny Kaye, Ted Lewis, Hal March, Tony Martin, Garry Moore, George Price, Edward G. Robinson, Phil Silvers and Paul Whiteman; also Jane Froman and Robert Merrill who will sing "The Ballad of Jimmy Durante," written by Jackie Barnett. Mayer Robert F. Wagner has also okayed his part in the script.

Harry E. Gould is chairman of the event, Harry Brandt is coordinating chairman.

Carl Brisson and Wife Out of Hosp in N. Y.

The Carl Brissons are both out of Harkness Pavilion (Presbyterian Hospital), N. Y., following a two-month siege for the singer and a 10-day confinement for his wife. Latter, suddenly stricken with a kidney ailment, underwent examination and hospitalization.

The Danish singer underwent surgery for ulcers. Both are now convalescing at their Central Park South apartment. Just when he resumes his nitory bookings depends on the recovery period, subject to medico's OK.

Soph's Israeli Trip Off; Only 5 Weeks in London

Sophie Tucker's intended visit to Israel is off because of the Middle East tension and she returns from England end-May following five weeks in London. Comedienne sails next Wednesday (20) on the SS Queen Elizabeth to open at the Cafe de Paris April 1 for four weeks. She does the fifth week at the Dominion, J. Arthur Rank vaudfilmer, in London.

After a week's holiday in Paris Miss Tucker returns to the States.

Tax Deductions for Show People

By J. S. SEIDMAN, C.P.A.

Show people are entitled to many income tax deductions. To claim them is easy. To make them "stick" is something else again. The Government is entitled to proof of two things: (1) the amount was actually spent; (2) that the items are professional and not personal expenses. Mere say-so or "guesstimate" is not enough. The following list must be considered in that light:

Preparation expenses—research, cost of material, dialogue, gags, music; special coaching lessons; costumes, wigs; shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recordings of voice or program; screen tests, auditions; accompanist.

Booking expenses—scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

Traveling expenses—transportation, board, and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

Public relations expenses—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors, etc.; club membership dues; advertising and publicity; press agent's fees.

Miscellaneous expenses—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accountants' fees; bodyguards; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance, etc., (to the extent household is used actively for conferences with authors, writers, agents, or on other professional matters).

Lipscomb Roast-Toast a Boffo

By JACK HELLMAN

Hollywood, March 12. Alan Lipscomb had his "first centennial" celebrated last Friday (8) at Dave Chasen's by 90 of his fellow gamen and tv associates and a bawdier evening could not be remembered by even Friars or Masquers. He took it all in good grace, the worst ribbing any man was ever subjected to.

If the quips that flew through the night, mostly ad libbed from table, could be put through a wringer and come out as clean as Betty Furness is made to say by Westinghouse, it would make a whopping stage comedy on the business. It was off-cuffed by 50 of the best creative comedy minds extant, representing the larger segment of those who paid \$20 to levy homage on "Lippy," reputed to be the oldest living and employed comedy writer.

The shafts of wit that blued the room will be talked about for weeks and be repeated wherever writers gather. Here are a few (sapolloed) samples:

Larry Rhine, last man out of Puerto Rico with Ed Gardner: "Lipscomb has been writing so long he lifted from the book of Genesis."

"He's on the only show ('People's Choice') where a writer can get both ulcers and the mange."

Ed Wynn: "Lippy wrote for me so long ago I think his first script was on stone."

Charlie Isaacs: "If no one had invented soap or toothpaste we wouldn't be here tonight."

Hal Kanter, toastmaster: "I haven't seen so many writers since Red Buttons."

Hugh Wedlock: "Lippy is the

only man who wrote for Weber and Fields and Jackie Cooper."

Al Goodman: "If Lippy had to live his life over again he'd be Irving Brecher."

Actually, Lipscomb has been writing comedy only 40 years and his first gag for Wynn went something like this: "my mother was fixing some breakfast for me and a dog jumped up on the stove and I was served poached eggs." Added Wynn, "then I knew he was an electrical engineer."

Among the gifts for Lipscomb's "This Is Your Life" were 14,000 unreturned phone messages from George Gruskin (Morris office) and Mac Benoff's first Mixmaster. Parke Levy, one of the perpetrators of the event with Seaman Jacobs, was named, according to Wynn, "after a Jewish playground." It was such a howlous evening of rich and racy trade wit that the stag line didn't break till way past midnight.

Las Vegas Snags Benny For Cafe Debut in June

Jack Benny is set to play his first nitory date starting at the Flamingo, Las Vegas, June 19 for three weeks. Benny, an old vaudevillian, has stuck to situations where he could perform from a stage.

Since his entry into radio, films and later television, Benny has retained his franchise in the personal appearance fields. He has done periodic vaude tours as well as one-nighters. No other cafe dates are set for Benny at this time by Music Corp. of America.

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DEAD MEN IN PUBLIC DOMAIN?

French Distrib In Latin-America Mulls 'Unified' Setup In States

Possibility of setting up a French distribution organization in the U.S. is being mulled by Jean Sefert, head of COFRAM, the French outfit which for the past ten years has been releasing French product throughout Latin America.

In Manhattan for the past week, Sefert said he hadn't formed any definite ideas yet, but that he definitely believed in united action by the French producers in the U.S. and any other market. "Through unity we are bound to gain in strength," he observed.

COFRAM, in which the French Government also has an interest, has been operating throughout Latin America for the past ten years, with steadily growing success. It handles between 25 and 30 films a year, of which about 15 are French and the rest German, Italian, etc. "We invested \$1,500,000 to get our Latin American distribution going and on a firm basis," Sefert reported. "It was very tough going, but now we are rolling nicely." COFRAM's take has risen year by year.

Biggest Latin American grossers for the French have been "Wages of Fear," "Diabolique" and "Rififi." Like the Americans, COFRAM is handicapped by low prevailing admission prices and local currency devaluation. Outfit never buys films outright, but gives guarantees and distributes on percentage. Sefert stressed that COFRAM wasn't a monopoly and had competition in the market.

During 1956, the French agency racked up a hefty 25,000 bookings on its 25 releases through Latin America. It has acquired showcase houses throughout the area and operates theatres in Mexico (two houses), Caracas, Colombia and Buenos Aires. It is adding to these holdings.

Sefert, who's going to swing through Mexico and points south before returning to Paris, acknowledged that there are French prod-

(Continued on page 18)

Harrison Reader Sets Up Small Budget Series In London; Aimed at States

American producer Harrison C. Reader is swinging to operations in London this week with the objective of making strictly low-budget pictures that will be acceptable to Yank exhibitors. He has a program of four admittedly small features on his schedule with the outcome of the first presumably to serve as a pilot.

Initial entry is to roll this week in association with Britain's Fortress Films. It's to run about 65 minutes and has Tom Drake and British actress Shirley Eaton heading the cast. Title is "Date with Disaster" and a distributor will be sought upon its completion.

Hal Wallis Auditions Self As Director

Hollywood, March 12. After 24 years as a producer, Hal Wallis will turn director next year. Producer feels that since he sits in on writing, daily rushes, editing, scoring and other facets of production he might as well take on directing too. (Stanley Kramer made a similar switch on his "Not As A Stranger" for UA.)

Wallis hasn't decided yet what property he'll undertake for first directorial chore. He has "Summer and Smoke" and "Girls Of Summer" on his 1958 production schedule.

Producer wound "Loving You" and "Hot Spell" last week and launches "Sad Sack" Jerry Lewis starrer next Monday (18) as his third Paramount feature. It will be followed by "Obsession." Anna Magnani Anthony Quinn starrer, after which Wallis will take a production vacation for the remainder of 1957.

Divorcement and TV;

Washington, March 12.

Eric Johnston, chief of the Motion Picture Assn., on the ABC video show, "Press Conference," Sunday (10) was asked if he favored divorce proceedings which would compel tv webs to sell off their own stations.

The query sought to draw a parallel between the film industry's shotgun divorce and television "power."

Said Johnston: "No comment."

Curtained Lands Set U. S. Product

Motion Picture Export Assn. expects to renew contact with the Hungarian government in Paris soon re the sale of American films to Hungary. Foundation of an agreement was laid when Eric Johnston visited Budapest. Just prior to the outbreak of the revolution.

Meanwhile, the Czechs and Poles are already screening prints. It now looks as if the Poles may buy 45 films, the Czechs 10 to 20 and the East Germans 25 to 30. It's indicated that, with the Poles stepping up the number of potential purchases, MPEA will vote to lift the restriction under which none of the Red countries can buy more than five films from any one American company.

NEW ORLEANS PRIMPS - FOR VARIETY ANNUAL

New Orleans, March 12.

Chairmen of various committees for the 1957 annual Variety Club International convention to be held at the Roosevelt Hotel here April 3-6 were named last week by Irwin Poche, general chairman.

Page Baker, ex-chief Barker of the host New Orleans Tent 45, will serve as co-chairman. Other committee toppers named were T. G. Solomon, au revoir party; William Holliday, decorations; Henry G. Plitt, entertainment; Dan Brandon, finance; Gaston Dureau, greeting and welcome; Henry Glover, heart award; William Briant, hotel reservations; Carl Mabry, humanitarian award; Maurice F. Barr, journal; Mrs. Rodney Toups, ladies' activities; Joel Bluestone, luncheons and dinners; Tom Hicks, programming; Irving Paley, publicity and press; William Murphy, registration; Walter Taney, seating and service; W. A. Hodgson and Thomas W. Neely Sr., sound and recording; L. C. Montgomery, special events; Leo Seichsnaydre, transportation; Don Stafford, VIPs and artists.

CAIRO-TO-BEIRUT

U. S. Offices Will Probably Move; Egyptian Funds Frozen

Egyptian government has suggested to the American film companies that they obtain their accumulated Egyptian earnings from dollar funds frozen by the U.S. Government. About \$1,500,000 is involved.

Washington has frozen Egyptian dollar assets in this country amounting to some \$40,000,000. There have been no remittances from Egypt for a long time. It's not yet clear whether U.S. authorities would approve of the film companies' tapping the blocked Egyptian funds.

Meanwhile, several companies are considering moving their offices from Cairo to Beirut, Lebanon, to operate out of this country rather than out of Egypt.

TV BIOPIG IDEA SHOCKS COAST

Hollywood, March 12.

A dead man's story has no protection.

This hardboiled legal dictum apparently originating with New York television attorneys has created considerable shock among producers of films for theatre release who now face the practical hazard that if they select a deceased hero or heroine for the biopic treatment any television network may decide to "intervene" with a release-jumping program using the same subject matter.

Spreading fear that Manhattan broadcasters intend to repudiate the customary courtesy of the entertainment trade and unhesitatingly "hijack" basic ideas may have a profoundly depressing net effect upon the literary market here for biographical material.

Although the present facts of actual experience do not justify the implication in full, it is noted here that the alternative to the long-established Hollywood practice of buying rights or existing treatments is to regard any deceased personage as in the public domain requiring no payments so long as living persons are not shown. This television reasoning would appear to have been injected into motion picture finance some quite new and tricky hazards.

If a biopic property can be selected, researched, cleared and publicly revealed: if the project is then financed, lined up for release, and if scenery, costumes and talent commitments are made by

(Continued on page 19)

LeRoy's WB 6-In-6

Hollywood, March 12.

Mervyn LeRoy will make six pictures for Warner Bros., in the next six years in a new non-exclusive pact which extends his original two picture deal with the studio. Contract takes effect upon the windup of "No Time for Sergeants," second under the current deal which teed with "The Bad Seed."

First of the six pictures LeRoy will produce and direct for the studio will be "The FBI Story," based upon the Don Whitehead best seller.

National Boxoffice Survey

Biz Mostly Off; '10 C.'s' Again First, '80 Days' 2d, 'Wonders' 3d, 'Hymn' 4th, 'War,' 'Life' Next

Trade at first-runs around the country continues mainly sluggish, but there are some bright spots, particularly among the two-day pix. Weather has been favorable, with Lent and current batch of films being blamed for the offish trend. Fact that there are more than 50 different pix playing currently hints how exhibits are scurrying around for product.

"10 Commandments" (Par) is champ again for sixth week in a row. It is holding around \$400,000 although on extended-run in nearly all keys covered by VARIETY. "Around the World in 80 Days" (UA) is winding up second as against third last stanza.

"Seven Wonders of World" (Cin-rama) is pushing up to third spot. "Battle Hymn" (U) is holding in fourth position although on hold-over or extended-run in virtually every key city where now playing. "Men in War" (UA), a new-comer, is pushing up to fifth place, with hints of going considerably higher. "Full of Life" (Col) is taking sixth money. "True Story of Jesse James" (20th) will finish seventh.

"Oh, Men! Oh, Women!" (20th) is landing eighth position. "Okla-homa" (Magna) is taking ninth spot, with "Iron Petticoat" (M-G) in 10th. Last four films are very uneven.

'Big Land' (WB), 'Wings of

Legit in East, Films on Coast In Panama-Frank Future 'Spread'

Hollywood, March 12.

European Style Timing

Detroit, March 12.

A second boxoffice is being constructed at the 1,000-seat Krim, an uptown arty and sometime first run.

Owder Sol Krim explains that his patrons more and more make it a point to go into the theatre at the beginning of a film, per European custom, and the resultant jam-up requires an additional boxoffice to properly service the customers.

Pasternak Indie, Probably Metro

Joe Pasternak, veteran Metro producer, will join the ranks of independent producers in mid-April, he revealed in N.Y. Monday (11). While not ruling out the possibility of operating his unit at Columbia, as has been rumored for some time, he intimated that there was a good chance of his staying at the Metro lot in an arrangement similar to that of Arthur Freed, and Pandro Berman-Lawrence Weingarten, former Metro contract producers given indie status at the studio.

In any event, Pasternak made it clear that he would be partnered with Sam Katz no matter what studio affiliation the new company will have. Katz, of Balaban & Katz antecedents, is a former Metro studio executive as well as a former partner of indie producer Stanley Kramer. Aim of his new indie company, Pasternak said,

(Continued on page 62)

6-Mos. Col Net Down

Columbia Pictures net profit for the 26 weeks ended Dec. 29 slipped to \$1,329,000, or \$1.11 per common share. Earnings for the 27 weeks ended Dec. 31, 1955, amounted to \$1,606,000, or \$1.36 per common share.

Per-share earnings are based on the 1,095,414 shares outstanding as of the end of the new period.

National Boxoffice Survey

Biz Mostly Off; '10 C.'s' Again First, '80 Days' 2d, 'Wonders' 3d, 'Hymn' 4th, 'War,' 'Life' Next

Eagles" (M-G) and "Mister Cory" (U) are the runner-up pix in that order.

"Gun For Coward" (U), piling up considerable coin on three initial playdates, indicates some future possibilities. "The Undead" (AIP) is rated good in Providence. "Kelly and Me" (U), also new, looks oke in Frisco.

"Cinderella" (BV) (reissue), smash in Portland, continues in amazing fashion at N. Y. Normandie. "Rock, Pretty Baby" (U) is rated neat in St. Loo. "Girl Can't Help It" (20th) is okay in Balto. C'Scope version of "Oklahoma" (20th) shapes smash in Providence and okay in Frisco.

"Wee Georgie" (Indie), big in both K. C. and Frisco, is fine in St. Loo and fancy in Chi. "Bundle of Joy" (RKO-U), good in Chi, is so-so in Toronto.

"Drango" (UA) looks good in Buffalo. "Don't Knock Rock" (Col) is big in Detroit. "Great Man" (U), fair in Minneapolis, is fancy in N. Y., and good in Balto and L.A. "Westward Ho, Wagons" (BV) is rated socko in Cleveland. "Rainmaker" (Par) shapes good in Cin-ey but not so strong in L. A.

"Wicked Life" (AA) looks mild in Chi. "La Strada" (T-L), terrific in N. Y., looks good in Frisco but fairish in Balto. "Shrinking Man" (U) still is big in N. Y.

(Complete Boxoffice Reports on Pages 8-9.)

Norman Panama and Melvin Frank are expanding their partnership into a two-coast operation and generally broadening their motion picture activities here, in an upswing overhaul of their producer-director-writer team format.

A three-ply combo for the past eight years and a writing team since 1937, Panama-Frank is the first producer-director-writer unit to embark upon such a far-flung program. Pair already have their feet wet with a play on Broadway, "Li'l Abner," which they started from scratch and now is in its 17th week in Gotham. With this for a start, team has already set up an eastern office both for a continuation in the legit field and to establish closer coordination with Paramount sales and promotional division. P-F recently inked a new four-picture pact with Par.

One of the chief aims of their moving into legit, according to Panama, is to develop suitable properties for subsequent screen production. Their operations here are flexible; they may write the stage piece, as was the case with "Abner"—which they'll ultimately produce for Paramount—or they may take a property belonging to another writer and produce-direct it on Broadway. They already are discussing deals with two eastern playwrights, Panama reported, for plays which they'll present on Broadway, with a view to later film production.

Paramount, for whom duo has turned out such films as "Knock on Wood," "The Court Jester"—

(Continued on page 18)

U's Charles Simonelli Chairs Thompson-Starrett; Also a Citrus Tycoon

Universal's eastern pub-ad chief Charles F. Simonelli, who has many interests outside the film industry, has been named chairman of the board of Thompson-Starrett Co., Inc., an international engineering and construction company with headquarters in Chicago. The new post will in no way affect Simonelli's status at U since he will not be involved in the day-by-day management of the engineering firm. He will preside at board meetings and will be involved in policy matters.

Simonelli, described as the second largest single stockholder in the company, is also associated with Jerris M. Doroshaw, the first single largest stockholder and chairman of the executive committee of Thompson-Starrett, in Doroshaw Corp., a private investment company. Pair took over the driver's seat in Thompson-Starrett, listed on the American Stock Exchange, when they merged the company with Roberts & Schaefer, an engineering company which they controlled.

Simonelli is also chairman of the managing board of The Bib Company, Lakeland, Fla., one of the largest canners of citrus juices for babies. He was previously associated with a Maryland race track, but sold his interests in the firm several months ago.

Bogeaus to Remake 1928 'White Shadows of S. Seas'

Hollywood, March 12.

Benedict Bogeaus' first indie venture of 1957 will be a re-make of "White Shadows of the South Seas," which the late W. S. Van Dyke directed for Metro in the South Seas in 1928. Bogeaus plans to lens the Frederick O'Brien book in the Marquesas Islands, in color and CinemaScope.

Producer now is negotiating with Ray Milland and Shirley Yamaguchi for the starring roles. Milland recently completed "The River's Edge" for Bogeaus.

Will N. Y. Critics Circle 'Revise' Its Award to S. J. Perelman?

Hollywood, March 12.

The Writers Guild of America West has no plan to demand that the N. Y. Critics Circle change its previous award to S. J. Perelman for scripting "Around the World in 80 Days," to include James Poe and John Farrow. Writing credit was made to Perelman alone, despite long-drawn-out hassle between Guild and producer Mike Todd, in which the Guild demanded that all three writers receive credit, while Todd insisted that only Perelman was entitled to it. Todd last week capitulated and agreed to Guild demands in the matter.

Guild spokesman mused that more than likely, the N. Y. critics will make the award change themselves. They were gentlemen, weren't they? Asked if the Guild would "remind" the Manhattan reviewers of the Todd agreement, the spokesman stated that this would not be necessary, since "We know positively that they read."

Still 'Hoarding'?

Exhibitors are again complaining that the companies are "hoarding" releases for Easter holiday time.

Commented one distribution topper caustically last week: "If they're so short of pictures, why don't they book some of my good product. It's available!"

5% Overhead, Secret of Bel-Air Click, Sez Zabel

San Francisco, March 12.

"When we make a picture, every dollar goes on the screen."

Eddie Zabel, president of Bel-Air Productions, was explaining how his company, "biggest independent producer in the business today," can make money.

He was here last weekend for the opening of an all Bel-Air double bill "Voodoo Island" and "Pharaoh's Curse."

The main point, says Zabel, is that "we only charge up 5%, or just a little more, to overhead. Sure, we make pictures at a price, but we don't run 30, 40 or 50% overheads."

Zabel says Bel-Air has completed 25 films for UA, 18 in the last 17 months, and still has five which haven't yet been released. The former Fox West Coast exec (31 years) disclosed the Bank of America has financed "all but one" of Bel-Air's pictures, that financing has not been a problem because "we operate on a budget basis."

This basis, he points out, has provided "grosses in keeping with costs"—best example, probably, is "Beachhead," which cost \$500,000 (tops for Bel-Air) and has grossed \$2,400,000.

N. Y. to L. A.

Orson Bean
Henry Cornelius
Hank Fine
Erroll Garner
Halliwell Hobbes
Richard Holman
Harry Loud
Rex Marshall
Don McGuire
Al J. Neiburg
Dick Pack
Joe Pasternak
James E. Perkins
Tony Reddin
Sam Shayon
Sol C. Siegel
Maurice Silverstein
Joseph R. Vogel

N. Y. to Europe

Daniel Barenboim
Jean-Louis Barrault
Richard Fleischer
Sol Hurok
Geoffrey Martin
Rodney Millington
Madeleine Renaud

Europe to N. Y.

Barry Jones
Sheldon Reynolds
Georg Solti

OTTO EBERT SUPERVISES 4 U. S. RANK AREAS

Otto Ebert has been named district manager for Rank Film Distributors of America.

Irving Sochin, the Rank sales topper, said Ebert, formerly with RKO in Boston, would supervise sales in the Detroit, Cleveland, Cincinnati and Indianapolis areas. He'll headquarter in Detroit.

Tony Perkins on Zoom

Hollywood, March 12.

How fast can a young star rise today? The answer is Tony Perkins who's currently in Rangoon shooting "The Sea Wall" for Columbia release. He also co-stars with Karl Malden in Paramount's "Fear Strikes Out," now in distribution.

In addition, his assignment slate will keep Perkins busy virtually through 1958. Following "Wall," he returns to Par for "Desire Under the Elms," "The Matchmaker," "Joey" and "Look Homeward, Angel."

Broadening Appeals To Include Circuit Execs Again Engaging MPAA

Subcommittee of the Motion Picture Assn. of America's Code study committee is having another go at the projected expansion of the Code's appeal board to include independent producers and the exhibitors.

Group met in Gotham last week under the chairmanship of Kenneth Clark and expects to meet again. Indications are that the question defies easy solution since there is no absolute agreement on the basic point, i.e. that non-MPAA reps should be on the board in the first place.

While the "exclusivity" of the appeals board, consisting at the moment only of the company presidents, has been criticized on the basis that it puts Code enforcement into the hands of a private "club," the effectiveness of including exhibitors on it has been questioned even by the theatremen themselves.

Wagner's Silence

Dooms 5% Repeal

Albany, March 12.

A roadblock thrown up by Mayor Robert F. Wagner's administration ended, for the 1957 session of the Legislature, all chance of favorable action on the Callahan-Periconi bill, to exempt from the New York City 5% admissions levy those theatre tickets selling for 99c or less.

Without a Home Rule message from New York, the measure could not be considered.

Assemblyman Parnell J. T. Callahan, Bronx Republican and a first-year man in the Legislature, said he would put in the bill next year. He believed it would stand a better chance of passage then.

L. A. to N. Y.

Dana Andrews
John H. Auer
Robert S. Benjamin
Fred Briskin
Irving Briskin
John Carroll
Cyd Charisse
Kirk Douglas
Leo Durocher
George Englund
Henry Flynn
Paulette Goddard
Bonita Granville
Douglas Hays
Bob Hope
Rock Hudson
Henry King
Phyllis Kirk
Arthur B. Krim
Abe Lastfogel
Irving Papp
Lazar Lazari
Lloyd Leipsig
Herbert B. Leonard
Roger H. Lewis
Tony Martin
Ralph Meeker
Jay P. Morgan
Andre Previn
Barney Ross
William Sackheim
Blanca Strook
James Strook
Yolande Tonnell
Jack L. Warner
Esther Williams
Randy Wood

Nathan D. Golden, director of the U. S. Commerce Dept's Scientific, Motion Picture and Photographic Products Division, has been awarded the Cross of Chevalier of the French Legion of Honor.

Corkery to Republic of Colombia

MPEA Hopes to Unhew \$1,000,000—Country Just Borrowed From U.S. Banks

Robert Corkery, the Motion Picture Export Assn.'s Latin American supervisor, has left the Uruguayan film festival after a brief stay and has proceeded to Colombia, where the American companies hope to thaw their blocked accounts.

Colombia recently borrowed \$100,000,000 from American banks and it's reported that the country intends to set aside some \$60,000,000 to pay off some 50% of its importer-debts in cash. Rest would

be in bonds payable over a couple of years.

MPEA member companies have about \$1,000,000 tied up in Colombia. Corkery is expected to go from Bogota to Brazil.

JACK CHINELL WITH BUENA

Jack Chinell has joined Buena Vista as sales representative in the Buffalo area.

He had been RKO's branch manager in that city.

New York Sound Track

Jackie Gleason insists the only part he'd take in a picture would be a dramatic one. "The public can see me being funny, for free," he reasons. . . . Samuel Goldwyn Jr. has ideas about producing Herman Melville public domain "Typee," which is the same property John Huston is supposed to do for Allied Artists. A clash brewing? Young Goldwyn also has registered "The Brothers Karamazov" as title of a feature. And who hasn't?

B. Gerald Cantor, who recently fought his way to a seat on the National Theatres directorate, owns 10,000 shares of the NT stock. . . . And Decca is buying more Universal stock on the open market. . . . Jean-Louis Barrault was in Manhattan last week doing the narration of the French version of "Albert Schweitzer." . . . RKO's "Stage Struck," now completed, was done here in its entirety. . . . U. S. Treasury just released figures on theatre admissions tax in 1953. Amounted to \$21,637,000. Three years ago Sindinger & Co., working with COMPO, estimated a take of \$22,099,000. In other words the analyst was 98% on the beam.

A press agent (who else?) wrote this before being run out of town: "The Legend of the Lost" company left Ghadames (Libya) somewhat reluctantly. Director Henry Hathaway's cast and crew had made friends there. All men were tanned, all had slimmed down from the hard work. They were all healthier than when they arrived."

Ted O'Shea, sales v.p. of Magna Theatre Corp., has had an eye operation. . . . Is the 20th-Fox board discussing a new stock option deal for prexy Spyros P. Skouras? . . . "True Story of Jesse James" has been nixed by the South African censors.

In an Albany debate last week on an \$85,000 budget item to supply a residence for State Commissioner of Education James E. Allen, Assemblyman Edwin E. Mason, Delaware County Republican, drew a laugh from colleagues by asking, "What does he want, a Hollywood bungalow?"

Urie Bell, formerly exec assistant to Skouras, back at 20th for a spell to help work on the annual report. . . . Reports of a merger of the 20th-Fox and Metro newsreels, discussed a couple of months ago by the respective company toppers, is up again. . . . Macmillan Co. has accepted for publication Arthur Knight's book, "The Liveliest Art," a history of motion pictures from 1895 through the present. Knight, who's the film critic for The Saturday Review, is currently film coordinator for the CBS-TV show, "Odyssey."

Robert Q. Lewis went west to make his film bow in 20th's "An Affair to Remember." . . . Andrew Marton set as second unit director on David O. Selznick's "A Farewell to Arms." . . . Roscoe Ates into Paramount's "Short Cut to Hell." . . . Warner Bros. at year's peak activity with five pix before the cameras, 11 in various stages of editing and six being readied for an early start. . . . Rock Hudson in Rome to play opposite Jennifer Jones in remake of "A Farewell to Arms."

Before leaving New York for Copenhagen Monday (11), Richard Fleischer reported "The Viking," scripted by Noel Langley from Edson Marshall novel, will be lensed in the newly-developed Technirama process on a 90-day shooting schedule. . . . Fleischer will select the location sites in the Norwegian fjord country and in France. Interiors will be done in either Munich or Paris. Replicas of three Viking boats, at a cost of \$20,000 each. One will be transported to America for promotional purposes.

Jerome Hill, producer of the film, "Albert Schweitzer," discussed Schweitzer's theories about Bach and organ-playing during the intermission talk feature on the CBS Philharmonic Symphony broadcast Sunday (10). . . . Michael Mindlin Jr., Figaro pub-ad chief, postcards from Saigon where Joseph Mankiewicz is shooting "The Quiet American" that "this has been the craziest ever." Next week Mindlin heads for Rome where interiors will be shot and "with luck" hopes to be "home by mid-May." . . . N.Y. Cinema Lodge of B'nai B'rith will hail Mike Todd at the Sheraton-Astor Tuesday (19). . . . A. N. Spanel, chairman of the board of International Latex Corp., a Stanley Warner subsidiary, given the red carpet treatment during his visit to France, is described by the French press as France's No. 1 U.S. friend. . . . Loew's prexy Joseph R. Vogel, armed with a solid vote of confidence from the company's stockholders, left for the Cast over the weekend to continue his reorganization of the studio operation. . . . Maurice "Red" Silverstein, Metro's liaison with indie producers, also Coasted. Other Metroites on the N.Y.-to-L.A. shuttle include Arthur Freed, Sol Siegel, and Joe Pasternak. . . . "Yankee Incident," Herbert Wilcox production being released by DCA and starring Richard Todd, set for U.S. distribution on April 1.

"I've never employed a press agent in my life," Robert Mitchum told Clyde Gilmour, film critic of Toronto Telegram.

Indie distributor Joseph Brenner will appeal to the Board of Regents in Albany a decision of the N.Y. censor that cuts must be made in the Finnish picture, "The Scarlet Week," before it can be licensed in the state. . . . John Cogley in the Catholic magazine, Commonweal: "Just this week I received a letter from a seminarian who triumphantly produced a citation from Canon Law to prove that the Church has a legal right to organize boycotts against a theatre-owner. But Canon Law is not the law of the United States. The question is what does the law of the land say? What did the Founding Fathers say? What do America's leading jurists say? The seminarian did not seem to care." Added Cogley: "The average seminarian writing on civil liberties questions sounds like a man writing from medieval Florence."

Tony Guiss managed to break into the legit press agents' union and immediately landed an assignment—a motion picture. He's at work on "Stage Struck" for RKO. . . . No less than 20 different manufacturers are coming out with merchandise copied from Walt Disney's "Johnny Tremain." Disney outfit's hoping to stir up another "Davy Crockett"-type craze. . . . Richard Fleischer treks to Europe tomorrow (Thurs.) to work on the preliminaries for "The Viking," which he'll direct for Bryna. . . . James Sarno joined the Arthur Jacobs Co. as Coast v.p. . . . "Stalin Is Alive," Universal's Zsa Zsa Gabor-Lex Barker starrer, was previewed last week just 32 days after the start of production Feb. 5. Producer Al Zugsmith and director Russell Birdwell brought it in 11 days and \$3,000 under the \$250,000 budget. Birdwell credited the speed of the operation to his work with art director Eric Orbon and night work with and by Sherman Todd, editor of the picture.

Allied Artists president Steve Broidy this week revised upward his estimate of the domestic gross of AA's release of William Wyler's "Friendly Persuasion." As of March 1, he said, the company had billed \$3,372,000 on the production in the United States and Canada and this indicates a total of \$5,000,000 on the full domestic payoff.

AB-PT Pictures may do a feature on the life of Saint Christopher. . . . Dimitri Tiomkin is doing narrative songs for the next Cinerama picture to go hand in hand with Lowell Thomas' straight narration. . . . Metro has "I'm Gonna Move That Toe" as the title for an upcoming production. Which suggests all sorts of teins with your local chiropract.

Am-Par Pictures has been name-changed to AB-PT Pictures. . . . "Ten Commandments" grossed \$7,936 on its 81st day at the Madison Theatre, Detroit. A Saturday, it was the biggest money-day of the run. . . . Metro beefing because other outfits are not clearing time schedules for trade screenings and interviews with the MPAA. Result is that important pic showings and press meetings are taking place at the same time.

Sam Eckman Jr., in an interview in the London Times on his retirement from the chairmanship of Metro in Britain, expressed the view that there was no such thing as a film public, but only one indivisible public which was entertained by theatre, motion pictures and television, each in a different way.

GLOBAL TALENT SECRETARIAT

Will TV Bring Back Westerns?

[ANSWER: IT HAS]

Western feature pictures are making a strong comeback in the N. Y. metropolitan area. Renewed interest in the oaters, according to George Waldman, states right distributor with franchise holdings in the N. Y., Albany and Buffalo area, has been due to the influence of television. The numerous tv shows, featuring sagebrush material, is even attracting femme viewers, Waldman maintains.

The situation, according to the distrib, is similar to what happened with baseball, boxing and wrestling. Femme audiences, introduced to these sports perhaps for the first time via video, have become avid fans as a result. The tv western shows, which are increasing in popularity daily, are providing the conditioning that subsequently is transferred to the theatre boxoffice. Waldman states. As a result, the distrib says, bookings for western pictures—whether top billing, equal billing or second features—are on an upbeat.

Texas Bill Would Bell the Cat

Exhibitors Resent Not Knowing They're Being Checked
By Distribs—MPAA Calls Law Impossible

Austin, Tex., March 12.

Motion picture exhibitors won the first round in their hassle with film distributors over how attendance at shows should be checked.

Recommended by the Senate Jurisprudence Committee for passage was a bill of Sen. Preston Smith of Lubbock, himself an exhibitor, which would ban so-called "blind checking." (That is to say, the exhibitor doesn't know his attendance is being checked.)

Exhibitors want the Smith bill which would require private investigators to notify them in advance they are to make an attendance check and file a report within three days.

Eddie Joseph of Austin, prez of the Texas Drive-In Theatre Owners Assn. said it would be fair for checkers to come in an open manner and it was unfair for the theatre operators not to know results of a check for, sometimes, as long as six months.

Tom Reavley of Austin, representing the Motion Picture Association of America, made up of producers and distributors, challenged constitutionality of the bill and also contended the topic was not a matter for public regulation but one of private contract.

Open checking was used until 1951, he said, but distributors found it wouldn't work.

"People who would chisel would do so at a different time," said Reavley.

After TV, Theatre Filming 'Easier,' Declares Mann

Because of the discipline of "time, space and money," tv directors have made the transition, from video to theatrical films easier than have their motion picture counterparts from pictures to television, contends Delbert Mann, who has successfully bridged the video-to-pix gap. As an example, the Yale Drama School-trained director cites the traffic of tv-spawned directors from video to Hollywood and the lack of movement in the opposite direction.

In addition to Mann, who copped an Academy Award for his first screen effort, "Marty," television directors who have received acceptance in Hollywood include Robert Mulligan, Arthur Penn, John Frankenheimer, Sidney Lumet, Martin Ritt, Jeffrey Hayden, and Herbert Swope Jr. In contrast—except for telepix and one-shot spectaculars—not a single Hollywood director has been able to make the grade successfully in live television.

Father Contos, Dean of Saint Sophia Cathedral (Greek Orthodox) in Los Angeles, has joined the Protestant Broadcasting and Film Commission as a v.p. and member of its west coast committee.

Heavenly Truancy

In Des Moines the kids are given their choice of going to school or the local theatre. Upon Paramount's friendly persuasion, the Board of Education has posted notice that high school students are free to take one day off to catch "Ten Commandments."

They're to bring back their ticket stubs (tickets are being sold at the schools) and they're not marked absent for the day.

Trade Quiz: How Tax Shelter For Metro Vaulties?

Since Loew's prexy Joseph R. Vogel revealed at the company's annual stockholder meet that the company's attorneys are of the opinion that Loew's tv activities, particularly the leasing of backlog pictures, can be designated a capital gains deal, there's been considerable speculation in the industry on just how this can be accomplished.

Unlike other film companies which have unloaded their pre-1949 pictures via an outright sale to outside organizations, Loew's prefers to handle the leasing and distribution on its own. It's generally regarded that this method, with income accruing to the company over a five to seven-year period, would be considered as ordinary income by the tax authorities, similarly as is the income from theatrical distribution.

One theory, as to how Loew's can convert its tv sales to a capital gains deal, is that it can resort to a similar tax-shelter gimmick that is followed by shipping firms and other U.S. corporations. This would consist of the formation of a corporation in Liberia, a haven for firms seeking tax advantages. The tv assets, it's further explained, could be turned over completely to the Liberian corporation which, in turn, would handle the release of the pictures to tv. The outright sale of the film library to the newly-established Liberian corporation, it's said, may be regarded as a capital gains arrangement.

'Istanbul' Title Suit Now Before California Court

Los Angeles, March 12.

Having had its complaint tossed out of Federal Court for lack of jurisdiction, Kim Inc., went into Superior Court here last week with its \$450,000 lawsuit against Universal over the title "Istanbul," which the studio is using for an Errol Flynn starrer.

Kim complains that the Universal film damages the release prospects of a similarly titled Virginia Bruce starrer which Kim has distributed to television and is now releasing theatrically.

FREE UNIONS IN ANTI-RED MOVE

ROBERT J. LANDRY

Emotional revision to Communism among European talent unions, especially in France and Italy, which followed last fall's extermination of Hungarian workers greatly improved the prestige and recruitment of free labor unions. One result of the better climate is an exploratory meeting to be held March 27-28 at Geneva, Switzerland to set up an international Secretariat of Entertainment Unions to exchange data, favors, unfair lists, work for the negotiation of "conventions" (written treaties governing working conditions) and so forth.

More immediate dollars-and-cents motivations behind the prospective Secretariat relate to motion pictures in respect to (a) how they are produced (b) into what channels they move, with the unions definitely aware of the spread to foreign markets of films-for-television and (c) the propaganda angles, again involving Communism, via Europe's sundry film festivals.

Such an Entertainment Crafts Secretariat would be autonomous but within the frame of the International Confederation of Free Trade Union (headquarters at Brussels, Belgium.) This would exclude Russia and her satellites, Portugal, Spain, the Dominican Republic and other monolithic states.

Other problems which afflict show business internationally and impinge upon employer-employee relationships and which would concern such a Secretariat include:

Currency takeout
International stranding
Working permits
Social security rules
Income tax
Other barriers

Perhaps 50 delegates will assemble in Geneva. Represented will be the United States, Canada, Britain, France, Italy, Austria, Switzerland, Denmark, Sweden, Norway, Belgium, Holland, India, probably Cuba, possibly Brazil, Argentina and Mexico. Nobody directly from Hollywood is scheduled but it is hoped that John Wayne, shooting in Italy, will be able to attend. James C. Petrillo has committed the American Federation of Musicians in a big way and put up \$7,000 toward expenses. Richard Walsh, of the International Alliance of Theatrical Stage Employees; the Screen Actors Guild and Actors Equity are others strongly interested.

Chief American delegate will be the AFL-CIO representative in Paris, Irving Brown. Brown is a unique travelling envoy of American unionism having been roaming the world since 1946. He has lately been in the U.S. lining up talent union support for the pro-

(Continued on page 18)

Yankee Fans 'Star' Fixation Retards Upbuilding of Imported Films

New, or Ever-Old?

[Hollywood]

Writer Helen Lawrenson in Esquire describes a visit to Buddy Adler's office at 20th-Fox. She found him "regarded with only slightly less reverence than the Dalai Lama—in fact, the atmosphere in his office was such that for a moment I was afraid I might be expected to back out of the room on my knees and elbows."

Her concluding observations:

"The truth of the matter is that the mental climate of Hollywood is conducive neither to truth nor maturity, whether intellectual or emotional. A star is a star, which doesn't necessarily mean acting ability, even though it does mean a dazzling existence in the blinding and blatant glare of publicity."

Army Uppity, So UA Woos, Gets National Guard

United Artists is benefitting apparently from the dispute between the U.S. Army and the National Guard. Film company originally lined up Army support of "Men in War," this to take the form of tie-ups at engagements of the picture.

But the service organization pulled out of such backing in St. Louis with the charge that "Men" offended the dignity of commissioned and non-commissioned officers. Similarly, UA field rep Max Miller had a promotion set for the Stanton Theatre, Philadelphia, where the Army was to swear in recruits and provide an honor guard and a guided missile display. This was called off by the local recruiting office which explained that new policy was to place emphasis only on the peacetime aspects of service life.

UA went to the Guard and the latter agreed to assist. Personnel and battle equipment were made available for openings of the picture in Milwaukee and San Francisco and a full-scale promotional turn, tied in with the Guard's recruiting drive, is set for the opening of "Men" at New York's Capitol Theatre following "Battle Hymn." Weapons are to be furnished for lobby displays and a drill team will perform outside the theatre during opening day.

Hollywood's tendency to decentralize production, with the accent on the independent operations, is seen helping the foreign film in the U. S. market.

Indies, faced with a limited array of top names and the usual participation demands, have taken to turning out pictures that go heavy on storyline rather than name casts. Thus, argue importers, the public is being gradually accustomed to at least accept films lacking the lure of names.

Star consciousness of the American public has always been a sizable handicap for the foreign film whose personalities are barely established in the U. S. mind.

"The more films are sold on the strength of themes and treatments the more we stand to gain," commented an indie distributor in New York last week. He added that, under present thinking, various foreign countries were making efforts to familiarize the American audience with name players overseas. He acknowledged, however, that this was a long process and that "star building" today was a hazardous undertaking, particularly with a foreign personality.

In this connection it's noted too, that Gina Lollobrigida, who some years back dominated U. S. mag covers, failed to attain a status that assured her films automatic box office success. In fact, shortly after her well-publicized visit to New York, several of her films fell flat. She was a definite b.o. asset for "Trapeze."

Lacking star names, prime assets of imports as a rule are the offbeat stories coupled with exploitability. Particularly if such plox are dubbed, these factors are important in meeting the competition from the American product in the commercial houses.

Hardtop Theatres Ready Drive To Spike-the-Gloom

So many different groups, both within and outside the industry, have been publicly predicting the doom of the hardtop theatre that exhibitors, who have been constantly reading adverse reports about their operations in the newspapers, have decided to take corrective measures. Almost simultaneously both Allied States Assn. and Theatre Owners of America have decided that the nation's theatres require aggressive public relations of their own to counteract the constant flow of what is regarded as erroneous and misleading information regarding theatre operations.

Both exhibitors organizations, at recent conclaves, decided that the groups representing the nation's theatre operators, require publicity and public relations campaigns of their own. The job of the public relations counsel hired separately by TOA and Allied would not be to publicize the activities of the exhib organizations. His main job, as envisioned by the exhibitor leaders, would be to plant affirmative stories and to answer speedily the many adverse comments of producers and others who occasionally tend to blame the ills of the industry on "the theatremen."

Emphasis will be placed on the theatre's position as a community force. In addition, the theatre's position as an aid to local business will also be stressed. Another objective would be to combat the effect of television, with a drive, in cooperation with restaurants and other local business establishments, designed to induce the public to spend a night out of the town.

'Insider' Stock Sales

Washington, March 12.

Latest summary of "insider transactions" by the Securities and Exchange Commission shows Serge Semenenko adding 200 shares of Warner Bros. pictures common to a trust account. The Boston banker reported that he now owns 160,000 shares of WB, plus 1,000 in the trust account.

Harry Brandt was still adding Trans-Lux Corp. common to his various accounts. He reported owning the following T-L common: 130,375 in his own name; 17,700 in his wife's name; 1,200 in holding companies; 12,250 in the G. Brandt Foundation; and 3,650 in the H. Brandt Foundation.

Herbert Yates sold 500 Republic Pictures common, keeping 44,560. He also unloaded 800 shares of preferred, retaining 200.

E. Johnny Graff sold 200 shares of common stock in National Tele-

film Associates. He still holds 600. Albert W. Lind added 200 shares of capital stock in Associated Motion Picture Industries, for a total of 2,700. Leonard W. Schneider built his holding in Decca Records capital stock to 1,537 shares.

Four officials of Loew Inc. added common stock in January. Charles C. Barry has his first 100 shares; George A. Brownell added 200 to give himself 500; Irving H. Greenfield bought 100 and now has 250; while Benjamin Melniker doubled his holding to a total of 1,000 shares.

Reuben R. Kaufman bought 4,400 shares of Guild Films Co. common, now holds 7,606. His wife has 61,500. Nicholas Reislind, through Lombardy Industrial & Commerce Co., bought 173,000 shares of the video film producer. He transferred this stock from his Robin International, Inc., which still retained 4,700 shares.

Designing Woman (C'SCOPE-COLOR)

Broad farce comedy with big boxoffice potential. Gregory Peck, Lauren Bacall and Dolores Gray star in opulent production. Dore Schary's swan song for Metro.

Metro release of Dore Schary production. Stars Gregory Peck, Lauren Bacall, Dolores Gray, features Tom Helmore, Jack Cole, Mickey Shaughnessy. Directed by Vincente Minnelli. Play by George Wells, from a suggestion by Helen Rose; camera (C'Scope) John Alton; editor, Adrienne Fazan; music, Andre Previn; musical numbers and songs staged by Jack Cole. Previewed in N.Y., Feb. 28. Running time, 117 MINS.

Mike Hagen Gregory Peck
Marilla Hagen Lauren Bacall
Lori Shannon Dolores Gray
Ned Hammerstein Tom Helmore
Zachary Wilde Mickey Shaughnessy
Mae Stella Jack Cole
Charlie Arnes Jesse White
Johnnie Chick Cooper
Martin Edward Platt
Gwen Alvy Moore
Randy Owen Carol Veazie
Jack Cole

Metro's "Designing Woman" puts Hollywood back on the beam as a purveyor of comedy. This somewhat neglected entertainment ingredient, long a screen staple, is most creditably revived in a plush production; Dore Schary's last personal effort before exiting the Metro lot. Release looms as a big boxoffice winner and maybe the popular comedy hit of the year. Gregory Peck and Lauren Bacall provide additional b.o. insurance.

Aided and abetted by Dolores Gray, Sam Levene, Tom Helmore, Jack Cole and Mickey Shaughnessy, Peck and Miss Bacall are seen in a Runyonesque-type romp. The George Wells screenplay, based on a "suggestion" by designer Helen Rose and deftly directed by Vincente Minnelli, cleverly brings together the worlds of haute couture, sports (particularly boxing), show business, and the underworld. Literal-minded viewers may find it difficult to accept the zany characters and situations, but taken on its own terms—in the same sense as one would accept a Damon Runyon story—"Designing Woman" is full of funny lines and incidents.

The combination of high fashion, boxing, show biz and old-fashioned gangsterism provides something of interest to the widest possible mass audience. It's quite obvious why Miss Rose thought of the story idea, for it gives her an opportunity to display her latest creations. The show biz segment allows for the interpolation of several musical numbers, neatly performed by Miss Gray and Cole, with the latter also contributing the staging.

Basically the story deals with the conflicts that arise when the separate worlds of sports and fashion meet head on. Peck, a crusading sports writer, marries Miss Bacall, a prominent fashion designer, and abandons his cluttered Greenwich Village apartment for her elegant East Side abode. Her friends are the chi chi set; his cronies are fellow sports scribes and Stillman Gym characters.

The never-the-twin-shall-meet groups get together at their apartment when there's a conflict between his weekly poker game and a reading for a Broadway musical for which she is designing the costumes. Added to this mish-mash of personalities is a triangle situation brought about by the presence, as the star of the show, of Peck's former girl friend, played by Miss Gray, and Miss Bacall's former suitor—the show's producer, portrayed by Helmore. And if these situations aren't enough to complicate the couple's newfound domesticity, there's the crooked fight promoter who has his boys out to "get" Peck for his expose of the fight racket.

Shaughnessy, as a punch-drunk, off-his-rocker ex-pug, serves as Peck's bodyguard. Some of the picture's funniest moments take place when Peck and Shaughnessy are holed up in a hotel room to evade the mobsters. Shaughnessy is extremely funny and his antics are laugh-provoking. However, the comedy stems from the mental disability of the character and the propriety of employing an imbecile-like character as a foil may be open to question.

Another offbeat "character"—an amazing French poodle—practically steals the performing honors from the principals. The uncredited pooch leads to Peck's exposure as he is innocently hiding out from his wife in Miss Gray's bedroom.

The picture closes with a rousing smash in a backstage alley of a Boston trout theatre as Cole, whose vivacity and contribution by Peck, overcomes the mobsters with some intricate footwork.

Miss Bacall, turning to comedy, is excellent as the fashion designer confronted by the world of suffruff. Peck is fine as the con-

fused sportswriter and Miss Gray scores solidly as the ex-girl friend. Topnotch characterizations are also turned in by Sam Levene, as the "Front Page" type sports editor; Helmore as the producer, Cole as a choreographer, Jesse White as a peddler of information, and Chuck Connors as a mobster. Minnelli deserves a large share of the credit for the film's success, for he has staged it briskly, giving the comedy sequences and other elements the emphasis each warrants. Schary and Wells, who also served as associate-producer, have given the film opulent production values, providing elegant settings in both New York and Hollywood. All technical aspects are out of the top draw. **Holl.**

Brothers in Law (BRITISH)

A first-rate comedy making fun of the law, which reunites the "Private's Progress" starring team; smash for domestic market.

British Lion release of a (doh) Tudor Production (by arrangement with Charter Film Productions). Stars Richard Attenborough, Ian Carmichael and Terry-Thomas, co-stars Jill Adams, Miles Malleon. Directed by Roy Boulting. Screenplay, Frank Harvey, Jeffrey Dell and Roy Boulting; camera, Max Greene; editor, Anthony Harvey; music, Benjamin Frankel. At Gaumont Theatre, London. Running time, 94 MINS.

Henry Marshall Richard Attenborough
Roger Thurstby Ian Carmichael
Alfred Green Terry-Thomas
Roger's Mother Edith Sharpe
Kendall Grimes Miles Malleon
Tatlock Raymond Huntley
Alec Blair Eric Barker
Charles Poole Nicholas Parsons
Judge Remy John Le Mesurier
Judge Emery Basil Dignam
Roger's Father Henry Longhurst
Roger's Mother Edith Sharpe
Judge Lawson Kynaston Reeves

The three stars who combined to provide the comedy in "Private's Progress," a top grosser locally last year, are reunited in this new Boulting comedy. This time it's making fun of the law, doing full justice to a laugh-loaded script. A smash for the domestic market, and a worthy contender for dates in the U.S.

Roy Boulting, who directed the comedy, also shares the screenplay credit with Frank Harvey and Jeffrey Dell, and they've fashioned a witty and lighthearted yarn which traces the experiences of a young lawyer from the day of his graduation until he achieves his first legal victory. Their refreshing treatment holds nothing sacred, least of all the dignity and pomposity of the law.

The raw legal recruit is Ian Carmichael, who through the good offices of his roommate and fellow attorney, is accepted as a pupil barrister by Miles Malleon, a distinguished but absent-minded Queen's Counsel. Within a few minutes of his appointment he accompanies his senior to the High Court, and is left to plead the case without even knowing which side he's on.

This unhappy start to his career affects Carmichael's confidence. Briefs are few and far between, and cash is running out. What few chances come his way are dissipated, and in desperation he goes to the Old Bailey hoping he'll pick up a brief from a prisoner without a defense counsel. He gets his chance from Terry-Thomas, a seasoned swindler with 17 appearances at the Criminal Court to his credit—and gets his first practical lesson in how to beat the law. His chance, however, comes in his hometown Assizes, when he turns an impossible situation to victory, as his proud parents applaud the judge's decision.

The breaking-in treatment for the legal novice produces a succession of amusing situations. Attenborough advises him to participate in a legal golf tourney, and Carmichael finds he's partnered with a particular sour judge. Having driven almost every ball into the rough, he inevitably has to face the judge in court a few days later. And there's the friendly rivalry for Jill Adams, the fashion model who has the upstairs apartment, with both of them losing out to a bore who tinkers with old cars.

Led by the stars and right down through to the smallest bit roles, there's an exceptional standard of acting. Carmichael's halting, cautious study is in contrast to Richard Attenborough's confident, swaggering characterization, while Terry-Thomas's brash swindler is one of the comedy highlights. Miss Adams provides the attractive femme appeal and Miles Malleon makes a splendid contribution with perfect cameos from Olive Sloane, Irene Handl, Raymond Huntley, John Le Mesurier and Kynaston Reeves. Direction, lensing, etc., are all above average. **Myro.**

Spring Reunion (SONG)

Dull comedy-drama about class reunion and renewed romance brings Betty Hutton back to screen after four year absence

Hollywood, March 12. United Artists release of Jerry Bresler (Bryna) production. Stars Betty Hutton, Dana Andrews; features Jean Hagen, Dana Berner, Robert Simon, Laura La Plante, Gordon Jones, James Gleason. Directed by Robert Pirosh. Screenplay, Pirosh and Elick Moll; story, Robert Alan Aurthur, camera, Harold Lipstein; editor, Leon Barsha; music, Herbert Spencer; Earle Hagen; song, Johnny Mercer; Harry Warren; sung by Mary Kaye Trio. Previewed March 9. Running time, 79 MINS.

Fred Davis Dana Andrews
Maggie Brewster Betty Hutton
Barry Forrest Jean Hagen
Paula Kratz Dana Berner
Harry Brewster Robert Simon
May Brewster Laura La Plante
Jack Frazer Gordon Jones
Mr. Collyer James Gleason
Mrs. Collyer Jean Hagen
Nick Richard Shannon
Al Ken Curren
Howard Richard Anderson
Jim Herbert Spencer
Grace Vivian Jones
Mary Florence Sundstrom
Roger's Mother Edith Sharpe
Caterer Sid Tomack
Receptionist Shirley Mitchell
Simmie Mimi Doyle
Roseanne Dorothy Neuman
Verna Barbara Drew
Sidney Richard Deacon

Betty Hutton hasn't found a very auspicious vehicle for her return to the screen after four years absence. "Spring Reunion" is dull comedy-drama, lacking pace and impact.

Jerry Bresler, producer of the Bryna presentation through United Artists, rounded up a competent cast, but neither the direction by Robert Pirosh nor the script he did with Elick Moll from a story by television's Robert Alan Aurthur make good use of the players. The story never seems to get started and when it does begin to move towards the climax, nothing much happens that's new or freshly treated.

The Hutton bounce that was her main stock-in-trade when clicking in films is missing, so there's little here that will appeal to the younger element among filmgoers. She does sing an old standard as part of a class reunion celebration, but not very well. What touches of light comedy there are seem strained and are mostly from the cliché situations native to a reunion gathering. Miss Hutton participates very little in these, but they go on around her as she sweats out the last portions concerned with getting her man; in this case Dana Andrews, ex-school chum who has floated from job to job.

Popism replaces momism in the story, showing how a doting dad keeps his daughter so close to him hasn't had a chance to play the field among eligible males. When Andrews comes back to town for the class reunion, all it takes is a moonlight sail and a few philosophical words from an old lighthouse keeper to plant romance and she breaks paternal ties to go away with her lover.

Just as Miss Hutton and Andrews are bound by plot shackles, so are the other casters, including Jean Hagen who tries a fling with Gordon Jones, but the pull of hubby and kid's back home are too strong; Robert Simon, Miss Hutton's father; Laura LaPlante, the understanding mother who gets more out of her role than anyone else; James Gleason, the lighthouse keeper, and Irene Ryan, school-teacher who becomes tipsy on spiked punch.

Photography, editing and other technical credits are standard. Johnny Mercer and Harry Warren cuffed the title tune sung by the Mary Kaye Trio behind the credits. It's not this group's cup of notes. **Brog.**

Naked Paradise (COLOR)

Colorful Hawaiian melodrama which may be exploited for good returns.

Hollywood, Feb. 19. American International release of a Roger Corman production. Stars Richard Denning, Beverly Garland, Lisa Montell, Lesley Bradley; features Dick Miller, Jonathan Haze. Directed by Corman. Story-screenplay, Charles B. Griffith. Mark Hanna; camera (Pathcolor), Floyd C. Gottlieb; editor, Charles H. Music; Ronald Stein; Hawaiian songs, Alvin Kaloelani. Previewed Feb. 15. Running time, 84 MINS.

Duke Richard Denning
Max Beverly Garland
Keena Lisa Montell
Lesley Lesley Bradley
Mitch Richard Miller
Story Jonathan Haze

Interesting action and scenery lensed in elegant Pathcolor backdrop this melodrama which carries Adams' "names" of Richard Denning and Beverly Garland. Film should be exploited for good returns in the program market.

Produced entirely in Hawaii, producer-director Roger Corman uses the natural beauties of the Islands to excellent advantage in his unfolding of a wellknit story

scripted by Charles B. Griffith and Mark Hanna. Considerable violence crops up occasionally to give rather grim overtones to the action, but this is legitimately inserted and is a natural plot development.

Denning plays the captain of a small sailing schooner in Hawaii, chartered by Leslie Bradley, ostensibly an American toy manufacturer, to carry him and his small gang to an outlying island after he's robbed plantation of its payroll. Miss Garland is Bradley's so-called secretary, and romantic complications arise over her affections. When she attempts to escape on Denning's boat, a hurricane forces them back to face Bradley, a brutal killer. Bradley and his two henchmen meet violent deaths in a realistic climax.

Corman helms his characters convincingly and all principals come up with above-average performances. Denning is a hardy hero, and Miss Garland in particular is a standout, often in dazzling attire. Bradley scores as the heavy, and Richard Miller and Jonathan Haze follow suit as his two triggermen. Lisa Montell also handles her native girl role in capable fashion.

Color photography by Floyd Crosby is of particular benefit to the picture. Editing by Charles Gross Jr., music score by Ronald Stein and native songs by Alvin Kaloelani also are definite assets. **White.**

The Guns Of Fort Petticoat (COLOR)

Audie Murphy commandeers a group of women to fight off attacking Indians. Okay chances in outdoor market.

Hollywood, March 12. Columbia release of a Harry Brown (Brown-Murphy) production. Stars Audie Murphy; features Kathryn Grant, Hope Emerson, Jeff Donnell. Directed by George Marshall. Screenplay, Walter Doniger; story, C. William Harrison; camera (Technicolor), Ray Rennahan; editor, Charles H. Music; conducted by Mischa Bakaleinikoff. Previewed March 7. Running time, 81 MINS.

Lt. Frank Hewitt Audie Murphy
Ann Martin Kathryn Grant
Hannah Lacey Hope Emerson
Mary Wheeler Jeff Donnell
Corra Melavan Jeanne Nolan
Ken Sean McClory
Hetty Ernestine Wade
Lucy Conover Peggy Maley
Sally Ford Patricia Livingston
Stella Leatham Kim Charney
Bax Nestor Paiva
Salt Pork James Griffith
Tortilla Charles H. Music
Kipper Ainslie Pryor
Colonel Chivington Dorothy Crider
Jane Gibbons Madge Meredith
Hazel McCaslin

The sagebrush action in this western pulls a switch by having a group of Texas femmes stand off an Indian attack under the leadership of Audie Murphy. It adds up to a fairly entertaining subject with okay chances in the general outdoor market.

Picture is Murphy's first indie production in which he teams with Harry Brown, an old hand at this type of filmfare; as is director George Marshall, who has guided many such prairie chases. Footage has some lagging spots, but the action is good when it does take over so giddyap fans will find it generally acceptable.

Murphy plays a Texan serving with the Union Army. He rebels when a stupid commanding officer orders the Sand Creek massacre and returns to Texas to help the women left defenseless while their merfolk are off fighting the war against the North. He knows the Indians will be riding to avenge the massacre and, despite the fact his fellow Texans look on him as a traitor, he marshals the women into an old mission, trains them in arms and defeats the redskins. In doing so, he finds himself a girl, spitfire Kathryn Grant, and is successfully defended against court martial charges brought by the c.o., who gets charged himself for the massacre.

The script by Walter Doniger from a story by C. William Harrison does an overall adequate job of the outdoor action, as does the cast in enacting the characters. Murphy does his role credably and Miss Grant is satisfactorily. Hope Emerson does another of her big, rough-tough, pioneer women who helps Murphy man his fort. Among other femmes are Jeff Donnell, Jeanette Nolan, Ernestine Wade, Peggy Maley, Isabel Elsom, Patricia Livingston and Madge Meredith.

With the exception of Murphy, the few white males in the cast are mostly all heavies.

Ray Rennahan's Technicolor lensing is all to the good, particularly in the lighting effects in the mission and the display of the Arizona location sites. Other technical credits are okay, while the music conducted by Mischa Bakaleinikoff is formula. **Brog.**

Seven Waves Away (BRITISH)

Gripping drama of Atlantic shipwreck survivors in overcrowded lifeboat; stout marquee lure should be valuable ticket selling aid.

London, March 12. Columbia release of a Copa (John R. Sloan) Production. Stars Tyrone Power, Mal Zetterling, Lloyd Nolan; co-stars Stephen Boyd, Moira Lister and James Hayter. Directed by John Stratton and screenplay, Richard Sale; camera, Wilkie Cooper; editor, Raymond Poulton; music, Arthur Bliss. At Odéon, Marble Arch, London. Running time, 74 MINS.

Alec Holmes Tyrone Power
Julie Mal Zetterling
Frank Kelly Lloyd Nolan
Will McKinley Stephen Boyd
Edith Middleton Moira Lister
Arthur Clark James Hayter
Mrs. Knudsen Marie Lohr
Daniel Cane Moustique Kelsall
John Merritt Gordon Jackson
Major General Barrington Clive Morton
Captain Darrow Laurence Naughton
Spencer John Stratton
Willy Hawkins Victor Maddern
Michael Faroni Eddie Byrne
John Hayden David Linton
George Kilgore Ralph Michael
Sam Holly Orlando Martins
Mike Kilgore Jill Moll
Solly Daniels Ferdy Mayne

For its first British film, Copa Productions has chosen a difficult subject, one in which the entire action takes place in a lifeboat in the south Atlantic. There are no sets, and the only backgrounds are the turbulent seas and the cold gray sky. Yet, within these limitations the production sustains a gripping drama even though unable to overcome the inevitable repetitive incident. The stout marquee lure (Tyrone Power, Lloyd Nolan, Mal Zetterling) will probably be a major factor in selling this on either side of the Atlantic.

Story is based on a true incident which happened in the last century. A luxury cruise liner, with more than 1,100 passengers aboard, strikes a mine in the middle of the night and there are only 27 survivors on a lifeboat which should only accommodate about nine people. The dying captain hands over command to his No. 2 man (Power), and he is faced with the unenviable task of giving the orders. Food and water are severely rationed, irrespective of the needs of the sick and the injured. Then, with a storm brewing, he has to make a fateful decision. Either some of the passengers are jettisoned or they all go down. He decides on the former course and himself picks the passengers who are to be tossed overboard. There is no mercy for the sick or the women; indeed, they are, in the main, the first to go. Only the able-bodied, who can help to row the 1,500 miles to the African coast are kept on board.

Richard Sale, who wrote the original story and screenplay, and who also directed the picture, has shown considerable ingenuity in his treatment. But he has not given maximum attention to characterization, other than to the officer-in-command. Many of the other characters emerge largely by the force of their own portrayals. He has, however, fully harnessed the dramatic potentialities and the final rescue scene strikes an effective note of restraint. All the survivors who had, a few moments earlier, been loud in their praise of his handling of the situation, suddenly fear they may be implicated. As the rescue liner pulls alongside, the passengers, who had been tossed overboard, are seen lining the rails. But there's no comment either from Power or the other survivors.

Power (who, of course, is partnered with Ted Richmond in Copa) has an outside role, which he handles with great authority and considerable virility. The dramatic potentialities of the part are exceptional and he rarely misses an opportunity. Mal Zetterling, a ship's nurse, has fewer chances and her role calls for little more than a one-key performance. Lloyd Nolan, on the other hand, has more scope as an injured ship's engineer, who advocates the jettisoning of other survivors before throwing himself into the sea. In the last cast there are impressive performances by Stephen Boyd, Moira Lister, James Hayter, Clive Morton and Victor Maddern.

For the record, the story is based on the U.S. freighter William Brown, which set sail from Liverpool in 1841, headed for Philadelphia. There were 80 passengers from Ireland. The ship struck an iceberg and split in two. As the freighter did not normally carry passengers, there were only two small lifeboats available. **Myro.**

Cole Becomes An Owner

San Angelo, Tex., March 12. Don Fuller, owner and operator of the Roxy Theatre here for the past 10 years, has sold the house to Marion Cole who has taken over operation. Cole has spent the last 30 years in show biz, mostly with the Robb & Rowley Circuit.

PROTESTANTS: 'PIX NICE TO US'

Capuchin Fathers' Monthly Expounds On Catholic Consistency as to Films

Arresting Roman Catholic comment upon Church attitude about films is contained in the just-out March issue of View, edited and published by the Capuchin Fathers at Yonkers, N. Y. Article takes off from the springboard of a recent VARIETY story and headline, and says, "The un-uniformity of Catholic 'rules' is more of a problem to VARIETY than it was to the Catholic experts who met in Havana to discuss motion pictures and how Catholics could help improve them."

The comment continues: "But the Congress does serve to stir up that ever-more-frequent query: 'Why don't Catholic authorities agree?' Again there is much talk, as there was in VARIETY recently, about 'the different Catholic standards that apply throughout the world.'"

"The press, particularly those elements of it that cannot abide Catholic dogmatism, has delighted in this Catholic 'inconsistency.' They have kept eagle eyes open for examples."

"Irish authorities condemned 'The Prisoner,' while American Catholics praised it. American Catholics disapproved 'God Needs Men' (actually, only some did), but French Catholics thought it wonderful."

"An English Catholic authority said that 'Baby Doll' was all right, although Cardinal Spellman forbade New York Catholics to see it under pain of sin."

"Letters from My Windfall" rated Catholic praise in France yet was listed C by the U. S. Legion of Decency. 'The Miracle' was strongly condemned in America and only mildly frowned on in Italy."

"Why didn't the Havana Congress make this discrepancy a central point of their discussions? Why didn't they come to the relief of troubled VARIETY with a set of rules that would obliterate that awkward word: 'un-uniform'?"

"The Catholic film experts at Havana did not attempt to solve this extraordinary problem for the simple reason that they saw no extraordinary problem. Most of the extraordinary element in the problem has been invented by the very critics who wag their heads at the inconsistency of Catholic authority."

"A case in point was the report that Father John Burke, ecclesiastical adviser of Britain's Catholic Film Institute, approved 'Baby Doll.' Unfortunately his vigorous denials did not make the headlines given the original story."

Infallibility
Going into the question of the Church's authority, the Capuchin writer agrees that "the everyday exercise of ecclesiastical authority is not protected by the gift of infallibility, for no such gift is necessary. But the authority is no less serious because of that."

"In speaking of such ecclesiastical authority with regard to movies, we distinguish between actual authority compelling direct obedience and the authority that comes from the ability and position of the persons passing judgment on a motion picture."

"A movie can be condemned in two ways. It can be forbidden. (Don't eat those green apples!) Or it can be judged seriously harmful. (Those green apples will give you a bellyache!)"

"Only genuine ecclesiastical authority, i.e., the bishop for the people of a diocese, the Pope for the whole Church, can forbid a picture. (In both cases they may act indirectly through delegates.)"

"Such a prohibition binds by obedience. . . ."

Extreme respect Catholics have for their hierarchy is made manifest in the observation that although the individual may not agree with a bishop's decision, that individual "has neither the grace of office nor the responsibility of making the decision. To disobey would be wrong; to disagree, presumptuous."

Teenagers' Own Code

Burlington, Vt., March 12. Hundreds of Vermont teenagers are setting up their own code of conduct at movies, dances and other social activities outside of school supervision. They will have curfews from 11:30 to 12 p.m. for senior high school students and 10 o'clock for junior high youngsters.

The social code has already been adopted by the Vermont Christian Youth Council and the diocesan Catholic Youth Organization. Officers of Vermont Jewish Council have also adopted the plan and will submit it to the full membership later this month.

Baptists Visit Dailies To Chide Bible Details In 'Ten Commandments'

San Francisco, March 12. Rev. James L. Anderson of the Baptists' Biblical and Archaeological Research Foundation at Lodi, Cal., and A. J. McDonald of the same body have been visiting local newspapers to tell them that the scriptural background in Cecil B. DeMille's "Ten Commandments" over-exploits "poetic license."

Jehovah's Witnesses in the east had previously sought to exploit alleged flaws in the research. Baptist Rev. Anderson now asserts that DeMille "has been grievously misled" in respect to biblical scholarship. Among cited errors:

- 1) The pharaohs are 200 years out of focus, with the Rameses line substituted for the Thotmes line;
- 2) Moses spent 40 years in the desert but returns to lead the Israelites to the Promised Land and to find his girl friend still young;
- 3) Scene in which Dathan and his golden calf are swallowed up by the earth "occurred at another place, years later and for a different purpose";
- 4) Moses and Joshua are pictured as contemporaries, which isn't so—Joshua succeeded to Moses' command after Moses died;
- 5) The lady who found Moses in the bullrushes was Hatshepsut, not Bithiah.

Rev. Anderson wonders: "Did Mr. DeMille, who undoubtedly was sincere, purchase the best brains for his millions of dollars? The answer can only be—NO."

He says his outfit is concerned with producing accurate information about the Bible: it's not anti-film, just anti-historical inaccuracy.

Asked if he was, by any chance, a press agent for "The Ten Commandments," Rev. Anderson said: "No, not at all. In fact, our protest will probably add to the film's popularity. But we want the facts known. Why any Sunday school kid could have informed Mr. DeMille better."

STUDIO CREDIT UNION

Universal Pays 4 1/2% Dividend to 1,400

Hollywood, March 12. Dividend of 4 1/2%, highest ever paid by the organization, was declared by the Universal Studio Credit Union, payable March 15 to approximately 1,400 studio employees who are shareholders. In recent years, the dividend has been four percent.

Credit Union reported a net income of \$50,106.19 for 1956, during which loans totaling \$790,659.57 were made.

Harry Burke, James Christie and Frank Doyle were re-elected proxy, vicepres and secretary-treasurer respectively and Frank Skinner was re-elected to the Board. Only new member elected was Bert DeClaire, who succeeded Fred Williams, resigned.

FAVOR AGCENTING 'QUALITY' FILMS

By FRED HIFT

While the need for adequate Protestant representation on the screen is obvious, the efforts to attain it should not be turned into a battle pitting Catholics against Protestants, George A. Heimrich, director of the Coast office of the Broadcasting and Film Commission of the National Council of Churches in the USA, said in Gotham last week.

Heimrich made his comment following the windup of the Commission's annual meeting at which he delivered a report on the activities of his office. The report noted considerable improvement in the Protestant position, particularly following the success of "A Man Called Peter."

In 1956, Hollywood produced eight films featuring Protestant ministers, and six of these were described by Heimrich as of the kind "of which Protestants can certainly be proud." Two others, he noted, remain doubtful. An additional six features were made in which Protestant ministers were portrayed in minor parts.

"As you undoubtedly know, for years the hue and cry has been that the Roman Catholics were the ones being successfully portrayed in motion pictures, in numbers far exceeding the Protestants," Heimrich said in his report. "Figures for 1956 of motion pictures produced in Hollywood show a ratio of almost four to one of pictures"

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Catholic Protests Cancel 4 Nabe Dates of 'Doll'

Philadelphia, March 12. Stanley Warner has cancelled the showing of Warner Bros. "Baby Doll" at three suburban and a West Philly house following a flood of protests by Catholic parishioners and clergy.

Tennessee Williams' film was skedded to hit the key nabes tomorrow (13). Stanley gesture came as a surprise to Film Row since chain is currently playing the Dixie saga in its second-run midtown Palace Theatre. Outlying spots that dropped "Doll" are the Ardmore, Ardmore, Pa.; Waverly, Drexel Hill, Pa.; the 69th Street, Upper Darby, and the Benn.

Several churches reminded parishioners at their Ash Wednesday services that the film had been condemned by the Legion of Decency and urged members to "express themselves against the production."

George Keating, Grand Knight of the Drexel Hill Knights of Columbus, sent a telegram to the Stanley office asking withdrawal of the film. The theatre chain answered that it did not intend to affront any group.

According to Keating he also called Norman Zinn, assistant to the president of the chain. Keating said the decision to play "Baby Doll" rested with Bernard Brooks, assistant zone manager in Philadelphia.

Following a series of confabs at the local office, Brooks telephoned the four theatres and told them to axe "Doll." The decision had no effect on four other theatres not in chain, all of which carried ads in the Sunday papers.

Approximately 32 locations are available for key showings in this area, so four cancellations only represents a fraction of local nabe trade. Many of the indies are expected to sked "Doll" for next weekend. Big factor in move will be the knowledge that "Doll" played first-run Viking from Dec. 26 to Feb. 12 with plenty profit and no hassles.

After Five Years of Vituperation, Film Distribs and Theatres Now Adopt Dale Carnegie Precepts

'Say It' Vs. 'Hint It'

French producer Raoul Levy has been a victim of the vagaries of international censorship with his picture, "God Created Woman." French censors tore into the film, but the New York censor barely touched it.

Levy thinks he's got it all figured out. "In France, we don't mind anything that is visually put onto the screen, but we're against hinting at things. In the U.S., you can imply all you want as long as you don't show it," he said.

Pastors As Writers Not Prone to Give Churches Pubrelations Snow Job

Film writers, and in some cases even ministers, have a tendency to play up the negative side of the Protestant religion, George A. Heimreich complained to the Broadcasting and Film Commission of the National Council of the Churches of Christ in N. Y. last week.

Heimreich, who heads up the Commission's Coast bureau, said his office was interested in searching out material for religious screenplays to be produced for theatrical release and that some 20 manuscripts had been submitted last year.

"We must report that the results are discouraging since, for the most part, the material does not qualify," Heimreich wrote in his report. "In a number of cases the stories submitted have been written by ministers, and it should be noted that even if this material were of such calibre as to gain the interest of major producers, they would never get the seal of approval of the Production Code Administration, for in part they show the Protestant religion in a very bad light."

He emphasized the Code's prohibition against the portrayal of ministers as comic characters or villains and said that, with some changes, some of the scripts could get by. "However, what they do to some of the leading lights of the congregation, such as deacons and board members, should not even be mentioned," he held.

The Protestants, whose sphere of influence in Hollywood is definitely more limited than that of the Roman Catholic Church, have been very unhappy several times over certain pictures. One of them was "Night of the Hunter." Heimreich noted, on the encouraging side, that several books of merit had been submitted to the Commission's office by professional writers "and we are in contact with the studios in the hope that one or more of these properties will become definite projects for 1957."

Heimreich mentioned one Commission problem, i.e. its inability to endorse scripts, even though a producer may have changed the story to completely conform to the Commission's wishes. "We have never put ourselves in a position where, as a department of the National Council of Churches, we would grant an official endorsement to any screenplay or picture. This is, however, a problem we are going to have to face," he told the Commission members.

Leeder Aide to Sochin

Calvin "Cal" Leeder has been named by Irving Sochin, general sales manager, to assist him in the setting up of branch operations for the new Rank Film Distributors of America.

Leeder started in the film biz with the old Fox Film Corp. Prior to joining Rank he'd been with the Warner Bros. sales department for 15 years.

An about-face in distributor-exhibitor relations has taken place within the past few months. The two factions, at odds for almost five years, are showing signs of a rapprochement of their differences. All the complaints aired by each segment against the other haven't been fully reconciled, but the sledgehammer approach—a common technique in the industry for several years—is being replaced by more gentlemanly tactics.

The new method, if it can be termed such, is not the result of a solution of the problems that pitted exhibition against distribution. The usual beefs—high rentals, product and print shortage, failure to observe clearances—still exist. However, there has been a realization, equally considered by both factions, that these problems are secondary to the basic ailment of the industry—the decline in overall public support.

It has been this factor, perhaps more than anything else, that has struck industry leaders with the necessity of cooperative efforts to save the business as a whole, for without one, it has been convincingly established, the other cannot hope to survive. This new phase, while born of the necessity of having to live together, is never-

Yes, But—

Minneapolis, March 12. "Rapidly increasing abuse of and callousness of film salesmen and branch managers toward the small exhibitors" and "apparently deliberate non-solicitation of their theatres" are charged in the current North Central Allied bulletin.

The bulletin claims that this present alleged attitude of the film companies, is creating "much resentment" among the exhibitors.

It's charged that "playdates have been shoved back six months to a year or more," and there have been numerous instances "where the salesmen have bluntly asked complaining exhibitors, 'Why don't you close the damn joint up?'"

"This from people who will be out of a job when the theatres are closed," points out the bulletin. "How utterly stupid can they get?!" it asks and exclaims in conclusion.

theless bringing about actions that will enable the industry to devote more time to its most essential task of luring people back to the theatres.

One Another's Problems

In tackling the b.o. problem, both exhibition and distribution became aware of each other's economic situation. Perhaps for the first time exhibition felt the impact of Hollywood's economic stress and the difficult job the film companies face in trimming production and distribution costs. The plight of the film companies, hampered by elaborate studio facilities and antiquated distribution techniques, was dramatically conveyed to theatremen by RKO's decision to abandon distribution, the complete halt of production by Republic and the uncertainty as to the company's future, and the clamor of Loew's stockholders which brought about a near proxy fight, a change in the company's administration, and an overhaul of its operational policies.

At the same time, the film companies became cognizant of the trials and tribulations of the theatreowners, particularly the operators of smalltown and nabe houses. The economic squeeze brought about by the high cost of production and performers' fees forced the companies to ask for high film rentals, but a more sympathetic understanding of the condition of small theatres has resulted in cer-

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L.A. Still Limping; 'Rainmaker' Dry

\$52,000, 10 Spots, 'Gun' Okay 47G, 12; 'Lost' Lively 7G, '10 C's' Big 22G

Los Angeles, March 12.

First-run biz still is skidding locally, running behind comparable week last year for ninth straight frame. The most coin, but still not too impressive, is going to "The Rainmaker" and "Gun for Coward," paired with "Istanbul." Former is slow \$13,000 in two locations plus \$39,000 in five nabe and three ozoners. "Gun"—"Istanbul" is rated mild \$17,000 in three first-run houses plus \$30,000 or close in one nabe and eight driv-ins.

"Lost Continent" shapes nice \$7,000 at the Four Star. "Carmen Jones" on reissue looks lofty \$9,000 at Egyptian. "Crime of Passion" with "Halliday Brand" is slim \$11,000 in three spots.

Of holdovers, biz is slowing except for hard-ticket bills. Of the "10 Commandments," with this (17th) week at Warner, Beverly Hills have topped \$422,000. Even with the 16-week total of \$402,366, the money was way ahead of the \$330,528 done by "Greatest Show on Earth" in 16 rounds, playing both the Warner Beverly and Orpheum.

Estimates for This Week
Four Star (UATC) (868; \$1-\$1.50)—"Lost Continent" (Lopert). Nice \$7,000. Last week, "Rainmaker" (Par) (11th wk), \$3,300.
Egyptian (UATC) (1,503; \$1.25-\$1.80)—"Carmen Jones" (20th) (reissue). Fine \$9,000 or near. Last week, with unit.

Warner Downtown, Wilmette, Hollywood (SW-FWC) (1,757; 2,344; 758; 80-\$1.50)—"Gun for Coward" (U) and "Istanbul" (U). Mild \$17,000. Last week, D-Town with Hawaii. "Barretts, Wimpole Street" (M-G) and "Spin Dark Web" (Col), \$6,000.

Orpheum, Hawaii, Uptown (Metropolitan G-S-FWC) (2,213; 1,106; 1,715; 80-\$1.25)—"Crime of Passion" (UA) and "Halliday Brand" (UA). Slim \$11,000. Last week, Orpheum with Hollywood, "Men in War" (UA) and "Affair in Reno" (Rep) (2d wk), \$9,600.

Hillstreet, Hollywood Paramount (RKO-F&M) (2,752; 1,468; 80-\$1.50)—"Rainmaker" (Par) and "High Terrace" (AA). Slow \$13,000. Last (Continued on page 18)

'Iron' Solid \$13,000, Top

Det. Newie; 'James' 18G, 'Hymn' Hep 14G in 3d

Detroit, March 12.
Pace is slackening somewhat this week with newcomers mostly average or less. Overall outlook still is good. "True Story Jesse James" shapes good at the Fox. "Iron Petticoat" is fine at the Adams. "Mister Cory" looks fairish at the Palms. Long termers, "10 Commandments," "Around World in 80 Days" and "Seven Wonders of World," remain strong. "Battle Hymn" shapes solid in third week at the Michigan. "Fantasia" looks big in fourth round.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-\$1.25)—"True Story Jesse James" (20th) and "Women Pitcairn Island" (20th). Good \$18,000. Last week, "Oh, Men! Oh, Women!" (20th) and "Quiet Gun" (20th), \$14,000.

Michigan (United-Detroit) (4,000; 90-\$1.25)—"Battle Hymn" (U) and "Four Girls in Town" (U) (3d wk). Solid \$14,000. Last week, \$18,000.
Palms (UD) (2,961; 90-\$1.25)—"Mister Cory" (U) and "Night Runner" (UA). Fairish \$12,000. Last week, "Big Land" (WB) and "Big Boogie" (UA) (2d wk), \$10,000.

Madison (UD) (1,900; \$1.25-\$2.75)—"10 Commandments" (Par) (16th wk). Swell \$26,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col) (3d wk). Okay \$10,000. Last week, \$14,000.

United Artists (UA) (1,668; \$1.25-\$3)—"Around World in 80 Days" (UA) (11th wk). Fine \$20,000. Last week, \$21,330.

Adams (Balaban) (1,700; 90-\$1.25)—"Iron Petticoat" (M-G). Fine \$13,000 or near. Last week, "Teahouse August Moon" (M-G) (10th wk-10 days), \$7,500.

Musie Hall (SW-Cinéma) (1,205; \$1.50-\$2.65)—"Seven Wonders" (Cinéma) (39th wk). Socko \$23,100. Last week, ditto.

Krim (Krim) (1,000; \$1.25)—"Fantasia" (BV) (reissue) (4th wk). Big \$7,000. Last week, \$8,000.

Broadway Grosses

Estimated Total Gross
This Week\$496,200
(Based on 25 theatres)
Last Year\$485,300
(Based on 24 theatres)

'Okla.' Hot \$10,000, Prov.; 'Shadow' 6G

Providence, March 12.
Majestic's "Okla." at pop prices is leading a fairly healthy upbeat here currently. But Loew's State is dragging bottom with "Barretts of Wimpole Street." "The Undead" and "Voodoo Woman" looks nice at the Albee.

Estimates for This Week
Albee (RKO) (2,200; 65-80)—"Voodoo Woman" (AIP) and "The Undead" (AIP). Good \$8,500. Last week, "Battle Hymn" (U) and "Duel at Apache Wells" (Rep) (2d wk), \$7,000.

Majestic (S-W) (2,200; 65-80)—"Okla." (20th) and "Storm Rider" (20th). Peppy \$10,000. Last week, "Top Secret Affair" (WB) and "Accused of Murder" (Rep), happy \$8,000.

State (Loew) (3,200; 65-80)—"Barretts Wimpole Street" (M-G) and "Slander" (M-G). Sad \$8,000. Last week, "Zarak" (Col) and "Last Man To Hang" (Col), \$10,000.
Strand (Silverman) (2,200; 65-80)—"Shadow on Window" (Col) and "Sierra Stranger" (Col). Mild \$6,000. Last week, "Full of Life" (Col), \$7,000.

'10 C's' HUGE \$24,000, PORT; 'LAND' TRIM 9G

Portland, Ore., March 12.
Biz is perking this round after several weeks of being in the doldrums. All first-runs except one have new pix. "Okla." continues steady pace at Broadway for an 18th sesh. Of course, the big news is "10 Commandments," mighty in initial stanza at Paramount. Advance seat sale is good. "Cinderella," out on reissue, is smash at the Fox. "The Big Land" looks fine.

Estimates for This Week
Broadway (Parker) (938; \$1.50-\$2)—"Okla." (Magna) (18th wk). Fine \$8,000. Last week, \$7,700.
Fox (Evergreen) (1,536; \$1-\$1.50) (Continued on page 18)

Lenten Doldrums Dull Hub; 'Undead' Snappy \$26,000, 'War' Bangup 30G

Boston, March 12.
Lenten doldrums will show the take at Hub boxoffices this frame. Metropolitan is coasting with reissues. Paramount and Fenway horror package, "Undead" and "Voodoo Story" shapes slick. "Proud and Beautiful" is okay at the Kenmore.

"Men in War" looks bangup at the State and Orpheum. Holdovers seem not too much affected by Lent. "10 Commandments" leads in 17th frame at the Astor. "Seven Wonders of World" is holding smartly in 29th week at the Cinéma. "Rainmaker" is holding nicely at the Saxon in fourth round.

Estimates for This Week
Astor (B&Q) (1,372; \$1.90-\$2.75)—"10 Commandments" (Par) (17th wk). Great \$25,000 hyped by special church parties. Last week, \$24,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Great Man" (U) (5th wk). Big \$7,500. Last week, \$8,000.

Boston (SW-Cinéma) (1,354; \$1.25-\$2.65)—"Seven Wonders" (Cinéma) (29th wk). Hot \$21,000. Last week, same.

Exeter (Indie) (1,200; 60-\$1.25)—"Wee Geordie" (Times). Opened Sunday (10). "Albert Schweitzer" (Indie) (6th wk-6 days), good \$7,000.

Fenway (NET) (1,373; 60-\$1.10)—"Undead" (AIP) and "Voodoo Woman" (AIP). Horror package doing hot \$8,000. Last week, "True

OMAHA LAGS; 'OH MEN' MILD \$7,500, 'IRON' 6G

Omaha, March 12.
Biz is lagging this session at downtown firstruns despite three new entries. The lone competition is Sports and Vacation Boat Show at City Auditorium which is drawing only fair. "10 Commandments" still is the pace-setter in second stanza at the Omaha, being rated big. "Iron Petticoat" looks good but not great at the State. "Oh, Men! Oh, Women!" is mild at the Orpheum. "Paris Does Strange Things" shapes slow at Brandeis.

Estimates for This Week
Brandeis (RKO) (1,000; 75-90)—"Paris Does Strange Things" (WB) and "Hell's Crossroads" (Rep). Thin \$3,400. Last week, "Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues), \$3,000.

Omaha (Tristates) (2,000; \$1.25-\$2)—"10 Commandments" (Par) (2d wk). Big \$15,000; holds. Last week, \$18,000.

Orpheum (Tristates) (2,890; 75-90)—"Oh, Men! Oh, Women!" (20th). Moderate \$7,500. Last week, "Battle Hymn" (U), \$9,500.

State (Goldberg) (860; 75-90)—"Iron Petticoat" (M-G). Oke \$6,000. Last week, "Wings of Eagles" (M-G) (2d wk), \$3,900.

'Oh, Men' Smooth \$9,000 in L'ville

Louisville, March 12.
Biz is good this week, shaping as good or slightly better than last round. High school basketball final at State Fairgrounds Friday-Saturday (8-9) copped some of the trade, film houses feeling the effects. "Oh, Men! Oh, Women!" at Riatt shapes good. "Drango" at Loew's looks lean. The Brown's "10 Commandments" looks solid in third round.

Estimates for This Week
Brown (Fourth Ave.-U.A.) (1,000; 50-85)—"10 Commandments" (Par) (3d wk). Hefty weekend helping to solid \$14,000. Last week, same.

Kentucky (Swiftow) (1,000; 50-85)—"Dance With Me, Henry" (UA) and "Rebel in Town" (UA). Good \$6,000. Last week, "Rainmaker" (Par), \$7,000.

Loew's (United Artists) (3,000; 50-85)—"Drango" (UA) and "The Boss" (Col). Lean \$7,500. Last week, "Full of Life" (Col) and "Ride High Iron" (Col), \$3,500.

Mary Anderson (People's) (1,000; 85-\$1.25)—"Giant" (WB) (2d wk). Sturdy \$3,500 after first week's \$4,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"Oh, Men! Oh, Women!" (20th) and "Storm Rider" (Indie). Good \$9,000. Last week, "Battle Hymn" (U) (2d wk), \$10,000 in 8 days.

Story Jesse James (20th) and "Oasis" (20th), \$5,000.
Kenmore (Indie) (700; 85-\$1.25)—"Proud and Beautiful" (Indie). Oke \$8,500. Last week, "Lust for Life" (M-G) (15th wk), \$3,500.

Memorial (RKO) (3,000; 60-90)—"Battle Hymn" (U) (3d wk). Good \$13,000. Last week, \$17,000.

Metropolitan (NET) (4,357; 75-\$1.10)—"East of Eden" and "Rebel Without Cause" (reissues). OK \$16,000. Last week, "Oh, Men! Oh, Women!" and "Quiet Gun" (20th), \$15,000 in 9 days.

Paramount (NET) (1,700; 60-\$1.10)—"Undead" (AIP) and "Voodoo Woman" (AIP). Snappy \$18,000. Last week, "Jesse James" (20th) and "Oasis" (20th), \$14,000.

Pilgrim (ATC) (1,000; 65-95)—"Gun For Coward" (U) and "Boys Town" (M-G) (reissue). Oke \$5,000 or near. Last week, "Drango" (UA) (2d wk) and "Girl He Left Behind" (WB), same.

Saxon (Saxon) (1,100; 90-\$1.75)—"Rainmaker" (Par) (4th wk). Fine \$12,000. Last week, \$15,000.

Orpheum (Loew) (2,900; 90-\$1.25)—"Men in War" (UA) and "Peacemaker" (UA). Boff \$18,000 or near. Last week, "Wings of Eagles" (M-G) and "Brass Legend" (UA) (2d wk), \$15,000 in 9 days.

State (Loew) (3,600; 90-\$1.25)—"Men in War" (UA) and "Peacemaker" (UA). Bangup \$12,000. Last week, "Wings of Eagles" (M-G) and "Brass Legend" (UA) (2d wk), \$8,500 for 9 days.

'War' Torrid \$20,000, D. C.; 'Coward' 12G, 'Hymn' Sturdy 7 1/2 G, 3d, 'Iron' 6G

Key City Grosses

Estimated Total Gross
This Week\$2,522,300
(Based on 23 cities and 243 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,771,000
(Based on 24 cities and 241 theatres.)

'James' Fine 13G, Philly; '10 C's' 22G

Philadelphia, March 12.
Dull biz dominating the current scene as the b.o. starts its Lenten slide. Probably standout for new comers is "True Story of Jesse James," nice at the Fox. "Three Violent People" looks tame at the Viking. Long-running "Around World in 80 Days" and "10 Commandments" still are great. Latter is potent in 16th Randolph week while "80 Days" is rated speedy in 11th Midtown round. "Battle Hymn" still is hot in third week at Goldman. "Wings of Eagles" looks thin in third Stanley frame.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80)—"Teahouse" (M-G) (11th-final wk). Nice \$6,800. Last week, \$8,000.

Boyd (SW-Cinéma) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Cinéma) (46th wk). Sturdy \$9,000. Last week, \$9,000.

Fox (20th) (2,250; 55-\$1.80)—"True Story Jesse James" (20th). Fine \$13,000 or near. Last week, "Oh, Men! Oh, Women!" (20th), \$11,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Battle Hymn" (U) (3d wk). Hot \$9,000 or over. Last week, \$13,000.

Green Hill (Serena) (closed Sundays) (750; 75-\$1.25)—"Baby and Battleship" (Indie) (2d wk). Nice \$3,800. Last week, \$4,700.

Mastbaum (SW) (4,370; 90-\$1.49)—"Full of Life" (Col) (2d wk). Okay \$13,000. Last week, \$15,000.

Midtown (Goldman) (1,000; \$2-\$2.75)—"Around World in 80 Days" (UA) (11th wk). Speedy \$18,000. Last week, \$17,000.

Randolph (Goldman) (2,250; \$1.40-\$2.75)—"10 Commandments" (Par) (16th wk). Potent \$22,000. Last week, same.

Stanley (SW) (2,900; 99-\$1.49)—"Wings of Eagles" (M-G) (3d wk). Thin \$10,000. Last week, \$11,000.

Stanton (SW) (1,483; 99-\$1.49)—"Men in War" (UA) (3d wk). Trim \$9,500. Last week, \$14,000.

Studio (Goldberg) (400; 94-\$1.49)—"Tempest in Flesh" (Indie) (9th wk). Solid \$3,500. Last week, same.

Trans-Lux (T-L) (500; 99-\$1.80)—"Anastasia" (20th) (11th wk). Good \$10,500. Last week, \$12,000.

Viking (Sley) (1,000; 75-\$1.40)—"3 Violent People" (Par). Tame \$7,500. Last week, "Top Secret Affair" (WB) (3d wk), \$5,000.

World (Pathe) (499; 99-\$1.49)—"Frisky" (Indie). Weak \$2,600. Last week, on reissues.

'Life' Lusty \$17,000 in St. L.; 'Pretty Baby' 14G

St. Louis, March 12.
Lenten season in this heavily populated Catholic city has slowed up biz at the big Cinemas only on Ash Wednesday, with grosses good in many houses. "Full of Life" shapes lusty at the Esquire for best showing in city. "Rock, Pretty Baby" wound up a fine session at the Fox while "Battle Hymn" did solid trade on moveover to the Missouri. "10 Commandments" continues smash biz at the St. Louis. "Wee Geordie" still is nice in fifth week at Shady Oak.

Estimates for This Week
Ambassador (SW-Cinéma) (1,400; \$1.20-\$2.40)—"Seven Wonders of World" (Cinéma) (47th wk). Nice \$7,500. Last week, \$8,000.

Esquire (Indie) (1,400; 75-90)—"Full of Life" (Col). Lusty \$17,000. Last week, "Men in War" (UA) (2d wk), \$8,500.

Fox (Arthur) (5,000; 75-90)—"Top Secret Affair" (WB) and "Istanbul" (U). Opened today (Tues.). Last week, "Rock, Pretty Baby" (U) and "Four Girls in Town" (U), neat \$14,000.

Loews (Loew) (3,221; 50-85)—"Wings of Eagles" (M-G) and "Tomahawk Trail" (UA) (3d wk). (Continued on page 18)

Washington, March 12.
It's another dull session along the city's main stem. There are four newcomers, but only one shapes as a big winner. "Gun For Coward" is okay in two spots. Most promising entry is "Men in War," at Loew's Palace, rated socko. "Battle Hymn" still is sturdy in third Keith's round. "Seven Wonders of World," now in 11th stanza at the Warner, still is firm. "Four Girls in Town" looks okay at the Columbia.

Estimates for This Week
Ambassador (SW) (1,490; 70-90)—"Gun for Coward" (U). Fair \$4,500. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), \$4,000.

Capitol (Loew) (3,434; 70-90)—"Mister Cory" (U). Thin \$13,000. Last week, "Wings of Eagles" (M-G) (2d wk), \$14,000, above hopes.

Columbia (Loew) (1,174; 70-90)—"Four Girls in Town" (U). Okay \$7,000. Last week, "True Story Jesse James" (20th) (2d wk), \$5,500.

Keith's (RKO) (1,859; 85-\$1.25)—"Battle Hymn" (U) (3d-final wk). Sturdy \$7,500 after \$9,000 last week.

Metropolitan (SW) (1,490; 70-90)—"Gun for Coward" (U). Good \$7,500. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), \$8,000.

Palace (Loew) (2,360; 85-\$1.25)—"Men in War" (UA). Socko \$20,000. Last week, "Oh, Men! Oh, Women!" (20th), disappointing \$14,000, and well below hopes.

Plaza (T-L) (290; 90-\$1.35)—"Snow Was Black" (Indie) (2d wk). Oke \$3,500 for this small-seater after \$5,000 last week. Stays.

Trans-Lux (T-L) (600; 90-\$1.25)—"Iron Petticoat" (M-G) (3d wk). Solid \$6,000 after \$7,000 last week; holding.

Warner (SW-Cinéma) (1,300; \$1.20-\$2.40)—"Seven Wonders" (Cinéma) (11th wk). Firm \$17,000 for second consecutive week, but not up to fast pace of preceding weeks. Stays on.

Uptown (SW) (1,100; \$1.20-\$2.40)—"Okla." (Magna) (20th wk). Okay \$7,500. Last week, same.

'Cory' Crisp \$12,000 In Toronto; 'Oh Men' Tall 22G, '10 C's' 12G, 16th

Toronto, March 12.
Of newcomers, "Oh, Men! Oh, Women!" and "Mister Cory" are off to big starts, but "Bundle of Joy" is not up to expectations. Re-issue package of "Carmen Jones" and "Third Man" is also good at three-house setup. For the holdovers, "Friendly Persuasion" shapes nice in 12th frame. "Wings of Eagles" is good in second stanza. Such lengthy holdovers as "Okla.", in 46th frame, and "10 Commandments" in 16th stanza remain constant, with weekend turnaway biz.

Estimates for This Week
Carlton, Colony, Fairlane (Rank) (2,518; 839; 1,165; 60-\$1)—"Carmen Jones" (20th) and "Third Man" (20th) (reissues). Nice \$15,000. Last week, "House of Secrets" (Rank), \$16,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 993; 694; 698; 894; 50-75)—"Crime of Passion" (UA) and "Running Target" (UA). Light \$20,000. Last week, "3 Violent People" (Par) and "Calling Homicide" (AA), \$22,500.

Hollywood, Palace, Rummymede (FP) (1,709; 1,485; 1,385; 60-75)—"Oh, Men! Oh, Women!" (20th). Big \$22,000. Last week, "Wrong Man" (WB) (2d wk), \$16,000.

Imperial (FP) (3,344; 60-\$1.10)—"Bundle of Joy" (RKO). Okay \$12,000. Last week, "Giant" (WB) (8th wk), same.

International (Taylor) (557; \$1)—"Great to Be Young" (IFD) (3d wk). Neat \$4,000. Last week, \$3,500.

Loew's (Loew) (2,096; 60-\$1)—"Wings of Eagles" (M-G) (2d wk). Good \$10,000. Last week, \$13,000.

Tivoli (FP) (995; \$1.50-\$2)—"Okla." (Magna) (46th wk). Still steady with \$10,000. Last week, \$9,500.

Towne (Taylor) (1,080; \$1)—"Friendly Persuasion" (AA) (12th wk). Nice \$4,500. Last week, same.

University (FP) (1,536; \$1.75-\$2.50)—"10 Commandments" (Par) (16th wk). Holding well, with turnaway weekend biz, for sock \$12,000. Last week, same.

Uptown (Loew) (2,098; 60-\$1)—"Mister Cory" (U). Big \$12,000. Last week, "Wings of Eagles" (M-G), \$11,000.

Lent Takes Toll in Chi; 'War' Boffo

\$35,000, 'Violent' Fine 19G, '10 C's' -

Great 41G, 16th, 'Wonders' Big 43 1/2 G

Chicago, March 12. Lenten letdown is taking a heavy toll on this week's holdovers with net entries off to only a moderate start. Arty house product and two-a-days still are making a relatively good showing for this season.

"Men in War" looks like a socko opener at State-Lake for \$35,000. "Three Violent People" and "Man From Del Rio" shape fine \$19,000. At Roosevelt. Other action features also face a rather bleak bow-in. "Slander" and "Hot Summer Night" at the Grand looks only passable at \$6,000 while "Hell's Crossroads" with "Duel at Apache Wells" should only do about \$4,000 at Loop.

"Battle Hymn" goes into third week at the Chicago with okay coin. "Bundle of Joy" slackens at the Woods rounding third. Oh, Men! Oh, Women! is slow at the Oriental in same frame. "La Strada" for 11th World round looks okay. "Wee Georgie" looks plush for third at the Surf.

Roadshows are off very moderately with "10 Commandments" remaining big at McVickers in its 16th week while "Seven Wonders of World" on 12th round still is powerful at Palace.

Estimates for This Week
Carnegie (H&E Balaban) (480; 95)—"Wild Owl" (Indie). Hearty \$3,800. Last week, subsequent-run. Chicago (B&K) (3,900; 90-\$1.50)—"Battle Hymn" (U) (3d wk). Okay \$21,000. Last week, \$24,000.

Esquire (H&E Balaban) (1,400; \$1.25)—"Love Lottery" (Telfelt). Stout \$7,000. Last week, "Great Man" (U) (4th wk), \$6,000.

Grand (Indie) (1,200; 90-\$1.25)—"Slander" (M-G) and "Hot Summer Night" (M-G). So far \$6,000. Last week, "Nightmare" (UA) and "Crime Against Joe" (UA), \$5,000 in 5 days.

Loop (Telfelt) (606; 90)—"Hell's Crossroads" (Rep) and "Duel Apache Wells" (Rep). Fair \$4,000. Last week, "Barretts Wimpole Street" (M-G) (2d wk), \$3,800.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"10 Commandments" (Par) (16th wk). Lofly \$41,000. Last week, same.

Monroe (Indie) (1,000; 67-87)—"Wicked Life" (AA) and "Deadliest Sin" (AA). Quiet \$4,000. Last week, "Blonde Sinner" (AA) and "Paris Follies" (AA), \$7,000.

Oriental (Indie) (3,400; 90-\$1.25)—"Oh, Men! Oh, Women!" (20th) (3d wk). Anemic \$13,800. Last week, \$16,000.

Palace (SW-Cinerama) (1,484; \$1.25-\$3.40)—"Seven Wonders of World" (12th wk). Powerful \$43,500. Last week, \$45,700.

Roosevelt (B&K) (1,400; 65-90)—"Three Violent People" (Par) and "Man From Del Rio" (UA). Stout \$19,000. Last week, "Big Land" (WB) and "Nightfall" (UA) (2d wk), \$14,000.

State-Lake (B&K) (2,400; 90-\$1.50)—"Men in War" (UA). Sockeroo with \$35,000. Last week, "Mister Cory" (U) (2d wk), \$17,500.

Surf (H&E Balaban) (685; \$1.25)—"Wee Georgie" (Times) (3d wk). Smash \$7,000. Last week, same.

United Artists (B&K) (1,700; 90-\$1.50)—"Rainmaker" (Par) (3d wk). Quiet \$14,000. Last week, \$18,000.

Woods (Essaness) (1,206; 90-\$1.25)—"Bundle of Joy" (RKO-U) (3d wk). Dry \$14,000. Last week, \$16,000. "Wings of Eagles" (M-G) opened today (Tues.).

World (Indie) (600; 90)—"La Strada" (T-L) (11th wk). Ends run at respectable \$3,000. Last week, \$2,000.

Ziegfeld (Davis) (430; \$1.25-\$1.50)—"Marcelino" (Davis) (3d wk). Wow \$7,500. Last week, \$10,500.

'James' Fairish \$11,000, Denver; 'War' 10G, 2d

Denver, March 12. "10 Commandments" still is holding a commanding lead here as it goes into the fifth week at Denham after a smash fourth session. "Paris Does Strange Things" is good at Centre and holds on. "Wee Georgie" is so solid in second Esquire round, it will stay over again. "True Story of Jesse James" is tolerably good at the Denver while "Wings of Eagles" is rated mild at Orpheum.

Estimates for This Week
Centre (Fox) (1,247; 70-\$1.25)—"Paris Does Strange Things" (WB). Good \$10,000. Stays. Last week, "Battle Hymn" (U) (3d wk), \$9,500.

Denham (Cockrill) (1,428; 90—(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Life' Fair \$9,000, Mpls.; 'Hymn' 7G

Minneapolis, March 12. With only two newcomers, "Full of Life" and "Mister Cory," the Loop lacks sparkle since neither are doing much. "Life" stands out best but only fair at Orpheum. The riding high, wide and handsome holdovers include "Seven Wonders of World," in its 31st week; "Teahouse of August Moon" in its eleventh and "10 Commandments" and "Battle Hymn" in their third rounds. "Hymn" is especially big at RKO Pan. Showhouses continue to get a good weather break, but takings generally are disappointing.

Estimates for This Week
Century (S-W) (1,150; \$1.75-\$2.65)—"Seven Wonders" (Cinerama) (31st wk). Still grabbing off chunks for transient trade and going great guns at \$14,000. Last week, \$15,000.

Gopher (Berger) (1,000; 90-\$1.25)—"Teahouse of August Moon" (M-G) (11th wk.). Is nearing the end of a highly gratifying engagement. Neat \$3,500. Last week, \$4,200.

Lyrie (Par) (1,000; \$1.25-\$2.25)—"10 Commandments" (Par) (3d wk). Tall \$13,000. Last week, \$14,000.

Radio City (Par) (4,100; 85-90)—"Mister Cory" (U). Seems to meet with audience approval, but going is sluggish. Slow \$8,000. Last week, "Oh, Men! Oh, Women!" (20th), \$7,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Full of Life" (Col). Fair \$9,000 or near. Last week, "Battle Hymn" (U) (2d wk), \$8,500.

RKO Pan (RKO) (3,800; 75-90)—"Battle Hymn" (U) (m.o.). Third downtown week. Is a real boxoffice winner. Big \$7,000 or close. Stays. Last week, "Beyond Reasonable Doubt" (RKO) and "First Traveling Saleslady" (RKO), \$3,500.

State (Par) (2,300; 85-90)—"Wings of Eagles" (M-G) (2d wk). Healthy \$7,500. Last week, \$9,500.

World (Mann) (400; 85-\$1.25)—"Great Man" (U) (2d wk). Mild \$3,000 in 5 days. Last week, \$4,800.

Indpls. Biz Spotty But 'War' Lusty 9G, 'Brave' 6G, '10 C's' 18G, 6th

Indianapolis, March 12. Biz is spotty at first-run situations here, annual turmoil over state high school basketball tournament absorbing a lot of weekend interest. While it's not big enough to hold, "Man in War" at Loew's is leading the town with a nice figure. "Big Land" at Indiana is dull. "Three Brave Men" at Circle shapes moderate. "10 Commandments" continues in class by itself in sixth big session at Lyric.

Estimates for This Week
Circle (Cockrill-Dollie) (2,800; 60-85)—"Three Brave Men" (20th) and "Quiet Gun" (20th). So-so \$6,000. Last week, "Oh, Men! Oh, Women" (20th) and "Oasis" (20th), \$9,000.

Indiana (C-D) (3,200; 60-85)—"Big Land" (WB) and "Young Guns" (AA). Sparse \$7,000. Last week, "Battle Hymn" (U) (2d wk). Oke \$5,000 on top of stout \$11,000 opener.

Loew's (Loew) (2,427; 60-85)—"Men in War" (UA) and "Brass Legend" (UA). Good \$9,000. Last week, "Nightfall" (Col) and "Wicked As They Come" (Col), \$3,500.

Lyric (C-D) (900; \$1.25-\$2.25)—"10 Commandments" (Par) (6th wk). Church and group promotions paying off here with hefty \$18,000. Last week, about same.

'War' Hotsy \$11,000 In Seattle; '10 C's' 18G, 3d

Seattle, March 12. Not too much b.o. excitement here this round but "Men in War" shapes socko at Coliseum. "10 Commandments" still is wow in third stanza at Fifth Avenue. "Edge of City" is only fair at Music Hall. "Wings of Eagles" held over three days of third week at Orpheum, but did mighty slim biz. "This Is Cinerama" still is great in 30th round at Paramount.

Estimates for This Week
Blue Mouse (Hamrick) (800; \$1.50-\$2)—"Oklahoma" (Magna) (19th wk). Slow \$6,500. Last week, \$6,100.

Coliseum (Evergreen) (1,870; 95-\$1.25)—"Men in War" (UA) and "Gun Brothers" (UA). Great \$11,000. Last week, "Rainmaker" (Par) and "Tomahawk Trail" (Par), \$8,700.

Fifth Avenue (Evergreen) (2,500; \$1.50-\$2.30)—"10 Commandments" (Par) (3d wk). Wow \$18,000 or close. Last week, \$18,600.

Muscle Box (Hamrick) (850; 90-\$1.25)—"Brave One" (RKO-U). Disappointed at \$2,500 in 6 days. Last week, "Secrets of Life" (BV), \$4,800.

Muscle Hall (Hamrick) (2,200; 90-\$1.25)—"Edge of City" (M-G) and "Slander" (M-G). Fair \$6,000. Last week, "Battle Hymn" (U) and "Istanbul" (U) (2d wk), \$6,300.

Orpheum (Hamrick) (2,700; 90-\$1.25)—"Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (3d wk-3 days). Moderate \$3,500. Last week, \$6,200.

Paramount (SW-Cinerama) (1,282; \$1.20-\$2.65)—"This Is Cinerama" (Cinerama) (30th wk). Great \$9,500. Last week, \$8,700.

'Voodoo'-Curse' Strong \$10,000 in Fair Frisco; '80 Days' 23G in 11th

San Francisco, March 12. Despite start of Lent and shortage of product, first-runs here continue to fare well. About best newcomer is "Voodoo Island" paired with "Pharaoh's Curse," rated solid at United Artists. "Paris Does Strange Things" is only fair at Paramount. "Around World in 80 Days" is smash in 11th stanza at Coronet while "10 Commandments" looms great in third St. Francis session. "Seven Wonders of World" looms great in 16th round at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,859; 80-90)—"Kelly and Me" (U) and "Hell's Crossroads" (Indie). Good \$9,000. Last week, "Battle Hymn" (U) and "Duel Apache Wells" (Rep) (2d wk), \$13,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"True Story of Jesse James" (20th) and "Women Pitcairn Island" (Indie) (2d wk). Slow \$8,500. Last week, \$13,500.

Warfield (Loew) (2,656; 90-\$1.25)—"Iron Petticoat" (M-G) (2d wk). Okay \$10,000. Last week, \$17,000.

Paramount (Par) (2,646; \$1.25)—"Paris Does Strange Things" (WB) and "Affair in Reno" (Rep). Fair \$13,000. Last week, "Rainmaker" (Par), \$17,000 in 9 days.

St. Francis (Par) (1,400; \$1.75-\$2.75)—"10 Commandments" (Par) (3d wk). Excellent \$25,000. Last week, \$28,500.

Orpheum (SW-Cinerama) (1,458; \$1.75-\$2.65)—"Seven Wonders" (Cinerama) (16th wk). Great \$23,000. Last week, \$23,500.

United Artists (No Coast) (1,207; 70-\$1)—"Voodoo Island" (UA) and "Pharaoh's Curse" (UA). Solid \$10,000. Last week, "Men in War" (UA) and "Big Boogie" (UA) (2d wk), \$9,000.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Oklahoma" (20th) (5th wk). Okay \$3,000. Last week, \$4,200.

Larkin (Rosner) (400; \$1)—"Tears For Simon" (Indie). Good \$4,800. Last week, "Magnificent Seven" (Indie) (5th wk), \$2,800.

Clay (Rosner) (400; \$1)—"Grand Maneuver" (Indie) (5th wk). Fine \$2,400. Last week, \$2,200.

Vogue (S.F. Theatres) (377; \$1.25)—"La Strada" (T-L) (26th wk) and "Paisan" (Indie) (reissue). Building to \$1,900. Last week, \$1,800.

Bridge (Schwarz) (396; \$1-\$1.25)—"Wee Georgie" (Indie) (7th wk). Excellent \$3,000. Last week, \$4,500.

Coronet (United California) (1,125; \$1.50-\$3.75)—"Around World" (U) (11th wk). Smash \$23,000. Last week, \$23,500.

Rio (Schwarz) (397; \$1)—"Riviera" (Indie) and "Love in City" (Indie). Okay \$1,800. Last week, "Bullfight" (Indie) (5th wk) and "Mexican Bus Ride" (Indie) (3d wk), \$1,500.

Lent, H.O.'s Put Skids on B'way Biz; 'Spirit' 110G, 'Shrinking' Fine 10 1/2 G, Hard-Ticket Longruns Hold Up Well

Start of Lent, surplus of holdovers, and many overly-extended longruns will put the skids under Broadway first-run business this stanza. Near-approach of income tax deadlines also has had a deadening influence on wicket activity. Re-arrangement of traffic on Sixth and Seventh avenues also was a bit bewildering to those using taxis.

Continuing to get the biggest money is "Spirit of St. Louis" with stage show at the Music Hall, with a fair \$110,000 likely in this (3d) week. "Shrinking Man" still looks fine with around \$10,500 in third session at the Globe.

"Oh, Men! Oh, Women!" with stagebill looms light \$48,000 in third (final) week of eight days at the Roxy, even aided by scheduled preview of "Heaven Knows, Mister Allison" tomorrow (Thurs.). "Allison" opens Friday. "Full of Life" held at okay \$15,000 in fourth round at the Astor.

"Battle Hymn" looks fair \$20,000 in fourth stanza at the Capitol. "Royal Affairs in Versailles" started out strongly in first three days at the Little Carnegie.

Hard-ticket, two-a-dayers are holding up remarkably well in the face of the offish setup on Broadway. "Around World in 80 Days" was capacity \$36,800 in the 21st session for 11 performances at the Rivoli.

"10 Commandments" in current (18th) stanza looks near-capacity at \$51,500 for 15 shows at the Criterion. "Seven Wonders of World" landed a smash \$40,000 in 48th round at the Warner, and is now in 49th week.

Paramount is bringing in "Three Brave Men" on Friday (15) after "Big Land" failed to arouse much enthusiasm. "Lost Continent" opened day-date at Victoria and Fine Arts Monday (11). Mayfair launches "The Tattered Dress" tomorrow (Thurs.).

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—"Full of Life" (Col) (5th-final wk). Will stay a couple of days beyond fifth session to open "The Brave One" (RKO-U) on March 20. Fourth week for "Life" hit \$15,000 or near. The third round was \$15,800.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Royal Affairs in Versailles" (Times). First three days ending Sunday (10) hit big \$6,600. In ahead, "Wee Georgie" (Indie) (22d wk), \$1,500 in 4 days.

Baronet (Reade) (430; \$1.25-\$1.80)—"Weidigger's Daughter" (Indie) (reissue). First week winding tomorrow (Thurs.) looks solid \$8,000, and holds a second. In ahead, "Port of Shadows" (Indie) (reissue), \$5,000, over hopes.

Capitol (Loew) (4,820; \$1-\$2.50)—"Battle Hymn" (U) (4th wk). Present stanza finishing tomorrow (Thurs.) is heading for fair \$20,000. Third week was \$22,000. Stays on, with "Men in War" (UA) opening March 19.

Central (Maurer) (854; \$1.25-\$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) (7th wk). Sixth session ended last night (Tues.) was sock \$19,200. The fifth was \$23,000. Stays indef.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (18th wk). This week winding tomorrow (Thurs.) is headed for near capacity \$51,500 for 15 shows. Last week, was \$50,900 for same number of shows. Stay indef. Weekend ticket sale is picking up.

Fine Arts (Davis) (468; 90-\$1.80)—"Lost Continent" (Lopert). Opened Monday (11). In ahead, "Richard III" (Lopert) (6th wk), fine \$7,000. Last week, \$7,500.

55th St. Playhouse (E-F) (300; \$1.25-\$1.50)—"Oedipus Rex" (Lesser) (10th-final wk). The ninth week finished Sunday (10) was oke \$3,200. The eighth was \$3,700. "On the Bowery" (Indie) opens March 18.

Globe (Brandt) (1,500; 70-\$1.50)—"Shrinking Man" (U) (3d wk). This stanza winding up tomorrow (Thurs.) likely will hit fine \$10,500. The second was \$11,000. "True Story of Jesse James" (20th) is due in next.

Albion (Schwartz) (450; \$1-\$1.75)—"Albion Schwartz" (Indie) (8th wk). The seventh round ended Sunday (10) was great \$10,500. The sixth was \$11,000. Prior booking is forcing house to bring in "Young Stranger" (RKO-U) though current pic could stay longer apparently.

"Stranger" prems night of April 7. Mayfair (Brandt) (1,736; 79-\$1.80)

"Mister Cory" (U) (3d-final wk). Being helped somewhat by preview of "Tattered Dress" (U) today (Wed.) to net mild \$7,500, same as second week. "Dress" opens tomorrow (Thurs.), following previewing of pic today.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Cinderella" (BV) (reissue) (3d wk). This session finishing today (Wed.) is heading for fantastic \$13,500. Second was \$15,000. Stays indef at this pace.

Palace (RKO) (1,700; 50-\$1.60)—"Big Boogie" (UA) with eight acts of vaudeville. Opened Monday (11). In ahead, straight vaude.

Paramount (ABC-Par) (3,665; \$1-\$2)—"Big Land" (WB) (2d wk). Current stanza finishing tomorrow (Thurs.) looks like light \$23,000. Opening week was \$37,000. "Three Brave Men" (20th) opens Friday (15).

Paris (Pathe Cinema) (568; 90-\$1.80)—"Gold of Naples" (DCA) (5th wk). Fourth week completed Sunday (10) was smash \$15,300. Third was \$16,400.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85)—"Spirit of St. Louis" (WB) and stage show (3d wk). Present round ending today (Wed.) looks like fair \$110,000. Second was \$120,000. Stays a fourth, and until the Easter pic, "Funny Face" (Par), opens on March 28. Being brought in a bit earlier than usual inasmuch as Easter Sunday falls on April 21 this year. Advance sale of reserved seats for Easter show already is soaring.

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (UA) (22d wk). The 21st session ended last night (Tues.) was capacity \$36,800 for 11 shows. The 20th week was same for like number of performances. Stays on indef.

Plaza (Brecher) (525; \$1.50-\$2)—"Lust for Life" (M-G) (26th wk). The 25th frame completed Monday (11) was fine \$9,500. The 24th week was \$10,500.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Oh, Men! Oh, Women!" (20th) and stage show (3d-final wk). Will hold an extra day to open "Heaven Knows, Mr. Allison" (20th) on Friday (15). For the final 8 days, mild \$48,000 looms. Second was \$42,000, below hopes. Final 8 days may be helped by preview of "Allison" on final day (Thurs.).

State (Loew) (3,450; 78-\$1.75)—"Edge of City" (M-G) (7th-final wk). The sixth round ended Monday (11) was mild \$10,000. The fifth week was \$11,000. "Far Strikes Out" (Par) opens March 20.

Sutton (R&B) (561; 95-\$1.75)—"Great Man" (U) (11th wk). The 10th round ended Monday (11) was fancy \$7,400. The ninth was \$8,000, below hopes.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"La Strada" (T-L) (35th wk). The 34th stanza completed Sunday (10) was terrific \$10,200. (Continued on page 18)

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The Evidence

THE BIGGEST BOXOFFICE PICTURE

CECIL B

PROD.

THE TEN CO

VISTAVISION

EVERYWHERE RECORDS ARE TOPPLING AS IT R

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WESTERN UNION TELEGRAM
W. P. MARSHALL, President

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DL - Day Letter
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WUC007 DL PD
FAX BOSTON MASS
Y FRANK FREEMAN, PARAMOUNT STUDIO
HOLLYWOOD CALIF

INTEREST IN "THE TEN COMMANDMENTS" HAS GAINED MOMENTUM HERE FROM THE OPENING DAY. THE FORTY THOUSAND DOLLAR GROSS IN ITS FOURTEENTH WEEK AT THIS 1300 SEAT THEATRE IS UNPRECEDENTED IN THIS CITY. SUPPORT FROM CHURCH - SCHOOL GROUPS AND INDUSTRIAL INSTITUTIONS IS SNOWBALLING. IT IS A PRIVILEGE TO BE ASSOCIATED WITH MR DEMILLES MONUMENTAL PRODUCTION
DAN FINN ASTOR THEATRE BOSTON MASS.

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WUA12 DL PD DETROIT MICH
Y FRANK FREEMAN, PARAMOUNT PICTURES CORP
3451 MARATHON ST HOLLYWOOD CALIF

TODAY WE ARE FINISHING THE FOURTEENTH WEEK OF TEN COMMANDMENTS AT OUR MADISON THEATRE. THE LONGEST PREVIOUS RUN THIS THEATRE HAS HAD WAS FOURTEEN WEEKS. THE GROSSES FOR THE LAST EIGHT WEEKS HAVE NOT FLUCTUATED AT ALL EXCEPT FOR SLIGHT WEATHER PROBLEMS. OUR FORECAST IS THAT THIS PICTURE SHOULD RUN AT LEAST UNTIL SEPTEMBER IF NOT THROUGH THE END OF THE YEAR. CONGRATULATIONS TO MR DEMILLE, PARAMOUNT PICTURES AND YOURSELF
HAROLD H BROWN UNITED DETROIT THEATRES CORP

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WUB003 PD
TD LOSANGELES CALIF
Y FRANK FREEMAN, PARAMOUNT PICTURES STUDIOS
3451 MARATHON ST HOLLYWOOD CALIF

TEN COMMANDMENTS HAS BROKEN EVERY RECORD IN THE HISTORY OF OUR WARNER THEATRE IN BEVERLY HILLS CALIFORNIA. NOW IN ITS FOURTEENTH WEEK TEN COMMANDMENTS IS CONTINUING TO ESTABLISH NEW RECORD BOX OFFICE GROSSES EACH AND EVERY WEEK CONGRATULATIONS TO CECIL B. DEMILLE AND PARAMOUNT ON THIS ALL TIME TRIUMPH
HARRY M KALMINE STANLEY WARNER THEATRES.

Paramount Pictures

s In That N ALL HISTORY IS CERTAIN TO BE DE MILLE'S CTION MMANDMENTS ECHNICOLOR ISTERS GREATEST GROSSES...LONGEST RUNS...

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1301

SYMBOLS
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NL = Night Letter
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VUC003 PD FAX PHILADELPHIA PENN

Y FRANK FREEMAN, PARAMOUNT STUDIOS

HOLLYWOOD CALIF

DEAR MR FREEMAN, THE RANDOLPH THEATRE PHILADELPHIA ENTERS ITS FIFTEENTH WEEK OF TEN COMMANDMENTS TODAY. OUR GROSS IS CLOSELY APPROACHING THE ONE HALF MILLION DOLLAR-MARK. IT IS OUR BELIEF THAT THE SURFACE HAS BARELY BEEN SCRATCHED AS GROSSES CONTINUE TO BUILD WEEKLY. ALREADY IT HAS SHASMED ALL RECORDS PREVIOUSLY ESTABLISHED BY ANY ATTRACTION IN THIS TERRITORY. IT APPEARS CERTAIN THAT BY THE TIME MR DEMILLES TEN COMMANDMENTS HAS COMPLETED ITS ENGAGEMENT IT WILL HAVE ESTABLISHED A RECORD THAT WILL BE IMPOSSIBLE TO EXCEED

WILLIAM GOLDMAN WILLIAM GOLDMAN THEATRES PHILADELPHIA.

THE FOLLOWING WILL APPEAR IN ALL EDITIONS FROM THE DAILY NEWS CONVENTION IN THE CITY

CLASS OF SERVICE
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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS
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NL = Night Letter
LT = International Letter Telegram

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WBA007 DL PD

NEWYORK NY.

Y. FRANK FREEMAN, PARAMOUNT STUDIOS

3451 MARATHON ST HOLLYWOOD CALIF

DEAR FRANK, I CONTINUE TO BE AMAZED AT THE SUSTAINING POWER OF THE TEN COMMANDMENTS AT THE CRITERION THEATRE. THE SIXTEENTH WEEKS GROSS IS THE HIGHEST OF ANY WEEK IN THE ENGAGEMENT SO FAR, EXCEPT FOR THE CHRISTMAS AND NEW YEAR PERIOD. AT THIS RATE IT WILL RUN FOREVER.

REGARDS

CHARLES B MOSS

BYN COMPT 2 WILL BE RECEIVED IN THE CITY CONVENTION IN THE CITY

These messages from leading exhibitors are typical of many received week after week—reporting all highs for attendance and acclaim shattered in city after city!

Carl Foreman's Rep Rehabilitated, Set for Four Columbia Scripts

Writer Carl Foreman, whose involvement with the House Un-American Activities Committee in 1951 caused his removal from the industry scene after chalking up some important production credits (he's been living mostly abroad since), was signed this week in New York by Columbia Pictures to produce four features in London over the next three years.

Foreman was riding high prior to the House probe, having done the critically acclaimed scripts for "High Noon," "The Men," "Champion" and "Cyrano de Bergerac." These were made in association with Stanley Kramer.

Appearing before the investigators of possible Communist influence in production, Foreman swore under oath that he was not a Commie but refused other information, invoking the Fifth Amendment. Last summer, however, he requested and received the opportunity to appear again before the Committee in executive session and testified without recourse to the Fifth.

(It's to be noted that Col over the past several years has been particularly cautious about aligning itself with politically controversial figures and its work in this field generally has been taken note of by the American Legion and others. It's presumed a certainty that Foreman could not now be regarded as "controversial.")

First of the four films to be lensed by Foreman is "Stella," based on a novel by Jan de Hartog, to roll Oct. 1. Col will finance the lineup and share in the profits as well as distribute.

Levy-Ventura Jelling With Columbia; Tout Future Draw of Brigitte Bardot

Raoul Levy and partner Ray Ventura are wrapping up a deal with Columbia under which they'll produce a series of pictures for this company in France, several of them starring Brigitte Bardot.

Columbia will distribute in many parts of the world and will have an option for the U.S. where the films will be released via Edward L. Kingsley. First to be taken on by Col under the arrangement is "God Created Woman" in color and CinemaScope. It stars Curd Jurgens and Miss Bardot.

Other pix to be produced by Levy under the Productions IENA banner include, "One Never Knows," also in color and CScope. It'll be shot in Venice; "Twilight Jewelers," to star Miss Bardot and an American star. It'll location in Spain; "In Case of Accident," based on the Simenon book, with Claude Autant-Larat to direct and Jean Gabin and Miss Bardot to star; "Beggars and Proud Ones," also with Autant-Larat guiding. Pierre Fresnay likely will star. Levy said he's also planning a "Marco Polo" pic with Jurgens.

Producer said in Gotham Monday (11) that he was extremely high as to Miss Bardot's potential as an international star. Two of Miss Bardot's films will be done in English. "God Created Woman" may be dubbed for subsequent U. S. release.

LADD STARRING LADD OVER NEXT DECADE

Hollywood, March 12. Alan Ladd will star in "several" of the 10-films his Jaguar Productions will make for Warner release in the next 10 years under the terms of a rewrite of a four-year deal announced a year ago. Indie will expand its operations under the deal, developing new talent as part of the program.

First film under the new contract will be "The Deep Six," Ladd starrer which rolls next month with Martin Racin producing and Rudy Mate directing. All 10 films will be cast with top star names.

Allied: 13 $\frac{3}{4}$ c Per Share

Hollywood, March 12. Dividend of 13 $\frac{3}{4}$ c per share on the firm's 54 $\frac{1}{2}$ % cumulative, convertible preferred stock has been declared by Allied Artists.

Melton will be paid March 15 to record of March 8.

Go, Golf in Peace

Albany, March 12.

The final feting of a former RKO employee took the form of a dinner for Jimmy Moore. The Albany lodge, Colosseum of Motion Picture Salesmen, exhibitors and exchange people joined in hailing the veteran industryite now selling electrical appliances, and hardware.

Howard Smidt, of Paramount, presented Moore with a set of golf clubs on behalf of the guests.

Taplinger Convinced: 1958 To See Bonanza Payoff On Academy Sweepstakes

If properly planned in advance, the Academy Awards Sweepstakes contest next year can and will snowball into one of the biggest business-building projects ever undertaken, says Robert S. Taplinger, Warner Bros. ad-pub and public relations v.p. It was Taplinger who originally conceived of the Sweepstakes idea and kept pushing it.

Taplinger said in N. Y. last week he was pleased and greatly impressed with the theatres' enthusiastic response to the Sweepstakes contest, which this year is being carried on at the local level only.

"Considering how little time there really was to work out essential detail, I think the Sweepstakes has gone much better than I had dared hope," Taplinger commented. More than 3,500 houses in various areas of the country are co-operating and tying up with newspapers to run the contest.

Only area where there'll be no Sweepstakes publicity is where National Theatres operates. Circumstances to be left out, presumably because it had its own promotion gimmick in mind.

The 1957 Sweepstakes had a tough time getting off the ground since it took a long time to get both Coast groups, and the Academy itself, to coordinate thinking and activities. Taplinger said he was most impressed with the way in which this coordination had finally been sought and achieved, with the inventive particularly emanating from the East.

BRYNIE FOY WINS OUT AGAINST CHESAPEAKE

Hollywood, March 12. Bryan Foy not only doesn't owe Chesapeake Industries anything, it owes him \$20,000 for mishandling his last two films for Eagle-Lion. That was decision of Superior Court jury culminating more than two years of litigation which seemed to take on aspects of personal duel between Chesapeake's biggest stockholder, Robert R. Young and Foy.

When Foy obtained release as E-L production topper in 1949, he pledged profits of his first two Warner pix, "Highway 301" and "Great Jewel Robbery," if last two films for Lion failed to clear costs.

Chesapeake filed suit in December, 1954, alleging \$38,000 due under that agreement. Foy contended sum nearer \$16,000 then filed counter-suit claiming Chesapeake failed properly distribute last two pix "Port of N. Y." and "Trapped," so that they lost money.

He complained Lion transferred films to Lion Classics which transferred them to United Artists which sold them to Samba Pictures for tele distribution four years after they were made.

McGuire Talent Scouts Own Film

Don McGuire left New York for the Coast yesterday (Tues.) after some initial talent-scouting for four unknowns for his upcoming "Hear Me Good."

It's an original comedy written by McGuire who'll also direct and produce under an independent package deal with Paramount. He recently wrote and directed "The Delicate Delinquent" for Pab.

Now You See Wolff, But Really You Never:

Sums Up Mosaik Chief

By HANS HOEHN

Berlin, March 5.

Most elusive film personage around Berlin these days is Ernst Wolff, head of Mosaik dubbing and printing plants. Reporters find appointments subject to last minute cancellation as Mosaik boss is "suddenly called out of town" or into an "important meeting."

Two things are surely true: (1) The boss of the much-troubled Mosaik is chasing around like mad to rehabilitate his outfit. (2) Meanwhile Mosaik is following the tactics of veiling its actions. Wolff's "no time to see you" attitude towards the press amounts to a refusal.

Negotiations with UFA have been going on-and on-and on. Several other interested groups and persons, such as Geyer and Rosenstein (latter later denied any interest), have been mentioned in this connection too. It all gives evidence to the impression that Mosaik has become one of this city's biggest postwar prizes, or make it read bones of contention. What the current score really is, nobody seems to know. And, as one official said, the picture is changing daily.

Texans Set Up Dallas Film Co.; Starts in May

« Dallas, March 13.

Dallas is making an effort to become a motion picture production community. Through the efforts of a group of local bankers and business men, a film production company, Dallas Film Industries, has been organized.

New firm, headed by Joe Graham, formerly of ABC, plans to produce theatrical films, telepix, and industrial films. The company's production program for 1957 calls for the production of two theatrical films and 26 half-hour tv programs. Expect to launch in May. Company has not revealed what properties it plans to film. It reports dickering with a major distributor for the release.

According to Graham, technical personnel and equipment as well as first-rate acting talent will be brought to Dallas from Hollywood and New York. Initially Dallas Film Industries plans to utilize existing studio facilities in Dallas for interior shooting. Wide use of the Texas countryside will be made for location filming.

In addition to Graham, those associated with the company include Wylie Stufflebeme, executive v.p. of the First National Bank of Grand Prairie, chairman of the board; and Ray Miller, v.p. of the Merchants National Bank of Dallas, treasurer. On the board of directors are H. Thad Childre, board chairman Great Southwest Life Insurance Co.; Vernon Coe, lawyer; J. M. Haggard, board chairman Haggard & Co.; Bryan C. Miller, president Texas Mills; W. C. Miller, real estate operator and member of Dallas City Council; Lewis N. Sparkman, of Sparkman-Brand, and James K. Wilson Jr., v.p. James K. Wilson Co.

'CAMPUS-PRODUCED' AWARDS

Look Mag Singles Out Collegiate Film Efforts

Hollywood, March 12. "Swamp," written and directed by Allen Downs of the U. of Minnesota, won the Screen Producers Guild-Look mag Intercollegiate Award for the best campus-produced film of 1956. Its selection was disclosed last week by SPG prexy Samuel G. Engel, who presented the contest's gold medalion to Downs.

Silver medalion, which went with second place, was accorded Kent MacKenzie, director-writer of U.S.C.'s "Bunker Hill, 1956." Carrying off third position, along with a bronze medalion, was U.S.C.'s "The Black Cat," directed by William C. Jersey Jr. Winners were culled from 38 campus-produced films entered in the annual contest.

Writers Guild Convinces Mike Todd

He's Accepting Three-Name Credits on '80 Days'—
Union Also Signs Up Hecht-Hill-Lancaster

Hollywood, March 12.

Writers Guild of America West emerged victorious last week in two hassles with independents, successfully settling the dispute with Michael Todd over writing credits on "Around the World in 80 Days," and signing a minimum basic agreement with Hecht-Hill-Lancaster. Latter contract includes a special proviso intended to avoid any future beefs such as that current between the producer and John Van Druten who is suing Hecht-Hill-Lancaster for \$91,000 he claims is due him on contract.

Todd admitted he had made a mistake in defying a WGAW arbitration ruling by giving solo screenplay credit on "80 Days" to S. J. Perelman and promised to change writing credits as soon as possible to give equal credit to James Poe and John Farrow, along with Perelman. He will also pay the Guild and Poe for legal expenses incurred.

H-H-L pact covers all of the indie's various corporations and Hecht as producer. Latter said the only issue involved as far as he was concerned was in connection with the Van Druten hassle, the indie contending that the writer "had not performed his services in good faith." The Guild maintained that actual submission of material, "regardless of our estimation of its quality" is evidence of good faith.

Indo-China Clogged As U.S. Film Market; Distribs. Find State Okay Snafued

Snafu in Washington and in Indo-China has been holding up the release of new American films in that country for almost a year. Problem arises in part from the policy set by the U. S. Information Agency.

USIA has agreed to make available \$1,000,000 under the international media convertibility guarantee to allow the American companies to ship into Indo-China. Under this guarantee, the distributors can accept local currency which USIA swaps for dollars in N. Y. at a favorable rate.

Trouble is that USIA insists on okaying every title sold under that program. Prior to the signing of the contract with the Motion Picture Export Assn., several member companies shipped films into Indo-China. Pix have never been released. Now, USIA insists that these prints be withdrawn in conformance with the agreement calling for the distribution of approved films only.

The distribs, or at least some of them, say these pictures aren't covered by the USIA deal and should be free of restrictions. The Government says release of the films would spoil the whole program.

MPEA has signed convertibility contracts elsewhere, notably for Poland and Czechoslovakia. In line with the Government policy, the Information Agency has been screening titles submitted to the Reds. It has also rejected a flock of 'em without giving an explanation.

O. W. FISCHER BACK TO H'WOOD FOR 20TH

Hollywood, March 12. Universal Pictures, which slapped a damage suit of \$131,860 against German actor O. W. Fischer last month when studio withdrew him from star role in "My Man Godfrey" after serious differences with director Henry Koster, has settled these differences and will dismiss its Federal Court action against thesp. Fischer was brought here on a two-feature commitment.

20th-Fox, meanwhile, inked actor over the weekend to a multiple-pix contract. He reports to studio in June after a trip to his home in Munich.

Sir Laurence Olivier and Vivian Leigh withdrew from the Hecht-Hill-Lancaster film production of Terence Rattigan's play "Separate Tables."

'Bunching' Again

Minneapolis, March 12.

Still puzzling to local exhibitors is why Hollywood "bunches" its releases of films with same general subject.

S. D. Kane, North Central Allied executive counsel, points out that three pictures having to do with air exploits are now in theatres competing with one another.

Reference is to "Battle Hymn" and "Wings of the Eagle"—and a third, "Spirit of St. Louis," which is imminent.

Failed to Use Best Efforts, Say Foreign Producers In Suing Arlan Pictures

Arlan Pictures Inc., was named defendant in a \$69,750 damage suit brought last week in N.Y. Supreme Court by Hoche Productions Inc. and Les Films Metzger & Woog. Action charges that Arlan "failed to use its best efforts" in distributing the plaintiffs' "Les Compagnons de la Nuit" under a 1954 contract. Directed by Ralph Habib, picture stars Francoise Arnoul.

Hoche and Metzger seek \$50,000 balm for the allegedly improper distribution. It's also contended that Arlan was to pay the plaintiffs \$15,000 when the French import was passed by the New York State censor. But instead of that amount, the producers were assertedly paid only \$5,000. Another \$9,750 is asked as their share of the film's gross.

PLATO SKOURAS SETS UNITED ARTISTS DEAL

Hollywood, March 12.

Plato Skouras, son of 20th-Fox prexy Spyros Skouras, has set a releasing deal with United Artists on "Sierra Baron" on which he will make his debut as an indie producer this summer. Skouras makes his bow as a producer on "The Long Knives," Regal film for 20th release, but it's on a salaried rather than independent producer basis.

"Baron," which Houston Branch now is screenplaying, will be the first of a series of independent ventures following his one-picture deal with Regal on "Knives." Skouras left 20th last September to join Robert L. Lippert's Regal setup after nearly two years with the major in both story and production departments.

SAYS 'TRAPEZE' STEMS FROM LIFTED STORY

Los Angeles, March 12.

Damages of at least \$50,000 are sought by writer Batia Jacobs in a property right infringement suit brought in Superior Court against Hecht-Lancaster over "Trapeze," United Artists, agent Ben Medford and writer Max Catto also are named in the complaint.

Miss Jacobs said she submitted a manuscript entitled "No Alternative" to Medford in 1948 and he promised to turn it over to Catto for revisions. In 1950, she charged, Catto published a book, "The Killing Frost," from which "Trapeze" was subsequently made. Both the book and the film, according to the complaint, were based largely on her story.

Martin-Reynolds' British Feature for Hellman

London, March 12.

Tony Martin and Debbie Reynolds are to costar in an Associated British film, produced by Marcel Hellman, tentatively titled "Meet Miss Morgan."

Martin was here last year to co-star with Vera-Ellen in "Let's Be Happy" (not yet released) and will be returning in the next month or so to start work on this picture. Miss Reynolds' part in the picture may be filmed to coincide with a possible visit here by her husband, Eddie Fisher, for a Palladium engagement.

CEA Report Hopeful '57 Will See Upturn in British Film Industry

London, March 12.

The hope that 1957 will be the turning point in the affairs of the picture industry here and that 1956 marks the limit of the pendulum's swing is expressed in the annual report of the Cinematograph Exhibitors' Assn. 'Report will be presented at the annual meeting today (Tues.). Absence of tax relief, falling attendances, wider competition from tv, ever-increasing overheads and shortage of product had all contributed to the closing of many picture theatres and to the anxiety of numerous other exhibitors, who could not look to the future without grave concern.

While it couldn't be expected that in a changing world the pattern would always continue to run as in the past, or even as at present, the report notes that as an established part of the British way of life, the cinema would continue to draw the public and provide a service they had become accustomed to expect and want. Given a fair chance to compete against tele and other forms of entertainment in the matter of taxation, and with a reasonable supply of films, the current year could well mark the turning point.

In an examination of the Films Bill legislation, now before Parliament, the report accepts the need for a continuance of the exhibitors' quota, but suggests it be limited to a five-year period. The CEA also reverses a previous decision and is now opposed to the re-introduction of a distributors' quota.

Dutch Film Production May Perk Up This Year

Amsterdam, March 5.

Although 1956 was a year of preparation for the Dutch film industry, this year is expected to see three feature pix in work, two of them co-productions. This upbeat obviously stems from recent changes in taxes and laws here which limits the risk for a film producer.

Most ambitious of forthcoming films is "Sil De Strandjutter" (Sil the Beachcomber), an Italo-Dutch production, which will be directed by Italian Giulio Coletti. Pic is adapted from a book by Cor Bruyn, which scored when published about 20 years ago, "Beachcomber" will be shot in color, mainly on location. Producer Hans Boekman, who made "Ciske" two years ago (it won a prize at Venice Film Fest of 1955), will make a German-Dutch co-production, "Kleren Maken De Man" (Clothes Make the Man). German director Georg Jacoby will direct and also script.

The film, which is considered the most Dutch in character, is "De Vliegende Hollander" (The Flying Dutchman). It will be directed by Gerard Rutten, a vet of the Dutch film industry. He will script in collaboration with playwright Ed. Hoornik. "Dutchman" is the biopic of aviation pioneer Anthony Fokker. About a third of pic will be shot in Germany where the story actually took place.

Film Biz as Usual In Hungary, Sez State Rep

Paris, March 5.

In spite of the political upheaval still going on in Hungary, film biz is as usual, according to Hungaro State Film rep Andres Sylogi, now here to buy Gallic pix and sell Hungary's features and shorts. Sylogi said some of the important film houses had been gutted but none of the studios had been touched. Production is now in gear again with its 20 films-per-year setup.

Sylogi maintained that, paradoxically enough, when the upheaval started, Hungaro filmmakers had been turning to comedy and he has a couple along to prove it. Sylogi also goes to London for film buys. The British Film Institute is preparing a week of Magyar Films at its National Film Theatre. Sylogi is confabing here with MPAA rep-Marc Spiegel on buying U.S. pix. Some Hungaro films are dubbed if they are thought commercial enough. "The Little Fugitive" and "Million Pound Note" got this treatment.

Scot Protests 'Filth' On Radio Programs

Peebles, Scotland, March 5.

Words come over the radio that no platform speaker would think of using and no manager would tolerate in his theatre, according to a local councillor.

On suggestion of Councillor Weir Gilmour, the council decided to protest against "filthy and obscene" language.

He asked why should the Scottish BBC chief, Melville Dinwiddie (a former minister himself) allow it, adding: "Hymns and prayers in the morning, and cursing and swearing in the evening." He suggested that a board of radio censors, composed of business-men, trade unionists, reporters and churchmen, should be set up. The language he complained about occurs mainly in Scottish plays.

Int'l Film Prods. Raps Venice Fest

Paris, March 12.

J. P. Frogerais, head of the International Federation of Film Producers, has revealed that Cannes, Berlin, Edinburgh and Karlovy Vary film festivals have received 1957 backing from the IFPP. However, he said that Venice Film Fest is still undecided and may not get his outfit's support unless it gives in to certain demands.

Frogerais felt that since Berlin had given up its public referendum awards and Karlovy Vary had agreed to stop peddling its politically slanted prizes, Venice could also make concessions. The trouble started last year when Venice insisted on choosing its own films. It wants to go ahead with this policy again this year, but the IFPP will withhold its acceptance until each country is allowed to contribute a list from which Venice can pick one entry.

IFPP strives to bring closer contact between all member producers, is trying for international film registration measures. It also wants to have guarantees that any film changes, in foreign situations, which are not judged unfavorable to the spirit of the film should not leave them open to suit from film directors and writers.

IFPP is against any countries that set up barriers to free film exchange or demand too exorbitant distribution percentages unless they can be proven necessary to preserve national currency or are needed for the existence of the local film industry. These factors, without the accepted protective reasons, led to the nix on the Swiss Locarno and the Spanish San Sebastian Film Fests this year, for many IFPP members are in film litigation with these countries.

DAILY PIX RATE PACT SOUGHT BY BRIT. EQUITY

London, March 5.

Emphasizing that "it's not money we're after," British Actors' Equity has given notice to the British Film Producers Assn. to terminate the daily rate agreement. Equity insists it is campaigning for better scheduling which, it believes, would be encouraged if there was payment for overtime.

The notice to end the existing pact expires April 13, and talks have already been opened with the producers. The actors' union warns, however, that, failing agreement, its members would be instructed not to work except upon the terms put forward by Equity in relation to hours and overtime. In its representations to the BFFA, Equity is demanding a working day not exceeding nine consecutive hours, payment for overtime and a minimum 12-hour break between leaving the studio or location one night and being on call the following day. It also is proposing that artists should not normally be required to work on more than six out of seven consecutive days. If called on the seventh day, the daily pay should be increased by 50%.

Rank's Mexico Outlet

London, March 5.

The Rank Organization has confirmed the opening of a distribution outlet in Mexico; thus completing its direct releasing operation through North, South and Central America.

The organization will be repped in Mexico by V. T. Dickens, who went there at the start of 1957. Negotiations were finally concluded by John Davis, managing director, and Harry Norris, joint managing director of the overseas distributing company.

U.S. Producers Taking Over Pix Studios in Rome

Rome, March 5.

The American film industry is taking over this country's film studios and technicians to such an extent that it is becoming necessary to import technicians in most cases. Five American films will be under way in one stage or another during March, while a British film will be shooting in North Italy.

At Cinecitta, Henry Hathaway will assemble his company of "Legend of Lost" fresh from Tripoli for a month of indoor shots. John Wayne, Sophia Loren and Rosanna Brazzi are the stars. On March 12, Joseph Mankiewicz arrives from Saigon, with Audie Murphy, Michael Redgrave, Claude Dauphin, Bruce Cabot and Georgia Moll among other members of "Quiet American" company. Both of these films, slated for United Artists release, will be shooting at Cinecitta.

Columbia will release "The Sea Wall" whose company has just returned to the DeLaurentiis lot from Bangkok. The Irwin Shaw script, directed by Rene Clement, stars Silvana Mangano, Anthony Perkins, Jo Van Fleet, Richard Conte and Alida Valle.

Ready to go this month with exteriors in the Dolomites and interiors at Cinecitta will be the Selznick feature, "A Farewell To Arms," starring Jennifer Jones, Rock Hudson, Vittorio DeSica and Alberto Sordi. Director John Huston has been conferring here with scripter Ben Hecht. Meanwhile, producer Lester Welch is readying "Seven Hills of Rome" for Metro release, which is readying at Titanus Farinosa Studios. It will costar Mario Lanza and Renato Rascel. Roy Rowland is scheduled to meg.

"Campbell's Kingdom," a Betty Box production directed by Ralph Thomas, starring Dick Bogarde, 81-year-old Katie Johnson, star of "The Ladykillers," Stanley Baker and James Robertson Justice has begun shooting at Cortina d'Ampezzo. Exteriors will be done at Pinewood, London.

CNC on Block Again As Govt. Plans Return Of Power to Pix Biz

Paris, March 5.

The Centre National De La Cinematographie, the governmental film guardian body, is on the way out again. The Conseil Superieur Du Cinema unanimously adopted a new report, by Pierre De Leotard and Gabriel David, this week defining the needed reforms of the CNC, with its gradual dissolution, and return of exec powers to the industry itself.

It is expected the CNC will not be done away with for some time yet, but reabsorbed into a new governmental setup. Plan has greater autonomy to be given back to the industry, which is now regarded as being in a more solvent position. Too much national regulation would weaken and lower its defenses in the event of grave crisis, according to the survey.

Governmental film authority should be reduced to an administrative aspect, plus certain financial supervision and a "say so" on film content where it concerns national prestige. Otherwise a special post should be set up under the Ministry of Commerce and Industry with the more direct powers plus a more independent film office, supported by public funds, to carry out the administrative work. It would be formed like the CNC is today but without its regulatory authority.

'Anastasia,' Sock \$15,000 in 2d Week, Paces West End; 'Brothers' Bright \$12,500, 'Hunchback' Solid 10G, 2d

London, March 5.

Mex. Film Bank Shows Highest Annual Profit

Mexico City, March 5.

Highest annual profit in its history, \$197,784 net (tax free), was earned last year by the film trade's bank, the semi-official Banco Nacional Cinematografico, announced its Director General Eduardo Garduno. He called these earnings, particularly remarkable in view of strife which hit the trade during much of 1956.

Discounting a bit for the bank's reserve, the remainder of the profit is to be invested in departments of the industry which particularly interest the government, Garduno said. He indicated that improving studios will feature such coin distrib.

20th-Fox Giant Brit. Film Stake

London, March 12.

With three British films already completed and eight more in an advanced planning stage, 20th-Fox has an investment of close to \$30,000,000 in local production. It is expected that eight will be available for release this year. The completed trio were all filmed on location in the West Indies. They are Andre Hakim's "Sea Wife," with Joan Collins, Richard Burton and Basil Sydney; Darryl F. Zanuck's first indie venture, "Island in the Sun"; and "Heaven Knows, Mr. Allison," starring Deborah Kerr and Robert Mitchum. Last-named prems in N. Y. Thursday (14).

Production roster includes a Kenneth More starring vehicle, "Sheriff of Fractured Jaw," which is to be filmed on location in Calgary. This will be produced by Daniel M. Angel in color and C-Scope. Carol Reed is due to start rolling April 15 on "Destruction Test." There will be locations in Normandy and Tangiers, with interiors to be shot at the Metro British studios, Elstree. Stewart Granger, Jean Simmons and Trevor Howard are being paged for the leads.

Lord Babourne is to produce "Harry Black." Filming in India has been postponed from April until November because of the monsoons. Anthony C. Bartley is due to start "The White Rabbit." This production calls for locations in France, with interiors at Elstree. "69 Wardour Street," to be produced by William S. Eliscu and Jules Buck, is a story of a combined operation by OSS and M15.

Additionally, 20th is in an advanced stage of negotiations for three other British properties.

MEX. PRODUCERS ASSN. ASKS 92 PIX IN '57

Mexico City, March 5.

A plan for the production of no less than 92 films this year was proposed here during the past week by members of the recently formed planning committee of the Mexico Assn. of Motion Picture Producers. The semi-government controlled Banco Cinematografico will be called on to finance a minimum of 72 films for the local industry in 1957. The remaining 20 will get coin from outside the bank; with 10 to be made by Alpha Films, five by Producciones Sotomayor, one by Jose Kohn, two by Salvador Osio and two in conjunction with Cuban producers.

Other proposals made by the producers' group included suggestions that 24 pix be completed every four months here with only 25% to be shot as tinters. Also, that Peliculas Mexicanas, its solely owned distributor, accept new members who pay a total entrance fee of \$24,000.

"Anastasia," is easily leading the field among West End first-run, with the new British comedy, "Brothers in Law," a stout second best. The former hit a record in opening Carlton frame and is great \$15,000 in second. The Gaumont's "Brothers in Law" is heading for a smash \$12,500.

"The Hunchback of Notre Dame" at the Odeon, Leicester Square, still is solid \$10,000 in second session after a surprise \$12,400 opener. "Barretts of Wimpole Street" is average \$11,000 at the Empire in opener.

Two long-running holdovers continue in the big money. "War and Peace" finished its 15th Plaza week with a fancy \$10,300 while at the Casino the 56th week of "Cinerama Holiday" hit a great \$16,000.

Estimates for Last Week

Astoria (CMA) (1,650; 42-70)—"Rainmaker" (Par) (4th wk). Solid \$7,800.

Carlton (20th) (1,128; 70-\$1.70)—"Anastasia" (20th) (2d wk). 20th-Fox's biggest grosser since operating this theatre. Opening round hit new high of \$15,900, with current (2d) frame expected to be better than \$15,000.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama Holiday" (Robin) (56th wk). Stout \$16,000. Empire (M-G) (3,099; 55-\$1.70)—"Barretts of Wimpole Street" (M-G). Average \$11,000. Gaumont (CMA) (1,500; 50-\$1.70)—"Brothers in Law" (BL). Heading for bright \$12,500.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"True As Turtle" (Rank) (3d wk). Fair \$4,700. Last week, \$5,800. "Doctor At Large" (Rank) opens March 7.

London Pavilion (UA) (1,217; 50-\$1.70)—"Creature Walks Among Us" (Rank) (2d wk) and "Mole People" (Rank). Good \$6,700. Neat \$8,000 opening round.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Hunchback of Notre Dame" (Rank) (2d wk). Solid \$10,000 or near. First was \$12,400.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Mister Cory" (Rank) and "Rock, Pretty Baby" (Rank) (3d wk). Poor \$3,500 or near. Modest \$3,600 in previous week. "Seven Waves Away" (Col) opens March 8.

Plaza (Par) (1,902; 95-\$2.50)—"War and Peace" (ABP) (15th wk). Big \$10,300. Stays on.

Rialto. (20th) (592; 50-\$1.30)—"Girl Can't Help It" (20th) (4th wk). Hefty \$4,200. Third was \$4,600. "James Brothers" (20th) follows on March 14.

Ritz (M-G) (432; 50-\$1.30)—"High Society" (M-G) (10th wk). Fancy \$3,900.

Warner (WB) (1,785; 50-\$1.70)—"Wrong Man" (WB) (2d wk). Average \$7,800. "Good Companions" (ABP) prems March 7.

Cubans Want Help From Mex on Pix Production

Mexico City, March 5.

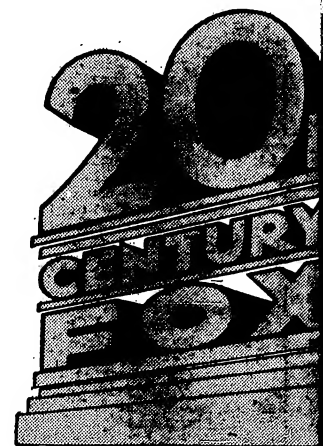
The long anticipated Cuban-Mex film industry conferences which were expected to solidify problems between the two nations' film groups, seem to have ended up as just a big talkfest with little if anything specifically accomplished. Main object of the Cuban groups' visit here seems to have been to make up with their local confreres, who a few months back were threatening them with mayhem. Now it would seem that the entire fight is no battle at all. The Cubans want aid and assistance from the local industry in order to make between 12 and 20 pix this year. Obviously they will need cash and/or local distribution and exhibition guarantees if they are to meet the desired quota.

Last year's island industry output was quoted here as just reaching six for solely Cuban produced films. According to the leaders of the Cuban group, the most important thing to them is the distribution and exhibition guarantees followed by some sort of understanding with the local unions.

Spyros P. Skouras 15th A

MARCH 24th

Commemorating 15 Years of



Thank you, exhibitors everywhere, members of the press, and our friends throughout the amusement world, for your spontaneous response and enthusiasm, as you join with us in our happiest celebration—dedicated to the fifteen years of unstinting and unlimited vision, inspiration and loyalty we have enjoyed under the leadership of Spyros P. Skouras.

We are deeply moved and gratified by the requests of exhibitors large and small—from the head of the largest circuit to the owner of the smallest theatre—to participate in the celebration from March 24th to May 4th.

This recognition of a selfless dedication to the highest principles and purposes of the entertainment world warms the heart of each one of us in the hard-working, forward-thinking 20th Century-Fox family. We try as an organization to live up to the spirit set by our President.

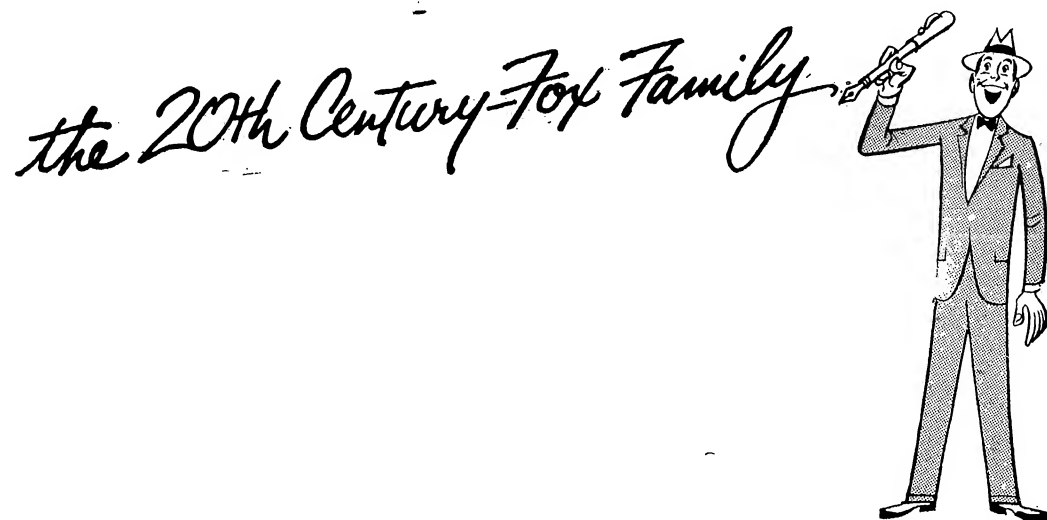
Anniversary Celebration

TO MAY 4th



Leadership as our President

Now we re-dedicate our efforts to make the most of the best pictures in our entire history, to deal fairly with you and with the public to the best of our ability. This is the one way in which we can best honor Spyros P. Skouras: to make *your* playing time* more prosperous, *your* present and future more secure.



Groucho Marx' Barbs Punctuate Scribes' 'Laurels' Coast Shindig

By DAVE KAUFMAN

Hollywood, March 12.

Screen Writers' branch of the Writers Guild of America West singled out Charles Brackett and Billy Wilder, for years one of the top screenwriting teams in the film industry, as recipients of their Laurel Award of Achievement at the ninth annual awards dinner at the Moulin Rouge last Thursday (7) night. A capacity crowd of nearly 1,100 attended.

While Brackett and Wilder are no longer teamed, the exec board of the Screen Writers branch voted them the Laurel for their "outstanding contribution" to the industry and profession through their collaborative efforts over the years.

James Poe, John Farrow and S. J. Perelman won the best written American comedy award for "their" scripting of Mike Todd's "Around the World in 80 Days." Michael Wilson won the award for best written American drama for Allied Artists' "Friendly Persuasion," and Ernest Lehman was voted writer of the best American musical, for the 20th-Fox film, "The King and I."

(Wilson, winner for "Persuasion," received no public screen credit for his work because Allied Artists invoked a clause in its pact on grounds the writer had once invoked the Fifth Amendment. Additionally, the Academy of Motion Picture Arts & Sciences, disqualified Wilson from Oscar competition by adopting new bylaws prohibiting anyone who has copped the Fifth from being eligible for an Oscar.)

In a fast-gripping monolog Groucho Marx kept the audience of top industryists laughing with his pointed jibes at RKO, the Guild-Mike Todd hassle, Jerry Wald, and writer prices, among other targets.

Cracked Marx: "We in the industry know that behind every successful screenwriter stands a woman. And behind her stands his wife . . .

"I've been hearing for years that the industry was dying. Well, I tell you it isn't. If it was dying, Jessel would be making this speech instead of me. Don't listen to the calamity howlers. I tell you, the picture business will be here long after we're all gone. That is, if we get out of here by midnight . . .

"But don't think I'm here tonight as a stooge for the producers. Just look upon me as an average moviegoer . . . who goes on the average of once a year. I don't want to offend anybody in this great auditorium. After all, where would I be today if it weren't for the writers? I might even be back in picture . . .

"But tonight I'm going to give it to you straight from the shoulder. The reason this industry is in trouble is because of writers' salaries. Have you any idea what the writing charges are today on a typical little program picture? . . . for example, 'The Ten Commandments'? I happen to have a copy of the budget with me . . . Original story . . . Moses . . . \$105,000 against three percent of the gross . . . spread out over 2,000 years . . . television money to be determined later . . . This sum was completely out of line, for in the final picture they didn't use one line of his hokey story. And to top it all, Moses' agent—Irving Lazar—insisted on a 300-week guarantee because Moses wrote on stone . . . you writers were chiselling even then . . . And here's the ironical part. After all that money, the producers were forced to keep Moses' name off the writing credits because they found out he had once crossed the Red Sea.

Wald's Boiler Factory

More from the Grouch:

"There is a ghost town today on Gower street . . . and who is responsible for it? The writer. Let's pause for a second and reflect. What is a writer? Take away his typewriter . . . take away his pencil . . . take away his car . . . take away his underwear . . . and what have you got? Another client who just left the Morris office. But in spite of you greedy fellows, I have every confidence that this great industry will pull out of it. Production in 1957 will be at a record pace if they only

make the pictures Jerry Wald has announced.

Comic advised scenario characters to "flee from the fishpots of Hollywood. Remember, Edgar Allen Poe created deathless prose in a drafty garret. Shakespeare wrote 'Hamlet' on a crust of bread—didn't even have paper—and Balzac, the greatest French novelist of all time, forced himself to write all night long by chaining himself to the bedpost. But he got the maid in trouble anyway."

Show was hilarious, with stars and writers performing in a number of sketches which ribbed Hollywood in one way or another, and kept the audience laughing. Herbert Baker and I. A. L. Diamond wrote most of the skits, with contributions being made also by Ben Roberts, who produced the show; Norman Panama, Mel Frank, Mel Shavelson, Jack Rose and Devery Freeman.

Opening number, "Hollywood Rock," featured writers Baker, Danny Arnold and Al Lewis a-strumming their geeters and parodying Hollywood in song, scoring strongly and being called back for encores. Marilyn Maxwell appeared in a skit as "Marvel Malone," Hollywood gossip, and socked over "Zip," a tune spoof at the industry, written by Diamond.

Seaton's 'Prizes'

George Seaton, prexy of the Academy of Motion Picture Arts & Sciences, and former prexy of the Screen Writers Guild, handed out a series of gag awards: the Jackson Wheeler award for the best movie on the late, late show, which went to producer "Matty Wolf," whose specialty was making pre-1948 pix in order to avoid paying residuals to the guild; Franklin Pangborn award for best bit player; Henry Wilson award for name of the year, ribbing cinema names as Rock, Race, etc.; Semenok award for best eastern thinking at western prices; William Ludwig award, which kidded writer Ludwig's 20-year tenure in "jail" at Metro; Minna Gombell award, and the James Poe award, presented to Mike Todd, the later a good-natured kidding of the Poe-Todd credit hassle on "Around the World in 80 Days." Todd was on hand to accept his "award."

Closer was a sockeroo parody of "My Fair Lady" and "Baby Doll," tagged "My Fair Baby Doll." In the Carroll Baker role, in a crib with both her thumbs bandaged, was Joan Collins, while Burt Lancaster played her love-hungry spouse. Lyrics of "Fair Lady" were parodied by the pair in the hilarious takeoff, with Miss Collins and Lancaster registering solidly with their very fine comedic performances. Skit was written by Baker and Diamond mainly, with an assist from Roberts.

Participants in the various sketches included Jayne Mansfield, busty and beautiful; Sandra Gould, Fred Clark, Artie Lewis, Pat Golden, Jesse White, Benny Baker, John Lund, Allen Joslyn and Dan Tobin. Ernie Richmond was dance director; George Edwards, stage manager.

Edmund H. North, prez of the Screen Writers, presented the actual writer awards; Warren Duff chairmanned the event; Herbert Baker and Diamond staged, and Buddy Bregman was musical director.

'JET PILOT' COMING IN ON A BELATED WING

"Jet Pilot" has finally made it. The RKO film, produced during the Howard Hughes regime and on the shelf for some five years for various always unexplained reasons, is among six RKO pictures which Universal will release during the final six months of its 1956-57 selling year. "Jet Pilot," starring John Wayne and Janet Leigh, is down for release in July.

The six RKO films integrated into U's distribution program will give the latter company a total of 19 films which will be released from May to October. The 19 pix will be released at the rate of three a month, with four scheduled for September.

SETTLE IN MASSACHUSETTS

Antitrusters Ended—Terms Kept Private to Litigants

Boston, March 12.

Two more antitrust actions involving nabe houses have been settled out of court with settlement amounts undisclosed, as usual. Herbert Brown, owner of the Victoria, Greenfield, Mass., who claimed \$2,000,000 damages against nine majors, reached an agreement with distributors, but suit is still pending against the defendant exhibitors, Western Massachusetts Theatre and Shea circuit. The case was originally filed in October, 1952. Brown claimed denial of first run product, excessive clearances, admission price fixing, block booking and various discriminations against him.

Second suit, filed in July, 1949, for \$200,000 by William Deitch and Pauline Goldberg involving the Wemouth Theatre, Wemouth, Mass., is against nine majors, Monogram, American Theatres Corp., New England Theatres, Inc., M & P Theatres, RKO Theatres, Loew's Boston Theatres, Publix, Netoco Theatres and Keith Massachusetts Theatres.

An out of court settlement was reportedly made in full and action in the case dismissed by agreement. Attorneys for the plaintiff in both suits were George S. Ryan and W. Bradley Ryan, Boston; for the defendants, Robert W. Meserve and John Hally, of Nutter, McClennen, and Fish, Boston.

Italy 'Fills' For U. S. in Spain

Madrid, March 12.

Two more Italian features opened in Madrid last week to highlight continued popularity of sister Latin country product in Spain.

"Aida," starring Sophia Loren in the cine version of the Verdi opus (produced in '53) drew plaudits from film and music critics alike. "Il Bidone" ("The Swindler") starring Broderick Crawford, Richard Basehart and Giulietta Masina had a midweek opening. Pic's director, Federico Fellini, held the spotlight, receiving VIP treatment in the press and fan mags.

Rank of Italo-produced features in Spain was revealed here with publication of 1956 distrib statistics by the Sindicato Nacional del Espectaculo. United States had 64 films in release, followed by Spain with 46 and Italy with 34. However, adding Italian coproductions and crediting Italy with half of eight Hispano-Italian joint ventures shown last year, brings the Mediterranean Republic to a second-place tie with Spain for a total of 57 each.

Statistics point up the impressive Italian penetration in the local market. Stars like Gina Lollobrigida, Miss Loren, Vittorio De Sica, Anna Magnani, Toto, Sylvania Manganio, Aldo Fabrizi, Sylvania Pampanini, Gino Cervi, Amadeo Nazzari, Paulo Stoppa, Folco Lulli and Valentina Cortese have touched hearts of Spain audiences.

Chief reasons for Italian film advance stems from dispute between America's distributors and Spain. Following breakdown of negotiations in the Fall of 1955 and subsequent MPEA boycott of local market, Spain turned to Rome for product vitally needed to keep local exhibs alive.

HART, GOLTZ, CHOW MOVE

Guardian to N.Y. in Shift of Picker Staffers at UA

Personnel shifts on the foreign end of United Artists were made over the past week by Arnold Picker, foreign distribution v.p.

Joel Hart, formerly manager in Cuba, was promoted to special rep in Mexico. Taking the job in Cuba is Joe C. Goltz, who had been with UA until 10 years ago when he began associations with other companies. For one, he was Columbia's general manager in Brazil for five years.

Doven Chow, previously linked with Paramount, RKO and Republic in the Far East, has become UA manager in Hong Kong. He replaces Richard Guardian, who's returning to New York for reassignment.

Amusement Stock Quotations

For Week Ending Tuesday (12)

N. Y. Stock Exchange

1956-57	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
Am Br-Par Th	266	233	207	32 1/2	32 1/2	32 1/2	+ 1 1/2
CBS "A"	87	32 1/2	32 1/2	32 1/2	32 1/2	32 1/2	- 3/4
CBS "B"	87	32 1/2	31 1/2	32 1/2	31 1/2	32 1/2	- 1/4
Colpix	17	18 1/2	17 1/2	17 1/2	17 1/2	17 1/2	- 5/8
Decca	111	15 1/2	15 1/2	15 1/2	15 1/2	15 1/2	- 1/4
Eastman Kdk	104	84 1/2	82 1/2	83 1/2	83 1/2	83 1/2	- 1 1/2
EMI	84	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	- 1/4
List Ind.	137	8 1/2	7 1/2	8 1/2	8 1/2	8 1/2	+ 5/8
Loew's	177	19 1/2	18 1/2	18 1/2	18 1/2	18 1/2	- 1/4
Nat. Thea.	78	8 1/2	8 1/2	8 1/2	8 1/2	8 1/2	- 1/4
Paramount	41	33 1/2	32 1/2	32 1/2	32 1/2	32 1/2	+ 1 1/2
Philco	74	15 1/2	14 1/2	14 1/2	14 1/2	14 1/2	+ 1 1/2
RCA	243	34 1/2	33 1/2	33 1/2	33 1/2	33 1/2	- 1 1/2
Republic	27	6 1/2	6	6	6	6	- 1/4
Rep. pfd.	5	12	12	12	12	12	- 1/4
Stanley War.	26	16 1/2	16 1/2	15 1/2	15 1/2	15 1/2	- 1/4
Storer	14	26	25 1/2	25 1/2	25 1/2	25 1/2	- 1/4
20th-Fox	122	25 1/2	24 1/2	24 1/2	24 1/2	24 1/2	- 7/8
Univ. Pix	16	25 1/2	24 1/2	25 1/2	25 1/2	25 1/2	+ 1 1/2
Univ. pfd.	100	70	69	69	69	69	- 1/2
Warner Bros.	20	26 1/2	25 1/2	25 1/2	25 1/2	25 1/2	- 1/2
Zenith	22	95	92 1/2	92 1/2	92 1/2	92 1/2	+ 1

American Stock Exchange

Allied Artists	46	4 1/2	3 1/2	4 1/2	4 1/2	4 1/2	+ 1/4
All'd Art. pfd	8	9 1/2	8 1/2	9 1/2	9 1/2	9 1/2	+ 3/4
Asso. Artists	252	45	40 1/2	41	41	41	+ 1/2
C & C Super	151	1 1/2	1	1	1	1	-
Du Mont	51	5 1/2	4 1/2	5 1/2	5 1/2	5 1/2	+ 1/4
Guild Films	68	3 1/2	3 1/4	3 1/4	3 1/4	3 1/4	- 3/8
Nat'l Telefilm	30	8 1/2	8 1/2	8 1/2	8 1/2	8 1/2	- 3/8
Skatiron	20	4	3 1/4	3 1/4	3 1/4	3 1/4	- 1/4
Technicolor	54	7 1/2	7	7	7	7	- 1/4
Trans-Lux	25	5	4 1/2	4 1/2	4 1/2	4 1/2	-

Over-the-Counter Securities

Ampex	34 1/2	37 1/2	+ 1 1/4
Chesapeake Industries	2 1/2	2 1/2	-
Cinerama Inc.	2 1/2	2 1/2	-
Cinerama Prod.	1 1/2	1 1/2	+ 1/4
DuMont Broadcasting	9 1/2	10 1/2	+ 1/4
Magna Theatres	2 1/2	2 1/2	-
Official Films	1 1/2	1 1/2	-
Polaroid	118 1/2	123 1/2	+ 2
U. A. Theatres	5	5 1/2	-
Walt Disney	21 1/2	23 1/2	+ 1 1/4

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Fawcett & Film Ads

New York.

Editor, VARIETY:

In your Feb. 20, 1957 edition of VARIETY (page 4) you listed the motion picture advertising of the "leading" 12 magazines. Our editors passed this on to me for verification because two of our magazines were strangely missing. I'm certain this was an unintentional omission on your part, but following is the record:

If the leading magazines were selected on the basis of circulation . . . and I believe this to be the case . . . then True with an ABC circulation of 2,116,969 certainly outranked Esquire (778,190), Time (2,036,997), Seventeen (983,651), Cosmopolitan (825,021), Modern Screen (1,211,813) and Photoplay (1,326,127).

True's motion picture advertising amounted to \$24,825 in 1956 and \$11,115 in 1955; according to PIB.

If revenue was the criterion for selection then Motion Picture belonged on the list with \$113,267 in 1956 and \$116,385 in 1955 of producer copy.

Carl R. Gisler
Research Director

RANK REVISES NAME OF CANADIAN SETUP

Toronto, March 12.

Company name of J. Arthur Rank Film Distributors (Canada) Ltd., has been changed to Rank Film Distributors of Canada, Ltd., this to consolidate the Canadian setup into a title form used by the Rank organization in carrying on the same type of business in all parts of the world. Move follows the recently-formed Rank outfit in the U. S.—Rank Film Distributors of America Inc. New title does not affect the some 120 houses across the Dominion operated by Odeon Theatres (Canada) Ltd.

Canadian company will continue its head office in Toronto, plus its 2,518-seater Canadian showcase, The Carlton; with branch offices in Montreal, Vancouver, Winnipeg, Calgary and St. John. No change in the executive of the newly-named Canadian company with Leonard W. Brockington, Q. C., as president; C. R. B. Salmon and Frank H. Fisher as vice-presidents; F. L. Vaughan as g.m.

1956 Film Ads In Magazines

(Exclusive Of Fan)

PUBLICATION PAGES

Look 30.50

Seventeen 22.25

Life 21.25

Redbook 14.65

Cosmopolitan 13.64

Collier's 13.25

Saturday Evening Post 10.25

Woman's Home Companion 9.00

McCall's 7.50

Parents' 6.62

Good Housekeeping 6.30

New Yorker 6.28

T V Guide 5.50

Source: Publishers Information Bureau.

U-I's 33d Exchange Opening in Houston Under George Byrd

George Byrd, a film salesman for Universal in Oklahoma City, has been named by sales v.p. Charles J. Feldman to the post of branch manager of U's new exchange in Houston. New branch will be opened on Monday (16).

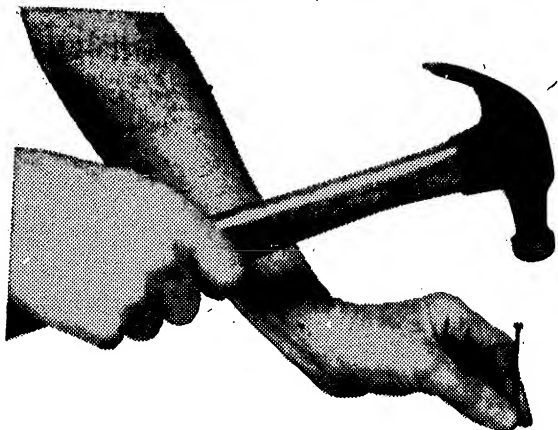
The new office, U's 33d domestic branch, will be staffed by Mark M. Holstein and Phil Sherman from Dallas, salesmen; Richard May from Oklahoma City, office manager-head booker; Robert Lee from Dallas, booker; Mrs. Janie Lee from Dallas, cashier; and Lynna Farquhar, also from Dallas, secretary to branch manager Byrd. Byrd joined U in Oklahoma City in 1940 and has been a salesman since 1948.

Feldman, southern division manager Henry H. Martin, and other U execs will be in Houston next Monday for the opening of the new branch.

Weltner Doing Latin Lands

George Weltner, Paramount worldwide sales chief, now touring Latin America.

He's covering the Par offices in Panama, Peru, Chile, Argentina and Brazil and returns to his Gotham office March 29.



HITS!

They hit the nail right on the head. Just what the public wants for action, fun, romance!

(Press book ads packed with showmanship.)

Starts Thurs.

THEATRE.

TOGETHER AGAIN FOR LAUGHS!
...those two wonderful Johns of "The Quiet Man"—director John Ford and favorite star John Wayne, with that red-headed honey, Maureen O'Hara, in a high-flying romantic comedy!

JOHN WAYNE
DAN DAILEY
MAUREEN O'HARA
in M-G-M's

'The WINGS of EAGLES'
co-starring
WARD BOND
in Metrocolor

Screen Play by
FRANK FENTON and WILLIAM WISTER HAINES
Based on the Life and Writings of
"COMMANDER FRANK W. "SPIG" HEAD
Directed by **JOHN FORD** Produced by **CHARLES SCHNEE**

HIT! In its first engagements it did "Tea and Sympathy" business and topped "Fastest Gun Alive"!

WHO WILL OCCUPY THE BRIDAL SUITE?

Anything can happen in romantic Rome, where they throw coins into the fountain! This is the story of the rich and handsome young hotel tycoon—he sings too—and the four gorgeous sisters, all in a merry marrying mood!



M-G-M PRESENTS
IN CINEMASCOPE AND
METROCOLOR



DEAN MARTIN

Terrific in his first solo starring role

TEN THOUSAND BEDROOMS

co-starring

ANNA MARIA **EVA** **DEWEY**
ALBERGHETTI • **BARTOK** • **MARTIN**
WALTER **PAUL** **with**
SLEZAK • **HENREID** • **JULES MUNSHIN**
MARCEL DALIO

WRITTEN BY LASLO VADNAY AND ART COHN,
WILLIAM LUDWIG AND LEONARD SPIGELGASS

NEW SONGS:—MUSIC BY NICHOLAS BRODSZKY • LYRICS BY SAMMY CAHN
DIRECTED BY RICHARD THORPE • PRODUCED BY JOE PASTERNAK
AN M-G-M PICTURE

HIT! Every Preview an audience delight! Headed for happy grosses!

Picture Grosses

Lent Thaw Slows Cleve; 'Wagons' Fast 20G, 'War' Trim 17G, 'Land' \$13,000

Cleveland, March 12.

Lenten thaw here is hitting some newcomers but it is not being felt by "Westward Ho, the Wagons," rated big at Hipp, to pace city. "Men in War" looks lively at State, and stays. "Big Land" looms fair at Allen while "Rainmaker" is not getting far at Stillmader. "10 Commandments" continues great in 17th round at the Ohio.

Estimates for This Week

Allen (S-W) (3,000; 70-51)—"Big Land" (WB). Fairish \$13,000 or near. Last week, "Top Secret Affair" (WB), \$11,300.
Hipp (Tele-T) (3,700; 70-51)—"Westward Ho, the Wagons" (BV). Big \$20,000. Last week, "Battle Hymn" (U) (2d wk), \$13,000.
Ohio (Loew) (1,244; \$1,25-\$2.40)—"10 Commandments" (Par) (17th wk). Great \$15,500. Last week, \$15,000.
Palace (SW-Cinerama) (1,485; \$1.25-\$2.40)—"This Is Cinerama" (Cinerama) (17th wk). Neat \$19,500. Last week, \$22,500.
State (Loew) (3,500; 70-90)—"Men in War" (UA). Good \$17,000. Last week, "Drango" (UA), \$8,000.
Stillman (Loew) (2,700; 70-90)—"Slander" (M-G). Routine \$5,000. Last week, "Great Man" (U), \$6,000.

'Drango' Dandy \$13,000, Buff, 'Hymn' Big 11G, 2d

Buffalo, March 12.

Boxoffice pace has slowed down somewhat this session although some pix still are doing okay. "Drango" looms good at the Buffalo. Oldie pair of "Rebel Without Cause" and "East of Eden" is rated nice at Paramount. "Oh, Men! Oh, Women!" is barely okay in 10 days at Center. "Battle Hymn" shapes big in second round at Lafayette. "Seven Wonders of World" looms great in 28th week at the Teck. "10 Commandments" is steady in 11th frame at Century.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Drango" (UA) and "Huk" (UA). Good \$13,000. Last week, "Wings of Eagles" (M-G) and "Rebel in Town" (UA) (2d wk), \$9,000.
Paramount (Par) (3,000; 60-85)—"Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues). Nice \$11,000. Last week, "True Story Jesse James" (20th), \$12,500.
Center (Par) (2,000; 60-85)—"Oh, Men! Oh, Women!" (20th) and "Lover Boy" (Indie). Okay \$11,000 in 10 days. Last week, "Rainmaker" (Par) (2d wk), \$8,000.
Lafayette (Basil) (3,000; 50-80)—"Battle Hymn" (U) and "Four Girls in Town" (U) (2d wk). Big \$11,000 or near. Last week, \$16,000.
Century (Buhawk) (3,000; \$1.25-\$2.50)—"10 Commandments" (Par) (11th wk). Steady \$14,000. Last week, \$16,000.
Teck (SW-Cinerama) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (28th wk). Great \$11,000. Last week, \$10,000.

ST. LOUIS

(Continued from page 8)

Okay \$7,000 after \$10,000 for first session.
Missouri (Arthur) (3,500; 75)—"East of Eden" (WB) and "Rebel Without Cause" (WB) (reissues). Opened today (Tues.). Last week, "Battle Hymn" (U) and "Showdown at Abilene" (U) (m.o.), nice \$7,000.
Orpheum (Loew) (1,914; 50-85)—"Delinquents" (UA) and "Brass Legend" (UA) (2d wk). Mild \$5,000 following \$8,000 first frame.
Pageant (St. L. Amus.) (1,000; 90)—"Quiet on Western Front" (Realtar) and "Imitation of Life" (Realtar) (reissues). Fair \$2,000. Last week, "Moon Is Blue" (UA) and "Barefoot Contessa" (UA) (reissues), \$2,500.
Richmond (St. L. Amus.) (400; 90)—"Rebecca" (20th) and "Dial M for Murder" (20th) (reissues). Good \$2,000. Last week, "Moon Is Blue" (UA) and "Barefoot Contessa" (UA) (reissues), same.
St. Louis (Arthur) (4,000; \$1.20-\$2)—"10 Commandments" (Par) (3d wk). Socko \$36,000 after \$37,000 second stanza.
Shady Oak (St. L. Amus.) (800; 90)—"Wee Georgie" (Indie) (5th wk). Fine \$2,500, after \$3,500 in fourth.

BROADWAY

(Continued from page 9)

same as 33d week. Continues on, probably for two or three months. Victoria (City Inv.) (1,060; 50-\$2)—"Lost Continent" (Loper). Opened Monday (11). In ahead. "Baby Doll" (WB) (12th wk-5 days), okay \$12,000. The 11th week was \$17,000.
Warner (S-W) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (49th wk). The 48th stanza completed Saturday (9) was smash \$40,000 for 21 shows. The 47th week was \$44,800 for 21 shows. Theatre discontinues 7:30 and 10:30 o'clock shows Friday nights starting March 15, replacing with an 8:40 p.m. show. At same time, it will discontinue the Saturday night 11:40 show. Change tighten schedule, making for more profitable operation.
World (Times) (501; 95-\$1.50)—"Tempest in Flesh" (Pace) (8th wk). Present week finishing tomorrow (Thurs.) looks to reach good \$4,500. Seventh was \$4,800, \$4,800.

'Life' Okay \$9,000 In Balto; 'Wind' 5½G, 10th

Baltimore, March 12.

Fairish grosses are prevailing here for the most part currently. "Full of Life" is only okay at the Hipp. Second week of "Girl Can't Help It" is nice at the Century. "Mister Cory" is slow at the Stanley. "Written on Wind" is on record long at Mayfair, still is sock in 10th week and may continue on. "Around World in 80 Days" remains stout twelfth round at the Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-\$1.25)—"Girl Can't Help It" (20th) (2d wk). Okay \$7,000 after \$12,000 opener.
Cinema (Schwaber) (460; 50-\$1.25)—"La Strada" (T-L) (3d wk). Return date garnering okay \$2,000 after \$3,000 for second week.
Film Centre (Rappaport) (890; \$1.50-\$2.50)—"Around World in 80 Days" (UA) (12th wk). Potent \$12,000 same as last week.
Five West (Schwaber) (460; 50-\$1.25)—"Baby and Battleship" (Indie). Nice \$4,000. Last week, "Oedipus Rex" (Indie) (3d wk), \$2,000.
Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Full of Life" (Col). Barely okay \$9,000. Last week, "Teahouse" (M-G) (7th wk), \$5,000.
Mayfair (Hicks) (980; 50-\$1.25)—"Written on Wind" (U) (10th wk). Record run still sock at \$5,500 or near currently after \$5,700 in ninth round. Stays on.
New (Fruchtman) (1,600; \$1.25-\$2.50)—"10 Commandments" (Par) (12th wk). Holding strongly at \$10,500 after \$11,500 last week.
Playhouse (Schwaber) (410; 50-\$1.25)—"Great Man" (U) (7th wk). Easing off to \$1,500 after \$2,000 in sixth stanza.
Stanley (SW) (3,200; 50-\$1.25)—"Mister Cory" (U). Sad \$7,000 or near. Last week, "Paris Does Strange Things" (WB), \$4,000.
Town (Rappaport) (1,400; 50-\$1.25)—"Lizzie" (M-G). Starts tomorrow (Wed.). Last week, "Wings of Eagles" (M-G), slim \$6,000.

DENVER

(Continued from page 9)

\$2.20—"10 Commandments" (Par) (4th wk). Big \$23,000 or near. Stays. Last week, \$25,000.
Denver (Fox) (2,525; 70-90)—"True Story of Jesse James" (20th) and "Women Pitcairn Island" (20th). Fairish \$11,000 or close. Last week, "Full of Life" (Col) and "Joe Macbeth" (Col), \$10,000.
Esquire (Fox) (742; 70-90)—"Wee Georgie" (Times) (2d wk). Good \$3,000. Last week, \$4,500.
Orpheum (RKO) (2,600; 70-90)—"Wings of Eagles" (M-G) and "Spin Dark Web" (Col). Mild \$10,000. Last week, "Rainmaker" (Par) and "Duel Apache Wells" (Rep) (2d wk), \$7,500.
Paramount (Wolfberg) (2,200; 70-90)—"Men in War" (UA) and "5 Steps to Danger" (UA) (2d wk). Bangup \$10,000. Last week, \$19,000.

Book on Color Out

Society of Motion Picture & Television Engineers is publishing a 104-page book, "Elements of Color in Professional Motion Pictures." It represents more than a year's work by the SMPTE's color committee, working with a group of experts.
Book is being distributed to SMPTE members and sells to the public for \$3.50.

K.C. OFF; 'LIFE' LIGHT \$6,500, 'HYMN' OK 7G

Kansas City, March 12.

Picture biz has generally light tone this session, and the product is being blamed. Only the reserved-seat houses are big. "This Is Cinerama" playing its swan song at the Missouri with a whim \$17,000 in its final eight days while "10 Commandments" is staunch in fourth week at the Roxy. "Battle Hymn" at the Uptown, "Full of Life" at Midland and "Top Secret Affair" at Paramount all are average. "Life" is especially drab. Weather has been pleasant for this early in season.

Estimates for This Week

Esquire, Apollo, Brookside (Fox Midwest) (820; 1050; 1,000; 75-90)—"East of Eden" (WB) and "Rebel Without Cause" (WB) (reissues). Slight \$4,500, but it's third time around for this pair. Last week, Esquire solo "The Delinquents" (UA) (2d wk), \$3,000.
Kimo (Dickinson) (504; 75-90)—"Wee Georgie" (Times). Strong \$2,000; stays. Last week, "Riff" (UMPO) (5th wk), \$800.
Fairway, Granada (Fox Midwest) (700; 1,217; 75-90)—"Oklahoma" (20th) (m.o.). Into these two on unusual switch after playing Uptown one week. Fair \$4,500. Last week, with Tower, "True Story Jesse James" (20th), \$12,000.
Midland (Loew) (3,500; 60-80)—"Full of Life" (Col) and "White Squaw" (Col). Dull \$6,500, a real disappointment. Last week, "Men in War" (UA) and "Daniel Boone, Trail Blazer" (Rep), \$7,000, over hopes.
Missouri (SW-Cinerama) (1,194; \$1.20-\$2)—"This Is Cinerama" (Cinerama) (39th wk-8 days). Including two Sundays, giant \$17,000, one of best of this long run. "Cinerama Holiday" opens with a benefit tonight (Tues.). Regular run begins Wednesday (13). Last week, "This Is Cinerama", \$11,000.
Paramount (U) (1,900; 75-90)—"Top Secret Affair" (WB) (2d wk-4 days). Mild \$3,000. Last week, \$7,000.
Roxy (Durwood) (879; \$1.25-\$2)—"10 Commandments" (Par) (4th wk). Continues strong at \$10,000; holds. Last week, \$11,000.
Tower (Fox Midwest) (2,000; 75-90)—"True Story Jesse James" (20th) (2d wk). Thin \$3,500. Last week, with Fairway and Granada, \$12,000.
Uptown (Fox Midwest) (2,043; 75-90)—"Battle Hymn" (U). Okay \$8,000 or near. Last week, "Oklahoma" (20th) (2d wk), okay \$5,000.

LOS ANGELES

(Continued from page 8)

week, with Wiltern, "Written on Wind" (U) and "Behind High Wall" (U) (10th wk-8 days Hd Par). 2d wk. elsewhere, \$19,200, plus \$30,700 in eight drive-ins.
Iris (FWC) (756; \$1.10-\$1.50)—"Friendly Persuasion" (AA) (2d wk). Dull \$2,600. Last week, \$2,800.
New Fox (FWC) (90-\$1.50)—"Giant" (WB) (2d wk). Mild \$4,000. Last week, \$4,200.
Fox Wilshire (2,296; \$1.25-\$1.75)—"Battle Hymn" (U) (3d wk). Modest \$6,500 or close. Last week, \$7,400.
Chinese (FWC) (1,908; \$1.25-\$2)—"Oh, Men, Oh, Women!" (20th) (3d wk). Light \$8,500 in 8 days. Last week, \$10,700.
State, Pantages (UATC-RKO) (2,404; 2,612; 80-\$1.50)—"Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (3d wk). Slow \$9,500. Last week, \$13,000.
Los Angeles Vogue, Loyola (FWC) (2,097; 885; 1,248; 90-\$1.50)—"Anastasia" (20th) (3d wk). Near okay \$16,000. Last week, \$21,500, plus \$6,800 in one nabe.
Downtown Paramount (ABPT) (3,300; 85-\$1.50)—"Big Land" (WB) and "Colditz Story" (Indie) (3d wk). Only \$3,000 in 4 days. Last week, with Egyptian, Uptown, \$11,700.
Fine Arts (FWC) (631; \$1.25-\$1.50)—"Great Man" (U) (4th wk). Modest \$4,000. Last week, \$5,000.
El Rey (FWC) (861; 90-\$1.50)—"Wee Georgie" (Indie) and "In the Park" (Indie) (4th wk). Thin \$2,100. Last week, \$2,300.
Carthay (FWC) (1,138; \$1.75-\$3.50)—"Around World 80 Days" (UA) (12th wk). Steady \$25,000. Last week, same.
Warner Beverly (SW) (1,612; \$1.50-\$3.30)—"10 Commandments" (Par) (17th wk). Great \$22,000 or over. Last week, \$22,500.
Warner Hollywood (SW) (1,348; \$1.20-\$2.65)—"Cinerama Holiday" (Cinerama) (70th wk). Into current frame Sunday (10) after \$16,400 last week.
Carthay (Rosner) (533; \$1.50)—"La Strada" (T-L) (19th wk). Mild \$2,800. Last week, \$2,900.
Vagabond (Rosner) (390; \$1.50)—"Street of Shame" (Indie) (4th wk). Slowing to \$3,500. Last week, \$4,200.

PORTLAND, ORE.

(Continued from page 8)

"Cinderella" (BV) (reissue). Smash \$11,000 or near. Last week, "Full of Life" (Col) and "Phantom Stagecoach" (Col), \$6,600.
Guild (Indie) (400; \$1.25)—"Barretts of Wimpole Street" (M-G). Fair \$2,000. Last week, "Magnificent Seven" (Indie), \$2,200.
Liberty (Hamrick) (1,890; 90-\$1.25)—"Gun For Coward" (U) and "3 For Jamie Dawn" (U). Modest \$3,000. Last week, "Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (8 days) (2d wk), \$6,500.
Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Big Land" (WB) and "Fighting Trouble" (AA). Fine \$9,000. Last week, "Battle Hymn" (U) and "Istanbul" (U) (2d wk), \$7,700.
Paramount (Port-Par) (3,400; \$1.50-\$2.20)—"10 Commandments" (Par), two-a-day, hard seat sale on main floor; unreserved balcony. Student matinee Saturday morning. Mighty \$24,000 or over. Last week, "Rainmaker" (Par) and "5 Steps to Danger" (UA) (2d wk), \$5,000.

Panama-Frank

(Continued from page 3)

both Danny Kaye starrers—and "That Certain Feeling," starring Bob Hope, financed stage production of "Abner" and may conceivably back later stage shows for pair. Panama said, although no such deal exists at this time. Since "Abner" is such a hit, he said he didn't anticipate any difficulty in enlisting such Par backing for future Broadway production. At least, Par will have first refusal, he added.
In addition to at least one and perhaps two plays on Broadway, annually, unit will turn out a minimum of two pictures a year, Panama declared. In the past, time has co-directed as well as co-produced and scripted; from here on in, Panama asserted, they will alternate as directors, although they will collab on producer and sometimes writing chores. This, he said, will give them greater opportunity to expand their activities.

While one is directing, the other will be in NY concentrating on the legit end of their mutual enterprise, or prepping another film property, Panama explained. Currently, they are prepping a pair of newly-purchased story properties, "The Jayhawkers," by Frank Fenton and Joseph Patracia, and "The Transfer," by Frank Conway. Frank will direct "Jayhawkers" and Panama, "Transfer." Each is collaborating with the writers on the respective assignments. Under the old format, both would have collaborated with writers on same property and co-directed. As a result of the new plan, they can turn out pictures twice as fast.

Pair, with Michael Kidd, their partner in "Abner," now go east in cycles of two weeks each to ride herd over their stage production. Additionally, both Panama and Frank take in all the Broadway shows, in search for new talent for upcoming film production. Plans under the new operation call for possible contracting of fresh talent, as well as new writers.

For greater efficiency and coordination between production and sales and promotion, team also plans to bring publicity reps both here and in NY into the scene from the start of every picture, beginning with property's purchase and its development.

"We're going to try to sell our pictures with the same intent that motivated their production," Panama noted. "It's our theory that creators should also participate in exploitation, beat the drum for each film they turn out."

Pair also are casting an eye toward the foreign market, growing important. Films can be fashioned for the overseas trade, according to Panama, by "creating more visual interest."

Par currently is refurbishing new and enlarged offices for producers, who have taken on vet film editor Hal Kern as their new exec assistant.

O'Donnell Distrib Outfit Acquires New Product

Empire Pictures Distributing Co. this week acquired releasing rights to the entire Artists-Producers Associates' lineup in the Dallas and Oklahoma City areas.
President of Empire is Robert R. O'Donnell, nephew of Robert J. O'Donnell, Texas Interstate v.p. and general manager.

Global Secretariat

(Continued from page 5)

posed entertainment Secretariat. President Ralph Bellamy of Equity has expressed an interest in getting to the Geneva meeting, if it proves possible.

With respect to the change of political atmosphere in Italy, it is pointed out that the non-Communist union (FIM) is now booming there, whereas the party-line organization, once very influential, is languishing. The Free Trade Union people remember John Huston fondly for having dared, when it was still dangerous, to buck the Commie setup in Italy (when making "Beat the Devil"). A hint of the power of the Italian Reds to ruin scenes as punishment against producers and directors they didn't consider sufficiently deferential came some years ago during a big mob take with hundreds in Roman gladiator attire. At a signal one actor prominently lifted his arm in the middle of a scene to consult his wrist watch—a deliberate, planted incongruity of story, time and place.

Although Communists have in the past played American talent for fronting suckers, as has since been well established, the Free Labor Unions point out that the Commies have had their best successes in European performers' circles. Extremely important European film and stage stars, not necessarily themselves Reds, went along for sleigh rides in Moscow.

But Hungary torpedoed the illusions which still remained. Significantly the left-oriented backstagers at the Comedie Francaise in Paris transferred their loyalty from the Red "Conferencie" to a non-Red "Force."

Americans in general, and even union leaders, are not well acquainted with the idea of international Secretariats. Actually these date back 100 years in Europe. Headquarters are in various European centres. The one in London, Transport Trades, has some 6,000,000 workers round the world "affiliated" and is commonly rated the most efficient. Metal Trades, Textiles, Food Workers, Clothing Trades, Mining and White Collar are among the industrial classifications with existing Secretariats.

H'wood-TV Wedding

(Continued from page 1)

freeze on luxury items, and of no television, there were figures as high as 80,000,000 admissions per week, but with the tv position the 55,000,000 figure is an accepted high mark.

Today a top-rated tv show of the Ed Sullivan calibre has an estimated audience of 40,000,000, computed on existing "ratings" system, and Hollywood takes the position that film product, with repetition, and staggered at all hours with each successive period, from "late" to matinee and pre-dinner and post-dinnertime schedulings, can get exposure of limitless proportions. Certainly many of the reissues get let's-look-at-it-again lookers, time and again.

French Distrib

(Continued from page 3)

ducers who continue to feel that a French distribution setup in the U.S. is a necessity. It is vigorously opposed by the American indies, who argue that they're doing the best job possible under the circumstances that prevail in the market.

COFRAM topper indicated that there were some in France who quarreled with that claim. He also said that some French producers had been unhappy with outright sales they had made in the U.S. He thought that there were French producers who might prefer to deal with a French agency even though the resultant guarantees might not measure up to American offers. Siefert said he hadn't really spent enough time in Gotham to get a clear picture of the situation, but that he intended to explore it further at a later date.

Metro Liked Being Liked

[Wistful for Old Standing With Exhibs]

Metro is making efforts to regain its status as the "friendly company," a rep it enjoyed for many years because of its willingness to compromise on rental terms with exhibitors. Metro fell from favor when it introduced a tougher sales policy for certain pictures.

Notably "I'll Cry Tomorrow," "High Society" and, to some extent, "Tea House of the August Moon," when it demanded theatres pay 50% for the pictures without a "look." Under these conditions, theatremen were forced to pay 50% for the picture no matter how well or poorly the picture performed. The company flatly stated that no adjustments would be made.

Recent indications are that M-G is prepared to drop the "no look" stipulation.

Recent assurances given to exhibitors by president Joe Vogel is said to have silenced exhibitor-stockholders from making comments at the annual stockholder meeting.

Ask Local Okay For HomeToll TV

Dallas, March 12.

Two theatre chains headquartered here have filed applications with the City of Dallas for permits to pipe first-run feature films to home television sets for a monthly fee. Both have asked a "non-exclusive franchise" and both will—if the city approves the applications—negotiate with utility companies to use existing poles to carry home movie cables.

Interstate Home Movie Corp., subsidiary of Interstate Circuit Inc., made its request Wednesday (6) in a letter from the chain's attorney, Van A. Hollomon, who said that similar requests have been made in 26 cities in which Interstate has theatres. "We are working on the mechanical features of the thing," he said. "It's being tried in a number of places. Our

New Rap at Home-Toll

Sounding a note of alarm, the board and executive committee of Theatre Owners of America last week urged full support of a bill entered in Congress by Rep. Emanuel Celler of N. Y. and aimed at outlawing home-toll television. Board said TOA would use "every legitimate means" to prevent "the capture of free air by moneyed interests." It also urged exhibs to contribute \$10 per theatre to replenish the funds of the Joint Committee on Toll-TV.

position is that if someone is going to pipe movies into Dallas homes, we want to do it. After all, movies are our business.

Thursday (7) Charles W. Weisenburg, who operates eight theatres in Dallas, Amarillo, Arlington and Wichita Falls, sought a similar permit through his attorney, Edwin Tobolsky, general counsel for Texas Drive-In Theatre Owners' Assn. His request is to "locate, construct, maintain and operate an electronic home theatre in the City of Dallas." Lawyer's letter added that "our client will be willing to meet any terms proposed by the other applicant." Weisenburg now has a community antenna system in Sulphur Spring, Tex., picking up cities' tv signals and transmitting them into homes via cable. Tobolsky said the principle is about the same as involved in Weisenburg's application, and that his client had made similar requests in Amarillo and Wichita Falls, and would apply at once in Arlington, Tex.

As to Interstate's prior request here, attorney said, "As I understand the law, a city would not give an exclusive permit. The city might possibly give both—or perhaps section off the town. I don't know how the city will react. But it's a large city."

KEY WEST'S 3-WEEK

'COMMANDMENTS' TEST

First windup of a "Ten Commandments" run has taken place. The Cecil B. DeMille production went three weeks at the Islander Drive-In Theatre, Key West, Fla., where a normal engagement is four days, and brought Paramount \$10,000 in film rental.

Booking was designed as a test, Par wanting to gauge the boxoffice potential of the epic in ozoers in advance of the spring season.

"Commandments" is current in 59 theatres around the country and will be playing 100 by Easter.

Briefs From The Lots

Hollywood, March 12.

Barbara Stanwyck into "Woman With a Whip," which Sammy Fuller will make for 20th-Fox release under his Globe Productions banner. . . Lindsley Parsons scheduled "Portland Expose," based on the Senate labor rackets investigation, as his next film for Allied Artists release. . . Marty Melcher purchased Robert Carson's original musical "Yankee Doodle Girl" as his second Arwin Production starring Boris Karloff and is dickering with Helms Traubel to co-star. . . Martha Scott and Kent Smith signed by Warners for roles in William Goetz's production of "Sayonara."

Joanne Gilbert drew second femme lead in Bryna Productions' "Ride Out for Revenge." . . U assigned Joanne Moore to a part in "Slim Carter." . . Metro bought "Imitation General," Satevepost story by William Chamberlain, and turned it over to William Hawks for production. . . George E. Stone signed by Sam Katzman for a role in "Calypso Heat Wave" at Columbia. . . Nelson Riddle will handle musical arrangements for Columbia's "Pal Joey." . . Jerry Wald postponed the start of "Kiss Them for Me" to permit Jayne Mansfield to finish her role in "Will Success Spoil Rock Hunter?" . . . Warners pinned Noreen Corcoran to play the role of Yvonne De Carlo as a youngster in "Band of Angels."

Tyrone Power with Ava Gardner and Mel Ferrer in "The Sun Also Rises." Darryl F. Zanuck production for 20th-Fox. . . Piper Laurie joins Jean Simmons, Joan Fontaine and Sandra Dee as the sisters in "Until They Sail" at Metro. . . David Wayne and Shepperd Strudwick drew top roles with Jerry Lewis and Phyllis Kirk in "Sad Sack" for Hal Wallis. . . Murray Voo signed for "Short Cut To Hell" which James Cagney is directing at Paramount. . . Douglas Heyes will direct his own screenplay of "Kiss Off" for producer Herbert B. Leonard for Columbia release. . . Allied Artists exec producer Walter Mirisch set six films to roll between April and July, "The Victor Riesel Story," "New Day At Sundown," "Walk Tall," "Death In Small Doses," "Beast of Budapest," and "Yellow Knife." Hi-Los, vocal group, joined the cast of "Calypso Heat Wave," formerly "Juke Box Jamboree," Sam Katzman production at Columbia. . . Joan Weldon will top-line with Fred MacMurray, John Ericson and Marie Windsor in "Decision at Durango" at Universal.

Universal loaned Martha Hyer for a role with Bob Hope, Fernandel and Anita Ekberg in "Trouble in Paris." Tolda Production for United Artists. . . Irene James and Valerie Anderson, last two femme thespes under exclusive contract to RKO, were anked the studio following termination of their pacts. . . Gregory Peck and William Wyler set up a new corporation, Anthony Productions, to make "The Big Country" for United Artists. . . Tony Randall, who film debuted in "Oh, Men! Oh, Women!," at 20th, returns to the studio for "Will Success Spoil Rock Hunter" with Jayne Mansfield. . . Sol Dolgin set "When Hell Broke Loose" as the first under his indie Dolworth Productions banner. . . Indie producer Frank Woods formed WWD Productions with film editor-director Elmo Williams and industrialist Charles Davis.

Marie Windsor snagged femme star role in U's "Decision at Durango." . . Don McGuire will produce and direct "Hear Me Good" from own screenplay for Paramount. . . Ernie Kovacs makes his screen bow in Columbia Pictures' "The Mad Ball," Jed Harris production.

Dead Men in P.D.

Continued from page 3

the film studio and the whole undertaking is well advanced and the publicity machinery is grinding, what price "exclusivity" or "private enterprise"? Can any tv network elect to give itself a free ride on this buildup and preparation on the grounds that there is no protection in law because the television version avoids the actual Hollywood story treatment?

Trade observers see a dubious competitive practice developing, whereby a broadcaster can snitch the general idea and subject matter simply by avoiding (a) direct lift of material or (b) use of still-living characters who may have sold their rights exclusively to the Hollywood studio.

Typifying the current confusion is the hassle between Warners and the Columbia Broadcasting System over the "Helen Morgan Story." Studio had announced the project some time ago and is currently shooting the film with Ann Blyth starred. CBS subsequently revealed plans to do the same story as a tv spectacular and turned a deaf ear to Warners' plea that it postpone the video version. Almost simultaneously, writer-producer Harry Essex, who has been working on a Benny Leonard biopic (plus book version) for some time received a similar rebuff when he asked the "Telephone Time" telefilm series to postpone its "Life of Benny Leonard" segment.

In each case, the principle is the same; the protagonist is dead and his heirs have no control over his life story. As long as no living person is mentioned in the television versions, no rights need be cleared.

Existing law, Essex points out, thus gives any television producer a license to cash in on lengthy film preparation, production and exploitation. In the case of the Leonard story, for example, the telefilm producers could easily do a completely fictional fight story and call it "The Leonard Story," as long as they did not libel the fighter or refer to any actual persons.

Since no protection now exists, Essex has written Motion Picture Assn. prexy Eric Johnston suggesting that the situation is serious enough to warrant consideration of industry-sponsored legislation which would protect prior rights.

Complicating any industry-wide move, however, is the divergent opinion of filmland attorneys (none of whom, of course, wants to be quoted). Some hold that such legislation would be worthwhile since it would protect expensive productions. Others, however, feel that it's a subject best left alone and point out that studios themselves can take advantage of existing regulations to make "biopix" without having to spend huge sums for the rights.

5-Year Yelp

Continued from page 7

tain concessions to the small houses.

Alex Harrison, 20th-Fox sales chief, announced a new policy of aiding the smalltown exhibitor. In addition, it's understood that Metro will revise its sales policy and will drop, for those unable to pay, the condition of 50% pictures without a review. There are indications, slight though they may be, that the previous "tough" sales policies are giving way to a consideration of "ability to pay" values.

Stellings & Gordon Ernest G. Stellings, president of Theatre Owners of America, officially took notice of the easing of the tension between exhibition and distribution in his report to TOA's board in Chicago last week.

In other areas, the atm. sphere of bitterness and recrimination brought about by last summer's Senate Small Business Committee hearings is lifting. The general aura of cooperation, as evidenced by the setting of April 8 for new arbitration conferences, is being hailed in all quarters. Additionally, for the first time in years, there is a combined shoulder-to-the-wheel feeling in promoting and organizing business building methods, particularly the Academy Award Sweepstakes. At the same time, Allied States' imminent return to the Council of Motion Picture Organizations is looked upon as another encouraging sign.

Inside Stuff—Pictures

Glowing analysis of 20th-Fox in respect to "near and medium term capital gains possibilities" is outlined in a market letter distributed last week by the brokerage firm of Herzfeld & Stern. With its current dividend \$1.60 annually, stock is yielding slightly less than 7% at last week's price of 24 1/2. Present low price, analyst Harry M. Dittshelm believes, "does not adequately take into account the revenues from television as a steady source of additional income nor the enhanced prospects of substantial revenues from oil developments and capital gains."

20th's stock is undervalued, the study asserts, for a variety of reasons. Among those cited are: "Revenues from film rentals during 1957 are expected to show an increase of approximately 20% from the \$103,000,000 realized in 1956."

"Per share earnings for 1957 should approximate \$3 vs. an estimated \$2.40 for the past year. First quarter results will register a sharp gain from the 17c. of 1956 to between 50 and 75c. this year. . . . Indications are that oil revenues from the company's studio property while not significant at present, could become important in two to three years."

A public relations nifty for the film industry has been pulled in Lawrence, Kan., by a former picture salesman who, ironically, was forced to leave the business because the time he undertook the operation and when it actually came off. Lawrence is a town of 23,000 population, predominantly Christian.

The ex-drummer (he had been with RKO) is L. O. Ringler, a Christian, who became acquainted, through a friend, with the need for funds to refurbish the local Jewish community centre. Lawrence has only 35 Jewish families and their efforts to raise money, through a special committee, brought in only \$1,500.

Ringler went about staging a special benefit showing of Universal's "Battle Hymn" at the local Granada Theatre with admissions at \$2 per. The house was sold S.R.O.; proceeds accruing to the Jewish project amounted to another \$1,500. Accounts of Ringler's efforts (he's now with the Kansas Revenue Department, incidentally) were carried in various newspapers around the country.

Business section of the N. Y. Sunday (10) Times had a plenty upbeat notice on Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres. Profile on the exec (such spotlighting of business world figures is a regular feature in the paper) related how he started out as a law clerk, by chance became involved as an aide in the Paramount organization, from this point was assigned to beef up Par's New England theatre situations, and so on up the ladder. The 1953 merger of United Par Theatres and ABC was described as "one of the boldest moves in the entertainment world." Also: "Under the guidance of Mr. Goldenson, the company has grown into one of the biggest and prosperous in the field."

Minneapolis' Bennie Berger, who is quitting as North Central Allied president after 11 belligerent years, has issued a personal appeal in a special bulletin to all members to attend the annual convention here, April 2 and 3.

The appeal is considered all the more significant in industry circles here because of recent stories in some of the trade press that NCA is on the brink of dissolution—yarns that have been denied by S. D. Kane, executive counsel.

"I am paying more dues than any individual in this organization, and I am more than happy to continue paying them because I know the value," says Berger in his bulletin appeal.

'Schweitzer' Documentary To Be Sold a La 'Luther' Via Rochemont Outfit

Louis deRochemont Associates, continuing a pattern set with the release of "Martin Luther," has taken on worldwide release of the Jerome Hill-Erica Anderson production of "Albert Schweitzer."

In making this known last week, Borden Mace, president of the deRochemont outfit, pointed to the wide community cooperation possibilities that presented themselves with the "Schweitzer" picture on which publicity man Irving Dru- man is also the producers rep.

In the instance of "Luther," which cost around \$350,000, this co-operation paid handsome dividends. Wide Protestant, and particularly Lutheran, backing push the film's gross up to \$3,000,000. Sponsoring Church group got back several times their original investment and is now mulling another production.

On the "Schweitzer" film, Luther Wolf of the deRochemont staff will assist in the handling of the release. Wolf produced "Luther" for deRochemont and has been preparing various new properties for consideration by the Lutheran church group. Apart from this, Wolf has been active in the shooting of the first Cinemiracle process picture by the deRochemont unit.

"Schweitzer" has been having an extraordinarily successful run at the Guild Theatre, N. Y., where it has fallen into the category of a "sleeper." It's due to open at the Bellvue Theatre, Upper Montclair, N. J., after the N. Y. run and is due to break on the N. Y. art circuit at Easter. Various other key city dates have been set. Film has played the Exeter, Boston, with strong b.o.

It'll be entered and shown at the various European film festivals this summer. Schweitzer himself does the narration in the German version. For France, Jean-Louis Barrault last week recorded the narration.

Schines Nearer To Sentencing

Buffalo, March 12.

Motion of the Schine Theatre interests for a new trial was denied without further opinion, by Federal Judge Harold P. Burke. Unless an appeal is filed, Judge Burke is now in position to sentence the four individuals and nine corporations found guilty by him last December of violating the 1949 order of the court by failing to divest themselves of theatres.

A new trial had been sought by the Schines on the representations that they were not permitted in their 1954-55 trial before the late Judge John Knight, which trial furnished the basis of Judge Burke's recent contempt decision, to introduce testimony as to their efforts to consummate theatre sales.

Judge Burke at the same time issued supplementary findings of fact bearing on various alleged efforts of the Schines to sell certain theatres.

SINGERS SET FOR THOSE 'OSCAR' SONGS

Hollywood, March 12.

Singers for three of the five nominated tunes have been set for the Academy Awards program at the Pantages Theatre March 27, but at least one will be a talking picture, not in person.

Bing Crosby is filming his rendition of "True Love" for insertion in the Academy program. He will be in Florida at the time of the presentations.

Academy has set Gogi Grant to sing "Whatever Will Be, Will Be" and The Four Aces, who sang it behind the main title credits, to do "Written on the Wind." Dorothy Dandridge will sing "Julie." Still to be selected is a singer for "Friendly Persuasion." Pat Boone withdrew from the latter chore because of sponsor conflict.

**WARNER
BROS. WILL
TRADE SHOW IT
MARCH 20TH
AND "IT WILL
LIFT YOU
RIGHT OUT
OF YOUR
SEAT!"
N.Y. DAILY NEWS**



**'ONE OF THE BEST FILMS
EVER MADE!' - AS GRIPPING
AS IT IS NOSTALGIC! - 'AN
EPIC FILM - FINE TO SEE!
'EXCELLENT!' - 'SUSPENSE
IS WELL NIGH SHATTERING!'**

JAMES STEWART

roaring out of the
Roaring 20's as 'Lucky Lindy',
his role of roles!

The Spirit of St. Louis

BASED ON THE PULITZER PRIZE BOOK BY
CHARLES A. LINDBERGH
IN **CINEMASCOPE AND WARNERCOLOR**
SCREEN PLAY BY **BILLY WILDER AND WENDELL MAYES**
PRODUCED BY **LELAND HAYWARD**
DIRECTED BY **BILLY WILDER**
MUSIC COMPOSED AND CONDUCTED BY **FRANZ WAXMAN**

ALBANY	ALBUQUERQUE	ANIMAPOLIS	LOS ANGELES	NEW YORK	PITTSBURGH	SAN FRANCISCO	WASHINGTON
115 Perry • 2:15 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	100 S. Main St. • 1:30 P.M.	211 W. 4th St. • 2:15 P.M.	1715 Main St. • 1:30 P.M.	211 Cal. Ave. • 1:30 P.M.	1300 E. St. • 1:30 P.M.
ATLANTA	BALTIMORE	BIRMINGHAM	CHICAGO	CLEVELAND	DETROIT	INDIANAPOLIS	KANSAS CITY
201 N. Main St. • 2:15 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.
CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	HOUSTON	LOS ANGELES	MEMPHIS
200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.
DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MINNEAPOLIS	MONTREAL	NEW ORLEANS
200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.
NEW ORLEANS	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	ST. LOUIS	WASHINGTON	WICHITA
200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.	200 N. 1st St. • 1:30 P.M.



Stellings Glowingly Describes All-Industry Promotional Campaign

Springfield, Ill., March 20. The proposed all-industry promotion and advertising campaign, currently being devised by "the best advertising brains in distribution and exhibition," is expected to increase motion picture attendance from the present 40,000,000 weekly to 75,000,000, the level the industry enjoyed five years ago, according to Ernest G. Stellings, president of Theatre Owners of America.

The TOA topper made this approximation at the joint annual convention of the United Theatres Owners of Illinois and the Missouri-Illinois Assn., which convened here last week. Noting that detailed plans of the program will be issued in a week or two, Stellings stressed that the drive is being financed jointly by both distribution and exhibition and that theatres "will receive a very handsome profit on a very small investment in it."

The exhibitor leaders also told the delegates that smalltown theatres can expect "a more considerate and favorable attitude" from distribution in the matter of film rentals. He assured the theatre-men that he was convinced that distribution was sincere in its efforts "help keep smalltown theatres open." He cautioned exhibitors, however, that they must not expect distribution to do the entire job; that theatres must reduce operating costs to a minimum and must make efforts to sell pictures and publicize their theatres "in order to bring in an increased return to the boxoffice."

Stellings reiterated that relations between distribution and exhibition are more harmonious than they have been for some time. He reviewed the progress relating to the establishment of an arbitration system, noting that the adoption of an arbitration plan "should eventually save our industry millions of dollars now being paid out in law suits." Stellings told the exhibitors not to overlook the fact that whenever a distrib pays out coin in a lawsuit "part of the payment comes from each boxoffice in the country."

He emphasized the necessity for theatres to have their own public relations campaign and gave details of TOA's plan to hire its own public relation counsel.

Stellings address duly noted the problems of distribution. He pointed out, for example, that that exhibitors must squeeze out every dollar possible from pictures they play so "that production and distribution may have their rightful share of that money for their profit for investment in future pictures." At the same time, he said, production and distribution "cannot have more than their share if the proper balance between the various elements of our business are to do their best job."

REGINA'S OLDEST FILM HOUSE TO BE RAZED

Regina, Sask., March 12. Regina's oldest picture theatre, the Grand, has closed after having operated 44 years. The Famous Players house in the downtown area has been sold to a supermarket and may be torn down to provide parking space. Most of the equipment is going to other F-P houses.

Television and high city amusement taxes helped bring about the demise of the Grand. Similar reasons were given for the July-August closing of the neighborhood Nortown last year.

DCA's 11th SALES SHOP

Distributors Corp. of America opened a new branch, its 11th, in Detroit. Art Levy, former salesman with Columbia and United Artists, is manager.

Technicolor Blues

Sam Rinzler, head of the Randforce theatre circuit in Brooklyn and on Long Island, was singing a chorus of the perennial boxoffice blues when a distributor observed that (1) if things were so tough how come he can linger in Florida, and (2) quite obviously the vacation, the healthy tan, etc., did him a lot of good. "I can be very happy in color too!" Rinzler protested.

GEN'L ANILINE DEADLINE EASED BY JUSTICE

Washington, March 12. U. S. Justice Dept has extended the time for submitting bids to purchase General Aniline & Film Corp. The Department is seeking to sell the 426,988 Common A shares, and 1,537,500 Common B shares it vested during World War II.

The company is a large manufacturer of motion picture film and equipment.

Under the new time schedule, prospective bidders must fill and file questionnaires by April 1 and submit bids by May 13. This constitutes a 20-day extension in both categories. The bids will be opened on May 13.

W. W. Lewis Made G.M. Of Adelman Chain, Texas

Dallas, March 12. William W. Lewis, veteran local theatreman, has been named to succeed Harry Sachs as general manager of the Adelman Theatre Circuit which operates theatres in Dallas, Houston, Fort Worth and Tulsa. Sachs is now general manager of Lone Star Theatres which operates ozoners throughout the state.

Lewis formerly served as managing director of the Melba, site of Cinerama here. He was theatre manager for Paramount-Public and Southern District manager of publicity for Warner Bros. and United Artists. He later became field representative for Metro-Goldwyn-Mayer and Universal.

DENVER BATTLES DST

Theatres Team With Rails and Sodbusters In Opposition

Denver, March 12. A fight is on to beat daylight savings in the state legislature. The bill has passed the senate, and is now up to the house, which is holding hearings this week. A survey by the Rocky Mountain News says that at present the indication is that bill will lose in the house by about five votes. Theatre men are protesting vigorously, as are railroads and farmers. The News has asked for letters on the proposition and they have received hundreds protesting the time-tampering scheme.

Denver had daylight savings twice, and the last time it was beaten overwhelmingly in a special election.

Ohio Vote on DST

Columbus, March 12. Columbus City Council has decided to put it up to the voters—the motion picture fans and the tv fans—whether they want Daylight Saving Time. Councilmen unanimously voted to place the question before the voters at the May 7 primary.

The move brought a protest by Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, who said he would gather petitions placing the matter before the voters. If these petitions are presented, the ordinance passed by council cannot go into effect.

As it stands, the ordinance has not been repealed and if no further action is taken, the time change will go into effect on the last Sunday of April.

The action left tv stations here in a muddle here about how to plan for summer schedules.

AA Handling Jet Film

Allied Artists has closed a deal with Gross-Krasne Productions to distribute "Destination 60,000," story of a jet test pilot. Film stars Preston Foster, Coleen Gray, Jeff Donnell and Pat Conway. Production of the picture has been completed.

Happy Protestants

Continued from page 7

produced on a Protestant theme, over that of Roman Catholic."

Elaborating on this point, Heinrich said he was fully aware that Hollywood's past tendency to draw heavily on Roman Catholics when portraying men of the cloth was in part the Protestants' own fault. First, he noted, Catholics are a largely cohesive group. Second, they have made it easier than the Protestants for a producer to get clerical advice. "There was a day, when a producer wanted advice on a Protestant problem, he'd get six different opinions from as many people. With the Catholics, he never got more than one answer. It made it so much simpler for him."

Another important point brought up by Heinrich was the need for Protestants to support the good pictures. "We aren't here to fight with the Roman Catholics, though we may disagree with their methods," he commented.

"We like they, are interested primarily in obtaining a quality in motion pictures that will uplift people. We have no quarrel at all over that."

In his report to the Commission, Heinrich, whose office has been functioning for six years now, credited the Protestant position vis-a-vis censorship and pressure with a change of policy by the Roman Catholic hierarchy.

"Certain officials who are the top of the ladder in the film industry in Hollywood have told us that the BFC's work with the industry has been the primary reason for the change of attitude of at least a portion of the Roman Catholic Church's thinking," he wrote. Heinrich referred specifically to a recent story from Chicago, relating the setting up of a Catholic Film Foundation and the quote of Monsignor Leo J. McCormick of Baltimore to the effect that the organization would operate "with a positive rather than a critical approach toward potentialities of the film industry."

"That's exactly what we have been saying and doing all along," noted Heinrich. "It's the only way to get anywhere, and with a good conscience. Support the good and ignore the bad, at least where possible. Banning pictures doesn't get anyone anywhere." He cited in this respect the performance of "Baby Doll" which, he thought, had been greatly enhanced by the Roman Catholic blythood raised over it, and by Cardinal Spellman's personal condemnation. "We never ban anything," said Heinrich. "It's just not the way we work."

Heimrich said the Council of the Churches of Christ represented 31 denominations with a membership of about 35,000,000. Total number of Protestants in the country is said to be about 59,000,000.

Davies Heads Charities; Goldwyn's Special Niche

Hollywood, March 12. Valentine Davies, of the Writers' Guild of America, West, was named president of the Motion Picture Permanent Charities for 1957-58 at the annual meeting of the organization. He succeeds Lawrence A. Weingarten.

Pledges for the past year, Weingarten disclosed in his report as outgoing head of the organization, were up slightly over the previous year and totaled \$1,189,075.

Meeting honored Samuel Goldwyn by presenting him a large bas-relief of his own head which will be placed on the wall of the Samuel Goldwyn Permanent Charities Building, which the producer donated to MPPC early this year as a permanent headquarters. Presentation was made by Steve Brody of AMPP. Goldwyn, organization's only honorary life member, nominated AMPP board chairman Y. Frank Freeman for honorary life membership and it was unanimously approved.

In addition to Davies, new slate of officers includes Carl Cooper (Labor's Exec Committee) repping the Hollywood Film Council and indie guilds and unions, veepee; Hal Roach Jr., (Alliance of Television Film Producers), secretary; and George Slaff (Goldwyn), treasurer. Staff also continues as Budget Committee chairman.

Companies Clamping Down on Star Endorsements; Must Help Their Pix

Curious But Unhelpful

St. Paul, March 12.

A St. Paul projectionist, retiring after 45 years of working in theatre booths, admits defeat in being unable to cure theatre managers of their worst habit.

"The minute something goes wrong in the booth," says George La Victorie, "the buzzer from the manager's office sounds, and he's on the line wanting to know what in the blazes is going on. In 45 years I have not been to persuade one of them that when something goes wrong we're too busy fixing it to explain the slight interruption to him."

MINNESOTA AMUSEMENT (PAR) SEEKS OZONERS

Minneapolis, March 12.

Now that Paramount has carried out its consent decree terms, Minnesota Amusement Co., its local subsidiary, is in a position to enter the outdoor theatre field and the industry here expects that it will give consideration to the matter immediately.

Both Charlie Winchell, present circuit president-general manager, and his predecessor, Harry B. French, have been quoted from time to time to the effect that the chain likely would acquire or build ozoners if the field was cleared for such action by consent decree completion.

During the past several years, MAC has reduced its conventional theatre holdings in the territory to a much greater extent voluntarily than through decree requirements, dropping from around 85 to less than 50. In Minneapolis and St. Paul a considerable number of such houses have been abandoned.

All of the territory's approximately 50 outdoor theatres are independently owned and operated. One local group of independent exhibitors own five of the 12 in the Twin Cities' area.

Philharmonic Benefits Via K.C. Cinerama Bow

Kansas City, March 12.

Second time around the Kansas City Philharmonic Orchestra will be the beneficiary of a Cinerama opening. Premiere of "Cinerama Holiday" here at the Missouri Theatre tonight is a virtual sell-out at a \$3 and \$5 with the orch as the beneficiary. Same trick pulled when Stanley Warner put "This Is Cinerama" into the house last May netted the orch about \$3,500.

Premiere has some special wrinkles tied to Betty and John Marsh, young American couple of "Holiday" whose home is here. Husband is just recovering from a skiing accident encountered a few weeks ago in Aspen, Colo.

TOA WIRES JUSTICE

Architect of Consent Decrees Asked to OK Circuit Prod.

Theatre Owners of America has again appealed to the Dept. of Justice to amend the consent decrees so that formerly-affiliated theatre chains may launch production programs. The appeal, in the form of a resolution, was wired to the Justice Dept. following TOA's recent board of directors' meeting in Chicago.

The resolution viewed with alarm the acute shortage of playable product on the market. It also called attention to the "seller's market" which has existed for some time and stressed the necessity for the release of a greater number of pictures. The resolution specifically asked that the Justice Dept. "grant its consent as quickly as possible to appropriate amendments to the present decrees" so that it will permit National Theatres, Stanley Warner, and American Broadcasting-Paramount Theatres, all other former affiliates, and others who may wish to do so "to produce and release pictures with preemptive rights to show these pictures in their own theatres."

Film companies, which once used to be comparatively free-any easy when it came to authorizing merchandising tieups and star endorsements, now are becoming a great deal more selective in the "deals" they accept.

One of the big considerations now is how wide a newspaper break is involved and how closely it can be timed to the actual release of the star's upcoming picture.

"With so many stars now on a freelance basis, we can't plan as intelligently any more," noted one of the companies' promotion men. "A star may make a picture and we arrange a tieup. Then he makes another picture—but not for us—and before we know it, we stand to lose the plug. We get lots of requests, mostly on the Coast, but we've definitely become more choosy. We don't even bother with those counteract tieups any more."

Sentiment is echoed by several other distributors. At Universal, Philip R. Gerard, publicity manager, said U was probably doing more tieup work than before, partly because of the larger number of films being released. However, he acknowledged, "we are definitely more selective."

More attention is being paid today to the kind of product that wants its brandname tied to that of a star. Performers themselves are becoming more fussy about endorsements, and the way they are being presented. Main factor militating against tieups is the sharp reduction in the ranks of studio contract players.

HAMID'S ABEL CORP.'S BOARDWALK LEASE

Atlantic City, N. J., March 12.

George A. Hamid Sr.'s Abel Holding Co. has leased the 2,000-seat Stanley Theatre, on the mid-city boardwalk, for 12 years. Consideration for the lease from Oct. 1, 1957, until Sept. 30, 1969, was reported in excess of \$500,000.

Lessors are the estates of George H. Bew and James T. Bew for which Mrs. Elizabeth Bew Bartlett, Mrs. Bessie Bew Bond, and Walter T. Bew signed. Hamid is planning to improve the property, which has a 30 foot frontage on the Boardwalk and runs back to a depth of more than 200 feet.

The Abel Company is operator of Steel Pier, the Boardwalk Warner Theatre, Hollywood, Astor, Virginia, Center and Shore movie theatres. Hamid had been sub-leasing the theatre from the Stanley Realty Co., holders of a 30-year lease from the Bews which expires Oct. 1, 1957. The lease covers only the theatre, and not the eight Boardwalk stores in the old lease.

Lux of Rome Picks Up Unassigned AA Product

Lux Film of Rome has acquired Italian distribution rights to current and future Allied Artists product, excepting pictures covered in previous deals with other Italian releasing organizations.

Long-term agreement was formally wrapped up in Rome last week by Edwin J. Smith Jr., AA v.p. in charge of European operations, and Dr. Renato Gualino, managing director of Lux.

20th ANNIVERSARY



A & F FILM CORP.
1434 St. Catherine St. W.
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FOR SALE ELSMERE THEATRE

SEATING CAPACITY 1552
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New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

JAMES STEWART

AS CHARLES A. LINDBERGH IN

"THE SPIRIT OF ST. LOUIS"

In CinemaScope and WarnerColor

A Warner Bros. Picture

and SPECTACULAR STAGE PRESENTATION

Even Institutional U.S. Steel Going After Teenage Audience

The purpose, according to executive producer Marshall Jamison, of "U.S. Steel Hour" going beyond the range of drama and comedy to do musicals is to broaden the audience of the dignified Wednesday CBS-TV hour and catch the teenage viewer. It has occurred to some industry types that since this prototype of institutional programming is no longer primarily interested in adults, the situation provides the best example of the seriously changing needs of industrial corporations.

Recently, a change was noted in the attitude of advertisers on television to the kind of pitch to be made and to whom it should be made. A dearth of post-high-school talent is hitting the industrial hard, and some of them are finding it as important to attract new employees as it is to build general goodwill or sell products.

An adaptation tonight (Wed.) of Edgar Allan Poe's "The Bottle Imp" is set in Jamaica, B.W.I. Jamison has lined up dancer Geoffrey Holder and actor Farley Granger to participate in the show, which will feature quantities of calypso music. A spokesman for the producer said, what with the new popularity of calypso, it should attract many teenagers. Same holds true for the May 8 U.S. Steel spec starring batoner Duke Ellington, who, without benefit of the stanza's usual storyline, will narrate and play for a jazz session called "A Drum Is a Woman." According to the spokesman, these won't be the only times Jamison "varies" the format in behalf of high-school children so that they may glimpse the professional advantages of joining U.S. Steel.

That institutions occasionally take time out to direct appeals at college specialists is old hat, but the shortage of non-professional labor seems to be more pressing at the moment.

Prudential Coin For '20th Century'

"The Twentieth Century," CBS-TV's new public affairs airer, is set to roll for a fall start under Prudential Insurance sponsorship. Series, which will comprise 22 half-hour films and four one-hour shows, along with up to six half-hour "standby" news specials, will replace "You Are There" Sundays at 6:30 and will probably be followed by repeats of "Air Power," which is currently holding down the "You Are There" time through May.

The new series, dealing with great events and great people of the 20th century, will be produced by Burton (Bud) Benjamin, with Isaac Kleiner as associate producer. In addition, there will be three other production units on the show, one to be headed by Al Wasserman, who did the "Out of Darkness" show last year and who will handle the one-hour "Twentieth Century" shows. Actual topics haven't been selected, but under consideration are some 70 subjects. The four hour shows will deal with trends of significance to the future, rather than historical data as the others will. The News segments, which will comprise up to six shows above and beyond the 26 committed, will be produced by CBS News on a when-and-if basis.

Current "Air Power" segment winds May 5, after which Prudential will return to repeats of "You Are There" films until the fall. Then after the run of "Century," which will probably go 32 weeks, Prudential will sponsor repeats of either "Air Power" or the half-hour "Century" films.

Sosnik Batoning Int'l Harvester's 50th Anni

International Harvester Co. is celebrating its golden jubilee April 4 with an hour's musical program over NBC-Radio, batoned by Harry Sosnik and a large orchestra.

Show will be taped and performed that night over the entire network.

Small, Small World

"Wide Wide World" may be the name of the NBC-TV show, but three of its production staffers still insist it's a small world. The three are unit manager Ed Faught, location producer-director Ed Pierce and producer's assistant Danny Webb.

That small world feeling stems from the fact that the trio, all of them former vaude performers, recently discovered they worked the same bill together at the Metropolitan in Boston 15 years ago. Faught as a member of a dance team, Pierce as half of a ballroom act and Webb as emcee and comic.

N.Y. Confidential CBS-TV Sat. Entry

At least the tail-end of the CBS-TV Saturday night lineup for next fall was firmed up this week with the setting of "New York Confidential" as the 10:30 to 11 entry and the decision to retain "Gunsmoke" at 10 to 10:30. "New York Confidential," a film series out of the Television Programs of America stable, will be sponsored on alternate weeks by Wildroot.

Deal was set between TPA and BBD&O, with the agency then securing the time period on CBS. Other week is still open, with both TPA and Columbia pitching the show along the agency route. Series, which is based on the book by Lee Mortimer and the late Jack Laity, stars Lee Tracy. Pilot was filmed on location in N. Y. last year by Walter McGraw for TPA. With "Confidential" ruling out the possibility of an hour show at 10 to 11, CBS decided to pin down "Gunsmoke" as definite for 10 o'clock in the fall.

WABC Radio's Biz Hike

WABC Radio is running hot these days, with the best take the network flag has had in some years. The New York radio station reports that its net profit is up approximately one-third in the last quarter of 1956 and the first week of the current quarter over the same period during 1955-'56.

CBS, ABC Now Have 'Class D' Time

In a followup action to publication of its new Rate Card #13 last week, CBS-TV has made additional changes in its rate structure. Web has created a brand-new time classification, Class D time, pegged at 37.5% of the Class A rate, which will cover signon to 9 a.m., and has changed the classification of the Sunday 5 to 6 hour from "A" to Class B time.

Both changes were under consideration at the time the rest of the new rate card was completed, but the web didn't want to delay publication of the card in the event of a hitch and therefore published it without the two new classifications. Stations and advertisers subsequently were advised of the new changes. Both changes take effect April 1, as contrasted to the rest of the new card which became effective Sunday (10).

The Class D period, though in theory running from signon till 9 a.m., will actually cover the 7 to 9 period and makes its bow simultaneously with the debut of the new "Country Style" hillbilly music entry at 7 to 7:45. It will also cover the two Richard Hotellet newscasts at 7:45 and 8:45 and the 8-8:45 "Captain Kangaroo" show. Until now, cheapest time available was Class C, pegged at 50% of the "A" rate as contrasted with the new 37.5% rate.

As for the Sunday switch, CBS has been encountering difficulty in selling the "Boing-Boing" and "Mama" shows, which fill the 5 to 6 period three weeks out of four ("See It Now," on the fourth week, is sold, to Pan American Airways). Difficulty exists despite critical raves for the show, and the web apparently figures that the Sunday afternoon circulation simply doesn't justify a Class A rate in the time. The "B" rate is pegged at 75% of the "A" time.

ABC-TV Reveals a 'D' Rate

ABC-TV is baring a new rate card. Network has put into effect a new Class D rate at the 33.3% of the nighttime scale, which was tipped by the network in mid-February. It covers daytime before 5 p.m. on weekdays, and replaces the "C" rate, traditionally pegged at 50% of nighttime, in the daytime period.

Annual rebate for daylight bankrollers has been extended for a half-hour, from before 5 p.m. on present rate card No. 6 to before 5:30, local time, Monday through Friday. Rebate is for a minimum of 26 weeks firm, with the exception of participating stanzas.

New card, No. 7, offers a new 5% discount for firm 52 week advertisers. A minimum of \$5,200,000 of gross billing during the 52 weeks of the bankroller's established discount year will qualify him for the maximum 32½% discount, which is 7½% higher than that offered by either NBC or CBS. One-shot stanzas can be counted toward the \$5,200,000.



SAMMY KAYE

has coined a potential hit in "MONEY" his newly-released Columbia disc. It's already ringing up sales the country over. Backed with Kaye's excitingly different "THE SHIP THAT NEVER SAILED," with a poetic reading by the maestro.

Albums
"MY FAIR LADY"
"BELLS ARE RINGING"
Currently
ROSELAND DANCE CITY
New York

NBC's Radio Till Swelled by 760G

NBC Radio this week wrapped up \$760,000 net in new business, signing Kent cigarettes, Carter Products and Simoniz to major deals. Carter and Simoniz deals in particular are regarded as coups, since it's Simoniz' first buy ever on NBC Radio and Carter has pulled all its business away from the other webs and poured it all into NBC, upping its weekly outlay from \$4,000 to around \$12,000.

Kent deal, involving some \$110,000 net, is for 20 participations per weekend in sport segments on "Monitor" for 13 weeks starting March 23. Carter, in a 26-week buy, takes on participations in "Monitor," "Bandstand," three-a-week segments of "News of the World" and four daytime soaps starting April 1. Simoniz buys a total of 252 participations in "Monitor" Fridays and Saturdays over 21 weeks starting March 29. Also new are Kiplinger for 13 weeks of its "Changing Times" and Olin Mathieson for six weeks of "Monitor" starting in October.

Dial KPOK for KPOK

Scottsdale, Ariz., March 12. Thanks to the cooperation of the Walter Winchells, KPOK yesterday (11) became the first radio station you can phone simply by dialing its call letters.

Dick Gilbert and Saxie Dowell, disk jockey-owners of KPOK, thought it would be a great idea if listeners could phone in merely by remembering WH 5 (the prefix for Scottsdale) and K-P-O-K.

The only catch was that K-P-O-K on the phone dial equalled 5-7-6-5 and in Scottsdale that was the non-published private line of the Winchells. Latter phoned to say they would gladly surrender their private line in the interest of listener convenience.

Steve's Boys Are Pro-Allen

Green, Courtney Propound Theories Why Sullivan's TV Landslide Is Over

Sweet Smell of Success

CBS finds itself in the unique position of having one of its employees also acting as one of its customers. A CBS-TV audio technician has bought time on the web's flagship radio station, WCBS, to advertise a new product which he's developed in his spare time.

The technician is James A. Huff Jr., an electrical engineering graduate of the U. of Cincinnati who's been on the CBS-TV staff for the past seven years. Huff's hobby is chemistry, which he practices in his garage at his home in Wantagh, L.I. In the course of his dabbling, he found a way to combine after-shave lotion with cologne, and decided to package his discovery under the name ASC: After Shave Cologne. Working by himself, he got bottles, labels and packages designed and started building up an inventory which now runs to 10,000 bottles. Then he purchased a series of spots on the Jack Sterling waker-upper show on WCBS. Product is starting to move, and Huff is now faced with the problem of expansion of his Terri Products Inc. (named after his child) from garage to larger commercial quarters.

CBS-TV Revamps Daytime Staff

With NBC-TV now making a fight of it in daytime television, CBS-TV this week shook up its daytime program setup under v.p. Oscar Katz. Bert Berman, until now director of daytime programs, will step into the new spot of director of daytime program development, while Ed Friendly moves over from network sales to take over the daytime program director slot.

Under the new setup, with Katz riding herd and reporting to Hubbell Robinson Jr., Berman will devote his full time to creating new daytime packages, while Friendly takes over the day-to-day operation of the program setup. Berman has been in his spot just under a year, having come over from Procter & Gamble when Lester Gottlieb exited the daytime post to become a general programming exec. Friendly, former ABC-TV national sales manager and ex-partner in the Barry & Enright packaging house, has been with Columbia for a year supervising the web's participating sales operation for "Good Morning" and "Captain Kangaroo."

BOLGER GOES NIGHTTIME FOR ROYAL TYPEWRITER

Ray Bolger switches to nighttime exposure from Sunday afternoons for the final four "Washington Square" shows of the season, with Royal Typewriter buying half of three of the shows. Royal, via Young & Rubicam, kicks off the nighttime pattern May 9 with a Thursday night 9-10 special, then sponsors the show Monday, May 20, at 9:30 to 10:30 and again June 4, a Tuesday, at 8-9. Helene Curtis is co-sponsor.

For the final show on Thursday, June 13, Helene Curtis solos as the sponsor. This is Royal's second major short-term buy. It just wound sponsorship of three alternate-week half-hours on "Playhouse 90."

Number One poser in the trade last week was the poor showing made by Ed Sullivan, who despite the natural buildup and curiosity attaching to his first anniversary salute to "My Fair Lady," managed to squeak by Steve Allen by the narrow margin of three-tenths of a Trendex point.

The Allen camp, represented by exec producer Jules Green and NBC supervisor Alan Courtney, put forward a pair of theories. The show is steadily building; much of the show has shaken down, via the use of a number of features like "wild shots," "man in the street" and "report to the nation." Allen has proven himself "many things to many people" and has drawn a following which can expect "intelligence, freshness and good taste" every week, "plus, we think, a good show." That's what the men said.

Second theory is that Allen's guests "perform," while the audience has grown leery of Sullivan's guests because they don't know whether they'll appear "on a film clip, or do a quick walk-on to accept an award, or take a bow from the audience." Allen show stresses the idea and material, not "the booking for the booking's sake," say Green and Courtney, "and we won't book a star unless we feel we can use him properly."

As for some of these bookings, in the offbeat category is evangelist Billy Graham, who'll appear on May 12. Grocho Marx is set for the March 24 show, which with the March 31 stanza will originate from the Coast. Second Coast date will feature Dinah Shore accepting the Mother of the Year award of the City of Hope. Also in the area of bookings is the unusual aspect of Xavier Cugat, who will have done two Allen shows in the same general period of two Sullivan shows. Cugle does the last of his four Allen-Sullivan stints on May 19 on the Allen show, about six weeks following his second Sullivan shot.

Green and Courtney insist their mission in life isn't to beat Sullivan, though admitting they're not unhappy when they manage it. "The beauty of a Sunday night show is that everybody wins. All we have to do is to maintain a 40% share of audience so we can give the advertiser a decent cost-per-thousand buy and we're in fine shape. Our first thought is doing a good show, then we worry about the ratings."

Year Renewal On 'Tell the Truth'

"To Tell the Truth," the Goodson-Todman panel show which got off to a shaky start but has since righted itself in its CBS-TV Tuesday at 9 slot, has been renewed by Pharmaceuticals Inc. for 52 weeks, effective April 2, the end of the show's first 13-week cycle. Renewal carries the show through the end of next March.

Renewal firms up much of CBS' Tuesday night lineup. Whitehall Pharmacal has renewed its alternate week sponsorship, on the 7:30-8 "Name That Tune" for 52 weeks, so that's set, as is Phil Silvers at 8. Lever is firm into the fall for 8:30, though show isn't set, while Red Skelton and "S64,000 Question" continue at 9:30 and 10. Spike Jones is iffy at 10:30 for the fall. All this, of course, can be changed if CBS decides on a wholesale reshuffle of the Tuesday lineup, as has been hinted.

CHEVY'S \$10,000,000 TV HOUR

Pat Weaver's Network

Pat Weaver, the ex-NBC president who has been keeping everybody guessing as to his new sphere of operation, is reported prepping his "big surprise" for an early release. It's understood Weaver will operate his own network, starting out with a 15-station hookup, with his new company leasing the cable lines from the telephone company. Understood WABD, the DuMont o&o, will be his New York outlet.

Weaver & Co. will program the network and sell the shows as well. As a starter, goes the report, there will be a two-hour morning lineup of programming with Dr. Frances Horwich, the ex "Ding Dong" mistress of NBC, as the initial entry.

Weaver is scheduled to speak on the Coast next week and it's understood that he may time the announcement for that occasion.

The 'Heavyweights' Square Off

N.Y.'s Battle of Century on Tap in Block, Marshall, Ford, Brenner Rivalry

Four of the strongest, if not the strongest, disk jockeys in metropolitan New York will be completely squared away by April 1 in what augurs to be one of the fiercest audience-advertiser battles in the recent history of local radio. Two are the only alumni of WNEW's "Make Believe Ballroom," the third is the long-running program's current jock and the fourth, a similarly styled veteran competitor.

Martin Block, first emcee of the "Ballroom," who left three years ago, for ABC Radio, is returning to local ayem broadcasting on April 1, with an 11 to noon show on WABD, network's Gotham key. On March 18, Jerry Marshall, who when he took over the "Ballroom" on WNEW from Block was considered his predecessor's "sound double," begins a 10 a.m. to 1 p.m. "Record Room" on WMGM. There is Art Ford, who switched from an evening WNEW stanza to the "Ballroom" on the same station when Marshall and WNEW called it quits about two months ago. The fourth man is Paul Brenner, who is as much a veteran as 23-year broadcaster Block. Brenner a month ago or so began a 10 ayem show at WAAT, the Newark-N.Y. indie.

Besides having strong hausfrau appeal, the morning deejay stanzas, according to most observers, is felt

(Continued on page 38)

Gobel & Fisher's Tues. Hour Series

Eddie Fisher and George Gobel will costar next season in a weekly hour series on NBC on Tuesdays at 8. Network finalized the arrangement this week, and though sponsorship isn't set yet, Chesterfield is dickering for half the show and Armour may move in for the other half.

Interest by Chesterfield stems from the fact that it's already in the time period, via half sponsorship of "Panic" at 9:30. The Armour interest stems from its current sponsorship of half of Gobel's Saturday night show, which is being dropped. Pet Milk, the other Gobel sponsor, has already indicated it is dropping out sometime in June. The Tuesday slotting is a throwback to the Milton Berle-Bob Hope days when NBC dominated the Tuesday scene. Dumped by the new Fisher-Gobel stanza will be "Big Surprise" and "Panic," which bowed only last week as a replacement for "Noah's Ark."

Finalization of the Fisher-Gobel pairing gives NBC a pretty good idea of its fall lineup for Tuesdays. The 7:30 to 8 entry isn't set yet, but Fisher & Gobel are sure for 8 to 9 and Janis Wymann's "Fire-side Theatre" returns at 9 to 9:30. If Armstrong and Kaiser decide to discontinue their dramatics at 9:30, then the web will have to fill the 9:30-10 half-hour but will move "Robert Montgomery Presents" in to 10 to 11. The Fisher-Gobel show will be pitted against Phil Silvers and possibly "Private Secretary" on CBS and the last half of "Cheyenne" and "Wyatt Earp" on ABC.

PACTS 52-WEEK NBC SUN. RIDE

By GEORGE ROSEN

NBC-TV and Henry Jaffe Enterprises have pulled off the nearest—and most lucrative—sponsorship coup of the season involving a Chevrolet commitment for the '57-'58 season representing an outlay of \$10,000,000 (and with possibility that the figure may even go to \$12,000,000).

The network has signed Chevrolet for a full 52-week sponsorship of the Sunday 9 to 10 p.m. period (which Alcoa-Goodyear is relinquishing at the end of the current semester). Time costs alone will approximate \$6,000,000. A minimum of \$4,000,000 will be poured into major musical productions, with 20 of them on an alternate-week basis) starring Dinah Shore. It's understood the program will vary from \$125,000 to \$150,000. The remaining segments have yet to be filled, though it's reported Chevy has put in an order for a minimum of six shows starring Ginger Rogers, each of them budgeted in the \$150,000 area. According to present plans there will be no comics slotted in the Sunday 9 to 10 slot, although the possibility still exists of Bob Hope continuing his Chevy relationship into next season. Primarily Chevy wants bigtime musical attractions, and from all indications cost is no factor. It's the biggest single-program single-sponsor deal in tv annals.

The 9 to 10 Chevy hour will be the wrapup of a new Sunday night blockbuster NBC has already blueprint for next season. From 6:30 to 7:30 the network will install a top-budgeted adventure series still to be selected). The 7:30 to 8 period is being reserved for a comedy series, and there's a strong likelihood that the new Milton Berle situation comedy series being filmed in Paris will get the nod once the sponsorship auspices is resolved. The Steve Allen show, with an upped budget for guests, will remain 8 to 9, with Dinah Shore and the other 32 Chevy components rounding out the new parlay.

Chevy commitment represents far and away the No. 1 sponsor graboff since the ushering in of the Bob & Bob (Sarnoff and Kintner) regime at NBC. It also represents the first production assignment to either Henry or Saul Jaffe since the breakup of the Jaffe & Jaffe (Showcase Productions) partnership, with the Chevy nod going to Henry. Whether he will bring in the 52 weekly Chevy installments as a Henry Jaffe package or collaborate jointly with the network on the venture has yet to be fully resolved, though to all intents and purposes they will all be Jaffe productions. Deal is scheduled to be wrapped up by the end of the week.

(Dinah Shore is believed to have been a major factor in tossing the

(Continued on page 36)

ABC-TV Eyes a \$100,000,000 Year In Billings With Time-Talent Deals For '57-'58 Already at \$35,500,000

WNEW-TV?

When and if the deal is consummated for the takeover of WNEW, the New York radio indie, by DuMont Broadcasting (and it's reported negotiations are near signature stage), the call letters of the DuM television station in N.Y. may be changed from WABD to WNEW-TV, thus taking advantage of the indie station's long-time identity in the Gotham broadcasting picture.

DuMont as such would operate both AM and tv adjuncts of WNEW, with the present Channel 5 call letters scrapped entirely. Figure being kicked around in the transaction is in excess of \$7,000,000.

An unofficial estimate places the business written by ABC-TV on time and network-owned talent at a gross of approximately \$35,500,000 for the 1957-'58 season. Projecting at this rate, to year's end, it is conceivable that the "third network," which grossed \$76,000,000 for all of 1956, will come very close to the \$100,000,000 mark.

For the moment, the collective take of the two leaders, CBS-TV and NBC-TV, doesn't approach the ABC total. Nevertheless, there aren't any traders who would volunteer that this premature turn of events will put ABC-TV in the gross earning class of its competitors either this year or the year after. Both CBS and NBC are assured of millions of dollars in renewals, considerably more than ABC, though the latter isn't expected to do anywhere near badly on that count. NBC and CBS can expect big hunks of daytime billing, whereas ABC is hardly ready to tap its pre-dark potential, except for the half-hour "Mickey Mouse Club" strip and one or two nebulous 5 to 5:30 programs.

Even so, the "early spring" cash register punch of ABC-TV is seen significant and interesting in many respects. The tally is due to several incidents brought on by the network's recent change of face and by chance, it appears.

There has been an unquestionable rise in agency interest in ABC-TV since it has been able to promise a markedly improved lineup for fall, one that doesn't quite put it in either the NBC or CBS coverage class but one that is said to be large enough to convince Madison Ave. the time is right for a true three-network economy. Agencies have long nurtured the hope that a third network would arrive to loosen the tight hold that NBC and CBS have had on their largesses. An anxiety to invest in the least expensive of the three webs may have prompted some of ABC's early sales.

But another factor is believed by some to have played a greater hand in contributing to the current ABC-TV financial status. Using a portion of some \$27,000,000 in loans

(Continued on page 38)

Firestone, ABC Continue Mating

ABC-TV and Firestone finally reached agreement over a contract for "Voice of Firestone" for next season. Network, wanting to hold the Monday 8:30 p.m. slot for a show with a stronger rating potential yet not anxious to lose the Firestone biz, gave the sponsor the 9 p.m. time now held on the same nights by the shortly departing Bishop Sheen.

Sponsor will leave the air for the summer after the June 10 simulcast (ABC Radio also carries it). It'll mean the first break the show has taken in the many years it's been on radio and tv. It is not expected the radio portion of the half-hour will return, marking the end of a 28-year tie with audio by Firestone.

Dennis James Signs As NBC-TV 'Club 60' Emcee

Chicago, March 12.

Dennis James has signed to emcee NBC-TV's "Club 60" for the balance of first 13 week cycle of early afternoon Chl-originating colorcast. Show is carried by the NBC o&o's and by affiliates as a co-op.

"Club" has been using guest emcees for first four weeks after Don Sherwood powdered a few days before the debut.

5-Year Exclusive With CBS-TV For Leland Hayward

Leland Hayward has signed an exclusive five-year television pact with CBS-TV under which he'll produce one 90-minute spec per year and will create at least one new program series a year which he'll own jointly with the network. Understood his first assignment in the fall will be one or two of the 10 duPont specs for which the chemical company pacted last week.

Hayward, despite his limited operations in the tv field, got the spec concept off the ground with his memorable two-hour Mary Martin-Ethel Merman Ford 50th anniversary show. He also made possible the Jaffe & Jaffe Showcase Productions operation when he mapped out the 90-minute "Producers' Showcase" series for NBC-TV and then became ill and had to bow out, opening the door for Jaffe & Jaffe.

Deal, negotiated via MCA, reportedly calls for Hayward to own 50% of each new series he creates, with CBS getting the other 50%. Deal in no way conflicts with his pic and legit assignments, which include filming Ernest Hemingway's "The Old Man and the Sea" with Spencer Tracy this summer for Warners. His "Spirit of St. Louis" is currently firstrun around the country.

American Home Products Loves Those TV Soaps

American Home Products has come through with a pair of fat 52-week renewals in CBS-TV's daytime lineup. Set for another 52 weeks are the 12:15-12:30 "Love of Life" and 4:15-4:30 "Secret Storm" soapers. American Home picks up the tab on a Monday-through-Friday basis for both stanzas.

New contracts, effective April 29, were set via Ted Bates. Renewals take on added significance for CBS because of the daytime rating surge shown recently by NBC at Columbia's expense.

Gillette's Triple Crown

Gillette this week changed its mind about foregoing sponsorship of racing's Triple Crown this year and signed again for the series on CBS-TV and CBS Radio. Skein comprises the Kentucky Derby and Preakness in May and the Belmont Stakes in June. Agency is Maxon.

Van Doren Goes Out In a Blaze of Glory As '21' Trounces 'Lucy'

Mrs. Vivienne Nearing toppled Charles Van Doren in the quiz sweepstakes and "Twenty-One" toppled "I Love Lucy" in the Trendex sweepstakes Monday night (11). Despite a week's lay-off due to the "Romeo & Juliet" preemption, the Barry & Enright quizzer scored a 34.7 (with a 51.5% share) to "Lucy's" 26.1 and 38.7% share. Bishop Sheen on ABC was down to a 3.6.

Barry & Enright came out all-right on the matter of prize money as well. Their deal with Pharmaceuticals calls on them to foot the bill on any prize money over \$520,000 a year, or \$10,000 a week. But Van Doren, on for 14 weeks, came out of the quiz with \$129,000, which comes to \$9,214 a week, so that despite the tall coin, B&E are off the hook.

'Masquerade's' Sponsor

"Masquerade Party," the Ed Wolf package which has moved into the NBC-TV Wednesday at 8 period as a replacement for "Hiram Holliday," has grabbed off a last-minute sponsor. Associated Products (Five-Day Deodorant Pads, Rival Dog Foods) has signed for 11 alternate-week telecasts starting with the preem show tonight (Wed.).

Deal was set via Grey Advertising.

NBC's 'It's Live' As New One-Hour Dramas Are Set

NBC-TV is planning to place a continuing emphasis on live one-hour dramas, and the first step in that direction may be the placement of "Robert Montgomery Presents" in the Tuesday 10 to 11 period next fall. Slotting is conditional, however, on whether Armstrong Cork and Kaiser Aluminum return with their alternating Tuesday dramas at 9:30 to 10:30.

At the same time, the network finalized the deal for "Escape," the half-live, half-film full-hour series being packaged by Delbert Mann, David Swift and David Shaw. Meller series is pegged for Mondays at 7:30 to 8:30, giving the web its second hour program in that time slot, other being the Wednesday "Wagon Train" stanza. "Escape" will follow much the same pattern as the Alfred Hitchcock - Revue Productions - MCA "Crisis" mysterioso series at Mondays 10 to 11, with the latter scheduled 22 live shows and 20 films.

If the plans for the Montgomery stanza go through, NBC will have one-hour dramas in at 10 p.m. three nights a week, the lineup comprising "Crisis," Montgomery and "Lux Video Theatre" on Thursdays. These, plus "Escape" and "Kraft Theatre," will give the web a continuing stake in live dramatics despite the "Alcoa-Good-year" loppoff.

HURLEIGH NAMED TO MBS NEWS JOB

Robert F. Hurleigh, director of Mutual's Washington operations, has been named MBS' director of news and special events. He replaces John Whitmore, who as exec producer had functioned as the net's news and special events director for about a fourth month period.

At the same time, George R. Brown, in charge of WOR's news and special events department, was appointed the net's bureau chief in New York, an appointment indicative of the growing liaison between WOR and the net in the news area.

Britannia's ITP Rules the Telepix Field; \$10,000,000 12-Show Roster

London, March 12.

With 12 programs already in the works or being readied for immediate production, the Incorporated Television Program Co. claims the title of the largest producers of teleseries on either side of the Atlantic. Their schedule involves a capital investment of upwards of \$10,000,000.

ITP, which has an American subsidiary operated under Michael Nidorf, was formed in September 1955, at the time of the launching of commercial tv in Britain. They have close links with Associated TeleVision, the commercial programming company which operates the London station over weekends and the Midlands outlet from Monday through Friday.

Five of their 12 series are made under the Hannah Weinstein-Sapphire Films banner for release in America through Official Films, and the majority of others also are on a co-production operation. Their program includes deals with NBC, Television Programs of America and Flamingo Films.

Ralph Smart, who recently joined ITP as exec producer, is due to start his first series, "William Tell," with Conrad Phillips starred in the title role. The pilots have already been completed and production on the first skein of 39 is due to get under way within a few weeks. This will be one of the biggest individual ITP productions.

In association with Hannah Weinstein, who is already making "The Adventures of Robin Hood," "The Adventures of Sir Lancelot" and "The Buccaneers," they're going into production with "The Highwayman," starring Louis Hayward, and an untitled series set in 16th century Florence, with Edmund Purdom in the lead.

Their NBC project will be "The Fox" starring Anthony Dexter, (Continued on page 36)

WATV Just Mad About Features

WATV, the Newark-New York video indie, is revamping its nighttime schedule to make way for three feature film exposures a night instead of the current two. The multiple-exposure "Famous All-Star Movie," based on the 20th Fox pix taken by the station, will continue at new times and station boss Irving Rosenhaus is adding a six-times-a-week repeat of the 20th's already shown since Oct. 1 of last year.

As the schedule will read after Monday (25), "Famous All-Star," now running twice nightly at 7 and again at 10, will run 7:30 and 10:30 seven nights a week. Repeats will run from 9 to 10:30, Mondays through Saturdays, with Sunday keeping its live Latino program as the go-between. Each of the films will be limited to an hour-and-a-half exposure under the new plan, whereas now they generally run unedited. Repeats kick off with "House on 92d Street," one of the earlier 20th pix shown by WATV.

The repeats, going under the title "Command Performance," are slicing out the 9-10 anchorage presently held by half-hour mystery films. With three feature showings eating up time straight through from 7:30 to midnight, the station has bought out runs of the Jerome Thor "Foreign Intrigue" half-hours and is putting them at midnight across-the-board as "Foreign Correspondent." From 7 to 7:30, WATV will air "Cartoon Comics."

WATV possesses 130 20th pix, approximately 26 of which have been played in the multi-week exposure.

Rich's 'Millionaire' Pilot

Hollywood, March 12. Director of the "How to Marry a Millionaire" pilot at TCF-TV is John Rich.

Pilot was tentatively slated to roll today (12), but with no firm castings yet, starting date may be pushed back.

SG's 60-Min. 'Stagecoach'

Hollywood, March 12.

New entry in the hour-long vid-pix race is Screen Gems, Columbia tv subsid, which plans to film a new Briskin Productions series, "Stagecoach," in mid-April.

Irving Briskin will personally produce the oater series.

GF's Major Spot Buy: 'Oakley' Into 90 Markets

General Foods, which has been cutting back sharply in its network expenditures, last week entered the national spot flimbuying field with a bang. Giant food outfit, for its Kool-Shake products, purchased alternate-week sponsorship of CBS Television Film Sales' "Annie Oakley" series for the summer months in 90 key markets.

It's GF's first major spot buy, and puts it into alternate-week sponsorship in most markets with Continental Baking, which has the slow on a skip-week basis in 76 outlets. All told, "Annie," which has the top national spot track record of any syndicated entry, is now running in 174 markets, the balance of these with local sponsorship. General Foods, which succeeds Carnation Milk in the alternate-week spot, set the deal via Foote, Cone & Belding.

Sentiment in U.S. All for the British Telefilm Writer

Some U.S. telefilm execs feel that it's inevitable that British writers will win better scales and extra coin for series telecast in the U.S. and other countries. No one with properties being prepared in England wants to go on record, nor is sentiment expressed that British writers will gain full parity at this stage with American telefilm writers, as demanded, but opinion is that sooner or later there will be concessions, upped scales and overseas revenues for British writers.

The British Screen and Television Writers' Association is currently negotiating with telefilm producers in England, threatening strike action unless they win parity with American writers, establish a fixed minimum scale and participation in rerun rights. At present, British writers are obliged to sell their scripts on flat rate terms without any share in residuals.

The British writers' demands come at a time when telefilm production on series and pilots aimed at the American market is at its height. Sapphire Productions, which releases via Official Films, "Robin Hood," and pilots "At the Sword's Point" and "The Blade." Other pilots and series being prepared there include "William Tell," Ralph Smart; "Prince Valiant," William Morris; "Ivanhoe," Screen Gems; "The Fox," NBC; "New Adventures of Charlie Chan," Television Programs of America; "New Adventures of Martin Kane," Ziv; "Exclusive!" Bernard Lubor-ABC Film Syndication; "Captain Horatio Hornblower," Harry Alan Towers.

Paget, Hunter Set To Host NTA's Showcase

Debra Paget and Jeff Hunter, both 20th-Fox contractees, have been tapped to host the feature film showings on the NTA Film Network, which starts April 1 on 128 stations under Warner-Lambert and Old Gold sponsorship. Their stints, as well as the commercials, will be on film.

Title of the 105-minute 20th-Fox feature film showcase has been set. It will be called "Premiere Performance."

M-G HALF-LIBRARY SALE OF 350 PIX

Metro-TV wrapped up its first half library deal, inking with WCDA, Albany, N.Y., CBS affiliate. Deal for over 350 features runs for four years, with WCDA given a year's option for the remainder of the library, thus affording WCDA protection for a 12-month period of exclusivity on Metro product in the Albany market.

Full library deals were made with KOAT, Albuquerque, N. M., and KVOA, Tucson, Ariz. The three deals, which puts the Metro product in 35 markets, add up to over \$750,000, exclusive of the possible consummation of the WCDA option. Metro-TV will supply the prints to WCDA under a booking arrangement, designed for less than library deals. A similar booking procedure has been lined up for the 300 Metro features, broken down into packages of 100 each.

'New Look' Invites WOR-TV Payoff

WOR-TV, N.Y., the station which tempered its feature accent in mid-season with telefilms and "Specials," finds the new format paying off.

On its 9 to 10 p.m. telecasting of half-hours, "Crusader," "State Trooper" and "O. Henry Playhouse," have garnered sponsors, with Lipton renewing and Wishbone Salad and Emerson Drug for Bromo-Selzer joining. Its "Terrytoon" 7 to 7:30 p.m. strip is virtually sold out, with the following participating: Flavor-Straws, Burry Biscuit, Jack Built Toys, and Coca Marsh.

On its "Million Dollar Movie" format Procter & Gamble and Robert Hall pulled out, but Rival Dog Foods and Tums quickly moved in, keeping the SRO sign up with nine participating sponsors.

F&M Schaefer Brewing and the American Tobacco Co have renewed their long-standing sponsorship of WOR-TV's telecasts of the Brooklyn Dodgers, with Herbert Tareyton cigs and Fawcett Publications taking pre-game programs. The RKO Teleradio New York flagship will present a total of 103 games during the 1957 season, including 77 home games, 25 road contests and one exhibition meet.

WOR-TV, faced with the growing competition of first-run theatricals in the New York market, began switching its heavily-programmed cinematic accent in January. The station bought about 20-half-hour series, with 10 currently being used. In addition to its telefilm turn, WOR-TV began experimenting with "specials," telecasting the bridge tournament for example, and in another direction inking a sponsorship deal for the "live" presentation of bowling.

'Waterfront' Gross Near \$3,000,000 Mark

"Waterfront," the Ben Fox produced skein of 78 episodes distributed by MCA-TV, is within a few thousand dollars of hitting the \$3,000,000 gross mark.

Skein, currently sold in about 160 cities, is just entering its third run in many markets, with most other markets playing the second run. Decision to get into production on another "Waterfront" group will be made in another few months.

TPA Ups Sales Staff

Television Programs of America has added five new salesmen to its staff. They are John Morgan, who'll work out of St. Louis; Walter L. Thrift 2d, assigned to the southeast; Clyde F. Couleter, who'll headquarter in Toledo; James M. Robinson, set for Raleigh, N.C.; and Harold C. Tunison, assigned to Davenport.

All five are new to television, though Robinson and Tunison are ex-space salesmen.

More TV Film News
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Bing Shuttters Vidpix Shop

Hollywood, March 12.

Bing Crosby Enterprises is discontinuing telepix production. Inactive in recent years, firm once turned out vidfilms for Procter & Gamble, Packard and General Electric as well as three syndicated series.

Basil Grillo, exec veepee, said elimination of film-tv production is in line with plans to limit scope of operations. Remaining as active factors of Crosby organization are pix, recordings and Crosby's oil interests. Charles Brown, with BCE for past six years as veepee in charge of film sales, leaves company this week.

RKO-Ben Fox Teamup on Filmed Coast Guard Spec for TV, Theatre

'Popeye' Pops a 16.2

"Popeye" cartoons have a national ARB average of 16.2. Since a 16 rating for a local program, even popular cartoon programming, is considered high, the 21-city average has distributor Associated Artists turning promotional handprints.

Average is based on all "Popeye" markets where ARB has taken and issued rating returns since last November. Lowest individual rating "Popeye" drew was a 10.6 in Frisco. Highest was a 25.2 in Duluth-Superior and a 23.3 in Denver.

'Goose' Cartoons For Thesaurus In 130-Pix Deal

Two groups of 130 cartoons are being produced for television by David Piel, the former animator for CBS-TV's "Captain Kangaroo." And one of the groups has already been pacted by RCA Thesaurus, which is reportedly taking several steps in advancing its kiddie catalog. First group of 130 four-minute telefilms, titled "Uncle Goose," are being produced at approximately \$5,000 a unit for Thesaurus distribution, to begin by late summer.

Thesaurus, which recently acquired 185 "Crusader Rabbits," is also expected to produce more in this series.

Piel has inked to deliver the 130 "Goose" pix over the next 18 months, first group of 26 to be completed by the time distribution starts. The initial series, all in color and backed entirely by original music written by tv conductor Paul Taubman, will contain a cycle of 26 which are capsule musical comedies. Balance of the 130 will be different stories, at least six of which will have a lead character "Peter Pretend" or "Goose" do introductory and closing links that can be used by tv stations around miscellaneous cartoon material. Piel, who did 48 cartoons for the CBS-TV ayem "Kangaroo," said that he will be using several different animation styles for the skein, which will depend heavily on established kid book authors.

Second group of 130 films, now in the planning stages, is to be based on the cartoon character "Barnaby," which Crockett Johnson drew between 1938 and 1948 for the Marshall Field papers and which, after the PM fold, appeared in the New York Daily Mirror. Piel said that the Barnaby characterization was chosen because of its mixed adult and juve appeal. The Johnson cartoon was one of the first among the "literate" daily newspaper strips, followed more recently by such as "Pogo," "Peanuts," et al. A syndication deal on this package has not been firm yet, according to Piel. Fifty rough drafts on "Barnaby" telefilms have been completed.

Fabray's 'June' Pilot

Hollywood, March 12. Filming begins in mid-April at California National Studios on "June," Nanette Fabray-starring pilot for a situation comedy telepix series, conceived and produced by Jess Oppenheimer.

Meanwhile, Miss Fabray left last week for N. Y. to star in Sunday's (17) NBC-TV "Alcoa Hour" presentation of "The Last of Mrs. Cheney."

The two-way ply on the 90-minute filmed format, calling for television exposure in the U. S. and theatrical exhibition abroad, has won another champion, with RKO Teleradio Pictures inking a deal with indie producer Ben Fox for a 90-minute filmed "spec" on the Coast Guard.

The "spec" is one of three projects in the Fox-RKO Teleradio deal, marking RKO Teleradio's long-planned entry into telefilm production. The other projects include two half-hour series, one titled "Rails" about U. S. railroad and the other "Charter Pilot." Both will be in the action-adventure vein, in a contemporary setting. One pilot will be readied for '58 and the other for '59.

The deal with Ben Fox Productions, Inc., follows the pattern already established by Screen Gems in its CBS-TV "Playhouse 90" series and CBS-controlled Filmaster productions, also for "Playhouse 90." Both Screen Gems and CBS plan theatrical exhibition of their 90-minute filmed dramas abroad, with Screen Gems set to kick off their eight "90" entries for the current season in the theatrical foreign market shortly after the summer.

The difference in the RKO-Fox approach—perhaps the harbinger of a new pattern—is that there is no guaranteed outlet like "Playhouse 90" for the production. But feeling is that if the production, to be budgeted from \$100,000 to \$150,000 does not win U. S. tv airing, there is the alternative of a theatrical release for the U. S., as well as abroad. Unlike Screen Gems and Filmaster's CBS-TV tie, the RKO-Fox project is a one-shooter.

Fox, producer of the "Waterfront" and "Code 3" series, plans to get started on the Coast Guard dramatic adventure spotlighting the story of three cadets, this summer. His production crew will travel on the annual training cruise abroad the U.S.S. Eagle and do some shooting at the Coast Guard academy in New London. It probably will be lensed in color.

RKO also is holding talks on (Continued on page 36)

Texas Joins Bid To 'Pipe In' Films

Dallas, March 12.

Permission to pipe first-run films onto the local home television screens via coaxial cable has been requested by an Interstate Circuit, Inc., subsidiary, it was learned here.

A letter from Interstate Home Corp., seeks permission from the city to erect wires and cables for transmission of pictures from a central studio into local homes.

"We are working on the mechanical features of the thing," explained Van A. Hollomon, Interstate attorney who submitted the letter to City Manager Elgin Crull.

"It's being tried in a number of places—our position is that if someone is going to pipe films into the homes of Dallas, we want to do it. After all—films are our business."

Similar requests for what Hollomon called a "non exclusive franchise" have been made to about 20 Texas cities including all the large ones except Austin, he said.

The Interstate attorney said that if Dallas grants the permit to construct needed facilities, his company "anticipated working out a deal" with local utility companies for the use of their poles.

TV FILMS' MPAA COUNTERPART?

Why Not a 38-and-14 Pattern?

Change from the traditional network film repeat pattern of 39 firstruns and 13 repeats to a new 38-and-14 setup is being sought by John Howell, CBS Television Film Sales account exec for national sales. Howell says there's no sensible reason for the continuance of the 39-13 system other than the "arbitrary" tradition of the 13-week cycle, but summons up an impressive array of arguments for a 38-14 split.

His key piece of logic is that a 39-13 split doesn't make sense in an era when alternate-week sponsorship is the rule. "It penalizes one of the sponsors by making him take an extra show at full price, even though audience is down when he's paying for it. Worse than that, it usually penalizes the sponsor who had courage to buy the show first—he sponsors the first show and every odd-numbered show thereafter, which means that he's got that full-priced 39th show too."

Aside from his thesis of an equal break for each sponsor (each would have 19 firstruns and seven repeats, instead of 20 firstruns and six repeats for one and 19 firstruns and seven repeats for the other), Howell sees the extra repeat show as a mighty important cost savings to the sponsor. From the looks of things now, Howell states, next season's half-hour network film shows are going to cost about \$45,000 on the average. With a 50% price cut on the repeat showing, that extra repeat will look quite appealing to the budget-conscious sponsor because of the way it brings the unit per-show cost down over a full season.

Beyond this, there's no arbitrary 13-week period where ratings decline for the summer, then rise after the 13th week, Howell points out. In fact, the general audience decline stretches over a 23-week period, from May through December, so that an extra repeat isn't going to come in the face of an increasing audience. That extra week at 50% of firstrun program price actually will keep the sponsor's cost-per-thousand down at a realistic level in terms of the audience he reaches during the hot spell. Howell, who's sold such stanzas as "Navy Log" and "Annie Oakley" on a national basis, isn't pushing his scheme for syndication, but strictly for national sale, where the alternate-week pattern has become so ingrained.

PUSHED BY TOP FINANCIAL GROUPS

A movement is afoot to create a representative television organization akin to the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers. It's designed primarily for telefilm producers but, quite likely, would include the networks.

Unlike the plan, now in a state of suspended animation, to form an organization of tv film producers and distributors to decide on uniform distribution practices, the new organization would have vastly greater scope. Plan, being pushed by major tv financial interests and said to include in its early stages American Broadcasting-Paramount Theatres and Screen Gems (Columbia Pictures' subsid in tv), would embrace negotiations with the U.S. Treasury and with foreign governments on reciprocal trade agreements.

This tv authority would be created, for one thing, in a position of concerted strength to work up with the U.S. Treasury an amortization schedule on tv production, similar to the one established for theatrical motion pix. Lack of one now is believed to be the cause of considerable difficulty in telefilm production.

Internationally, hope of the men behind the plan is to empower the organization to negotiate with other countries in order to create video arrangements such as the theatrical Anglo-American Film Agreement.

When the Independent Television Authority in England sought to make allocations for the playing of foreign telefilms on commercial tv there, one of the suggestions made was that the import of American product should be on the basis of reciprocity. The suggestion, believed made by an English union official, came after practically all indie English production had been sold to U.S. tv. Therefore, unless the recommendation became retroactive, which wasn't deemed likely, it would limit the amount of U.S. product that could be used in England.

It is just such problems as this, it was pointed out by one of the men planning the video authority for U.S. producers, that the group is concerned with. He also noted that "the international tv business today has a volume in the \$1,000,000,000 category" and that the investment must be protected from chaotic competition, particularly on an inter-country level.

"The industry should establish such an office now, before it's too difficult or too late," he noted. The international market in tv is not fully developed by any means, he said, but "it is easier to negotiate standards now than to await full development and then attempt to negotiate."

Reason for probably including live tv production is the electronic tape factor. In no time at all, it is felt, network live productions can be shipped abroad on tape.

'O. HENRY' VIDPIX NOW INTO 104 MARKETS

Because it will have eight "African Patrol" half-hour to peddle via syndication in approximately a month, Gross-Krasne is trying to wrap up the remaining major sales on "O. Henry Playhouse" in Providence, Washington, Baltimore and upstate New York. Anthology is in 104 markets, with added sales the past fortnight through five advertiser and five station contracts.

G-K signed Regal Beer to eight Florida markets and Serta Mattress to deals in Cincinnati, Columbus and Huntington, W. Va. Apart from the new regional biz, distrib also pacted a bank for Dallas and Japanese Salad Dressing in San Diego. Most recent advertiser pact came with General Baking for Spartanburg and Asheville, N. C.

Station sales were to KOPO, Tucson; KDAL, Duluth; WMT, Cedar Rapids, KTBC, Austin; KVDO, Corpus Christi.

TV Film Outfits Resent NARTB Writing Them Off Chi Convention Agenda as 'Second Class Citizens'

No 'Luther' Lather

Chicago, March 12.

Reaction so far has been predominantly favorable to the announcement made two weeks back by WBKB that it will show the "Martin Luther" biopic on April 23. By the end of last week public response as registered by phone calls and letters had tapered off to practically zero on the film which ignited an inter-faith controversy when it was cancelled by WGN-TV last December.

WBKB veep Sterling (Red) Quinlan reports the station has received less than 50 letters on "Luther," and 80% commended WBKB for its decision to screen the pic.

Robert Kendler, prexy of Community Builders which will sponsor the special showing on WBKB, says the communications he has received have been 99% pro.

Television film companies are burned up upon being notified of change in the agenda of the upcoming National Assn. of Radio and Television Broadcasters convention—an alteration which eliminates the sole prior-planned panel discussion on film programming.

The squawk from telefilmings is that with filmed programming playing such a major part in the current tv structure, both on a network and local level, it's highly unjustified not to include a discussion on film programming as part of the agenda. The NARTB, which convenes in Chicago from April 7 to 11 at the Conrad Hilton Hotel, notified film companies that their planned panel discussion had been supplanted by one to be devoted to music on tv.

Television film companies, only eligible for associate membership under the NARTB charter, over the course of the years have had a running battle with NARTB over what they regard as "second-class citizenship." Only last year did the NARTB agree to a panel discussion on films. It was the year, too, when tv film companies did a burn on NARTB's proposed standard film buying contract, feeling that it was unrealistic and to this day, the proposed contract is ignored by major outfits.

It's not known at this late date whether the film companies as a body will officially protest and ask for an alteration of the agenda. But they're wondering aloud what they get for their money. Under NARTB's sliding scale for associate membership, companies with over a gross of \$1,000,000 pay \$1,250 yearly. Costs for participating in the annual conclave run from \$3,000 to \$10,000 per company, depending on exhibits and other factors.

From the viewpoint of the film companies, sure there is some goodwill engendered and some business written. Film companies are high on the joint cocktail party they threw last year and plan a repeat this April. But they say with the tab running as high as it is, and with broadcasters assembled under one tent, there's a gaping hole in the proceedings when film programming gets the brush on the official agenda. The big purpose of an NARTB conclave, from the viewpoint of some telefilm companies, is that of industrial relations, breaching the gulf between client and company, and that purpose is sorely negated when the NARTB refuses to recognize filmed programming, both half-hours and features, as part of its agenda.

IA in 3-Yr. Pact With N.Y. Indies

New three-year pact with International Alliance of Theatrical & Stage Employees was signed by New York's Independent Film Producers. The 23 industrial-commercial producers who are members of Film Producers Assn. of New York accepted the contract negotiated by a committee from the organization. However, the pact doesn't bind non-members, although FPA sources believe they will latch on.

FPA granted the grips, electricians, soundmen, carpenters and other studio employees in IATSE pension & welfare coverage. New contract provides for the producer to contribute \$1.50 per day worked to a welfare plan to be established and \$1.50 a day worked to be paid to a pension plan, also to be established. There will be no wage increase for the first two years of the pact, on which negotiations were begun Jan. 31. In the third year, there is an increase of 6% in wages only, and there are no reopening clauses.

Food Products Keep Eating Up Syndicated Pix

The upsurge of food products as the number one spenders on syndicated skeins, outpointing breweries, is pointed up by Ziv sales v.p. M. J. Rifkin, who cites the 70% boost of sponsors in the food category riding Ziv shows in 1956 as compared to a year ago. He compared the 70% food category rise to the 46% overall sales rise taking in all categories in '56.

In the Ziv shop two food sub-classifications in particular—supermarket chains which also market their own brands of food and household products, and dairy companies—have shown marked increases in sponsorship. The supermarket chains with products of their own and dairy companies have jumped 60% in dollar volume and 75% in number in the past three seasons.

The bluechip food industry firms on Ziv's client list include: Sunshine Biscuit, Hekmann Biscuit, S & W Foods, Pictswest Foods, Mueller's Macaroni, Royal Cub Coffee, Ballard Biscuit, Kroger Stores, Safeway Stores and others.

The Ziv breakdown, reflective of the entire syndicated programming field, show that roughly over 20% of the total programming buys is from food outfits, about 15% from breweries, gas and oil firms account for about 10% and auto dealers for about 5%. The remaining half of Ziv biz is done in a wide variety of business categories.

Dodge That Title

Hollywood, March 12.

No one's going to "dodge" on a Ford show, so long as the J. Walter Thompson ad agency is on the job.

Producer Hal Hudson of the Four Star "Zane Grey Theatre" series had entitled an upcoming segment "Man on the Dodge." After the agency eagle-eyes spotted the possible sponsor conflict, the title became "Man on the Run." Ford sponsors "Zane Grey."

PITT'S AUTRY, ROGERS STRIPS MCA TV has inrd multi-run, two-and-a-half year deal with KDKA, Pittsburgh, for the one-hour Westerns featuring Gene Autry and Roy Rogers.

Station plans to strip the features Monday through Friday.

WABC-TV, Last of N.Y. Holdouts, Off on a \$540,000 Feature Kick

Sole remaining New York hold-out to first-run features for television has given in, as WABC-TV forked out a figure estimated at \$540,000 for 39 Columbia and 11 British-made pix. Purchase kicks off Screen Gems' sales efforts on the package of 39, called "Hollywood Premiere Parade."

WABC-TV, which heretofore ran oldies in the 11:10 nightly spot, is turning the time over to a "multiple exposure" plan such as the one instituted by the competing WOR-TV two years ago. However, instead of playing each pic 16 times as WOR does, WABC-TV, key for ABC-TV, will play each seven times a-week, beginning the two weekend shows at 11 p.m.

The package will be launched on WABC-TV April 1, the same night John Cameron Swayze takes over the station's 11-11:10 news for ESSO.

Though a higher price for the pictures in New York was originally cited, \$540,000 is said to be the price asked of competing New York stations for the same group. Moreover, there are the 11 British pix, made in '53 and '54, taken from the Hygo catalog when it merged recently with Screen Gems, which about two years ago were reported going for \$1,000 each. They remained unsold at the time. However, as frequently noted of late, pix which did not sell before this fall, are now finding ample (Continued on page 36)

Writers' Residual Coin Totals 5416

Hollywood, March 12. Hollywood television writers have collected \$55,810 in reruns on vidpix in the last six weeks, to run their total funnelled through Writers Guild of America West to nearly \$541,000.

In addition to the rerun coin, approximately \$15,000 has been collected for seven tv writers in individual grievance cases, with the coin involved ranging from \$250 to \$6,500, latter being in live tv.

Guild has also collected \$25,483.50 in the past eight months for 12 "screenwriters" in individual grievance cases, \$6,750.50 of this amount being from major studios and the balance from indies.

Negotiations for payment to (Continued on page 36)

'Maggie' O'Brien Pilot

Hollywood, March 12.

Next McCadden Productions project is "Maggie," Margaret O'Brien starring pilot, to roll March 25 with Rod Amateau directing.

Creator Bill Manhof will produce his own script.

AAP 4-for-1 Split As WB Pix Gross Hits \$22,000,000

Answer to the spurt-like jumps in the market value of AAP Corp. stock over the past several weeks came when the company, parent to Associated Artists Productions Inc., declared a four-for-one split on some 392,000 shares outstanding listed on the American Stock Exchange. The day the split became official, Friday (8), the stock reached 45 before the announcement brought it down to a closing 41 3/4. Informed traders drove it to the new high, capitalizing on the probable profits of a split.

It was disclosed at the time of the four-for-one arrangement that in the eight and one-half months the subsidiary distribution company has been selling the Warner Bros. backlog to television, it has already grossed \$22,000,000. When the package was bought it cost AAP \$21,000,000.

The 392,000 shares split four ways put 1,568,000 shares of AAP Corp. on the market. There should (Continued on page 36)

ABC TAKES OPTION ON SG 'SHOWBOAT'

ABC-TV has a sales option on Screen Gems' "Showboat" half-hour telefilm series. The network and the producer have agreed to hold it off the market for six weeks while they jointly try to sell it to a sponsor for a fall start.

Some four or five time periods are being considered for the show, according to the web. Network is said to be eyeing another SG series, "Dr. Mike," for fall.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM STA.	RATING
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PROVIDENCE	Approx. Set Count—1,402,000	Stations—WJAR (10), WPRO (12)
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1. Highway Patrol (Adv)	WJAR	Ziv	Tues. 10:30-11:00	30.0	64.4	46.5	Do You Trust Your Wife	WPRO	16.1
2. Sheriff of Cochise (W)	WPRO	NTA	Sat. 7:00-7:30	27.9	54.9	50.8	Ozzie & Harriet	WJAR	17.4
3. Annie Oakley (W)	WJAR	CBS	Tues. 6:00-6:30	20.2	49.6	40.8	Salty Brine's Shack	WPRO	17.6
4. Badge 714 (Myst)	WJAR	NBC	Mon. 10:30-11:00	19.8	52.7	37.6	Studio One	WPRO	15.9
5. Looney Tunes (Ch)	WJAR	Guild	Mon.-Thurs. 6:30-7:00	18.3	54.9	33.4	News, Sports & Weather	WPRO	12.1
6. Superman (Adv)	WJAR	Flamingo	Mon. 6:00-6:30	17.4	43.3	40.3	Salty Brine's Shack	WPRO	20.4
7. Soldiers of Fortune (Adv)	WJAR	MCA	Thurs. 6:00-6:30	16.4	38.9	42.2	Salty Brine's Shack	WPRO	22.8
8. Science Fiction Theatre (Adv)	WPRO	Ziv	Wed. 7:00-7:30	16.1	38.9	41.4	Navy Log	WJAR	23.8
9. Secret Journal (Dr)	WPRO	MCA	Tues. 7:00-7:30	14.4	35.8	40.3	Adventures of Jim Bowie	WJAR	25.3
10. Wild Bill Hickok (W)	WJAR	Flamingo	Wed. 6:00-6:30	14.3	39.3	36.4	Salty Brine's Shack	WPRO	20.4

ST. LOUIS	Approx. Set Count—932,000	Stations—KWK (4), KSD (5)
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1. State Trooper (Adv)	KSD	MCA	Tues. 9:30-10:00	37.1	75.5	49.2	Great Gildersleeve	KWK	12.1
2. Death Valley Days (W)	KWK	McCann-Erickson	Sat. 9:30-10:00	30.4	55.3	55.0	Your Hit Parade	KSD	23.3
3. Highway Patrol (Adv)	KWK	Ziv	Thurs. 10:00-10:30	29.6	67.1	44.1	Man Called X	KSD	13.9
4. Count of Monte Cristo (Adv)	KWK	TPA	Fri. 9:30-10:00	28.6	55.9	51.2	Cavalcade of Sports	KWK	21.7
5. Western Marshal (W)	KWK	NBC	Sun. 4:00-4:30	26.2	64.1	40.9	Sports; Sports Extra	KSD	12.5
6. Federal Men (Myst)	KSD	MCA	Mon. 9:30-10:00	25.9	52.1	49.7	Wide, Wide World	KSD	14.7
7. Jungle Jim (Adv)	KWK	Screen Gems	Sat. 5:00-5:30	25.8	79.9	32.3	Studio One	KWK	22.0
7. Annie Oakley (W)	KWK	CBS	Sat. 6:00-6:30	25.8	77.4	33.3	Captain Gallant	KSD	6.6
9. Dr. Christian (Dr)	KWK	Ziv	Sun. 10:00-10:30	24.6	55.2	44.6	Cartoonville	KSD	7.0
10. Cisco Kid (W)	KSD	Ziv	Sat. 5:30-6:00	23.2	70.8	32.8	Parade of Magic	KSD	6.4
							Lawrence Welk	KSD	19.7
							Bold Journey	KWK	9.6

PORTLAND, ORE.	Approx. Set Count—350,000	Stations—KOIN (6), KGW (8), KLOR (12), KPTV (27)
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1. Highway Patrol (Adv)	KOIN	Ziv	Thurs. 7:00-7:30	45.5	24.9	59.8	I Led 3 Lives	KGW	5.6
2. Science Fiction Theatre (Adv)	KOIN	Ziv	Mon. 8:30-9:00	41.0	66.6	60.1	Premiere Theatre	KLOR	9.4
3. Search for Adventure (Adv)	KOIN	Bagnall	Thurs. 7:30-8:00	38.8	63.6	61.0	Lone Ranger	KGW	11.9
4. Soldiers of Fortune (Adv)	KOIN	MCA	Sat. 6:00-6:30	27.3	60.6	45.0	Circle 8 Hoedown	KGW	11.4
5. Code 3 (Adv)	KOIN	ABC	Tues. 10:00-10:30	23.7	58.4	40.6	Aluminum Hour	KPTV	8.7
6. Grand Ole Opry (Mus)	KOIN	Flamingo	Sat. 7:00-7:30	20.4	36.1	56.5	Saturday Film Fair	KGW	16.4
7. Wild Bill Hickok (W)	KOIN	Flamingo	Sat. 3:30-4:00	18.3	38.6	21.2	Big Picture	KLOR	1.1
8. Buffalo Bill Jr. (W)	KLOR	CBS	Thurs. 6:30-7:00	17.9	32.7	54.8	Name That Tune	KOIN	30.4
9. Jungle Jim (Adv)	KLOR	Screen Gems	Thurs. 6:00-6:30	17.7	32.9	53.8	Weather; Sports & News	KOIN	25.6
9. Annie Oakley (W)	KLOR	CBS	Fri. 6:00-6:30	17.7	37.5	47.3	CBS News—D. Edwards	KOIN	21.7
							Weather; Sports & News	KOIN	25.3
							CBS News—D. Edwards	KOIN	17.7

WEST PALM BEACH	Approx. Set Count—302,000	Stations—WPTV (5), WEAT (12), WTVJ (4), WCKT (7)
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1. Wild Bill Hickok (W)	WTVJ	Flamingo	Mon. 7:00-7:30	35.0	73.4	47.8	Three Star Final	WEAT	5.2
2. Superman (Adv)	WTVJ	Flamingo	Fri. 7:00-7:30	30.0	66.0	45.5	News—John Daly	WEAT	11.0
3. Waterfront (Adv)	WTVJ	MCA	Fri. 9:00-9:30	28.9	48.1	60.1	Boston Blackie	WCKT	6.1
4. Count of Monte Cristo (Adv)	WTVJ	TPA	Thurs. 7:30-8:00	28.1	58.9	46.7	Treasure Hunt	WEAT	15.2
5. Crunch & Des (Adv)	WTVJ	NBC	Wed. 7:30-8:00	25.8	44.6	57.9	Dinah Shore	WCKT	8.4
6. Science Fiction Theatre (Adv)	WTVJ	Ziv	Tues. 7:30-8:00	24.4	44.2	53.3	News—Huntley-Brinkley	WCKT	7.1
7. Buffalo Bill Jr. (W)	WTVJ	CBS	Sat. 9:00-9:30—am.	24.2	94.1	23.7	Disneyland	WEAT	23.8
8. Man Called X (Myst)	WTVJ	Ziv	Mon. 9:30-10:00	19.0	29.9	63.5	Conflict	WEAT	22.8
9. Highway Patrol (Adv)	WTVJ	Ziv	Tues. 10:30-11:00	18.9	51.9	36.4	Adventure Club	WCKT	1.5
10. Man Behind the Badge (Myst)	WPTV	MCA	Tues. 7:00-7:30	15.5	31.1	50.0	Welk's Top Tunes	WEAT	21.9
							Break the \$250,000 Bank	WPTV	12.4
							Take Off	WTVJ	17.4

BIG SPRING, TEXAS	Approx. Set Count—50,000	Stations—KBST (4), KMID (2)
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1. Star Performance (Dr)	KBST	Official	Tues. 7:30-8:00	48.2	85.0	56.7	Sports Time	KMID	7.7
2. Waterfront (Adv)	KBST	MCA	Tues. 9:00-9:30	47.8	71.1	68.1	This Is Your Life	KMID	17.5
3. Great Gildersleeve (Co)	KBST	NBC	Tues. 8:30-9:00	47.0	71.4	65.9	Favorite Story	KMID	18.5
4. Secret Journal (Dr)	KBST	MCA	Wed. 8:00-8:30	42.7	69.5	61.4	Kraft TV Theatre	KMID	17.9
5. Grand Ole Opry (Mus)	KBST	Flamingo	Fri. 7:30-8:00	41.7	60.9	68.5	Life of Riley	KMID	26.0
6. The Pendulum (Myst)	KBST	Thompson-Koch	Sun. 9:00-9:30	39.9	61.7	64.7	Loretta Young	KMID	22.8
7. Ray Milland (Co)	KBST	MCA	Mon. 7:00-7:30	36.3	59.3	61.3	Chevy Show	KMID	22.6
8. My Little Margie (Co)	KBST	Official	Sun. 9:30-10:00	35.9	59.8	60.1	Stories of the Century	KMID	23.4
9. All Star Theatre (Dr)	KBST	Screen Gems	Sun. 8:30-9:00	34.7	52.2	66.5	Highway Patrol	KMID	30.6
10. Badge 714 (Myst)	KMID	NBC	Wed. 9:00-9:30	34.5	57.4	60.1	Lawrence Welk	KBST	22.5

\$2,500,000 IS HARDLY NOTHIN'

Bob Hope's Whopping 36.4

Bob Hope again pulverized the Sunday night competition in the Trendex sweepstakes this weekend (10, more than doubling the CBS competition with an hourlong 9-10 average of 36.4.

CBS' "General Electric Theatre" and "Alfred Hitchcock Presents" could muster no better than 16.4 and 17.7, respectively, while ABC's "Omniibus" averaged out to 3.2. On other fronts, Ed Sullivan widened gap between himself and Steve Allen slightly, while Perry Como bounced back to easily top Jackie Gleason, who the week before tapped the Saturday time period while Como was away and Mickey Rooney subbing for him. Sullivan scored a 28.8 to Allen's 24.6, with the ABC entries averaging 4.3. Como's average was 29.3 vs. 22.1 for Gleason and 4.4 for "Famous Film Festival."

Earlier, Guy Mitchell, guesting for the vacationing Arthur Godfrey in the latter's CBS Wednesday hour, topped NBC's "Maurice Chevalier's Paris" special by a 17.7 to 11.7 score, but the ABC lineup averaged out ahead of both, with "Disneyland" counting with a 24.5 at 8 and "Navy Log" hitting a 16.9 at 8:30. On Thursday (7), "Playhouse 90," with "Invitation to a Gunfighter," topped all opposition, averaging to 24.0 vs. 21.0 for Tennessee Ernie and 3.6 for "Bold Journey" at 9:30 and 15.5 for "Lux Video Theatre" at 10.

WMAL-TV's Rags-to-Respectability Pattern as D.C. Station Hits Jackpot

Washington, March 12.

From rags to respectability in two years is the story of Washington's WMAL-TV.

The climb out of longtime immersion in the red ink side of the ledger by the station, owned by the Washington Evening Star, lays down a pattern which may well be followed by other video stations seeking a success formula of their own.

WMAL-TV, a primary affiliate of ABC, worked it two ways—by shifts in local programming for quick pocketbook returns, and by scheduling a larger amount of web shows for longtime prestige.

Under management of Fred Houwink, former Booz, Allen & Hamilton management expert, station's upswing has gone hand in glove with network expansion and resurgence. Houwink, chairman of ABC Affiliates, has a strong consciousness of the necessity for teamwork between the network in New York and the affiliate in the grass roots. He argues that it is essential "to stick closely to the affiliation contract," and adds, "You might make a fast buck the other way, but you'll always remain the No. 3 network." The record on this score speaks for itself. WMAL has gone from 11 commercial web hours weekly in '53, to 24 in 1957. The 7:30-10:30 p.m. time segments are sacred to network option.

WMAL is now behind only New York and Los Angeles in web originations, with its strong Sunday lineup of three shows: "College News Conference," "Press Conference," and the new entry, "Open Hearing." In addition, there are daily cutins on John Daly's news show, and frequent originations of commercials for the Wednesday

(Continued on page 36)

Benny Packages Gisele TV Series

Jack Benny's J&M Productions, set up only last summer, is beginning to expand its operations. Benny has signed Gisele MacKenzie for a half-hour live series, and is currently peddling the package via MCA. Agency is hitting the sponsors as well as the webs, but there's no deal yet from either source. Possibly, though, that a network deal may be set in the next couple of weeks.

Miss MacKenzie, now free of "Your Hit Parade," will be able to do a weekly series now, as well as guest shots and specs (she's being considered for the lead in NBC-TV's spec version of "Wonderful Town," for example). Benny connection is explained via the fact that she made her first big comedy click as a guest on the Benny stanza. J&M's first new package, the Marge & Gower Champion series, makes its bow March 31 as Benny's own Sunday alternate on CBS.

WABD's Telethon

WABD, New York, will air a 19-hour Arthritis & Rheumatism Foundation telethon beginning Saturday, April 6, at 10 p.m. It'll make the fourth straight year the station has carried the special stanza.

Anthony Asquith Takes a Swipe At British Com'l TV

London, March 12.

Charging commercial tv program companies with almost complete failure in fulfilling their obligations to present a balanced program, Anthony Asquith, president of the Association of Cine, Television and Allied Technicians, said at the union's annual meeting last weekend that he was alarmed at the generally low standard and trivial content of independent tv.

Speaking on behalf of the creative workers in the field, he said they were of the strong opinion that immediate steps should be taken to stem the tendency towards an ever decreasing quality. The enormous power of commercial tv, he averred, should not merely be used for frivolous entertainment, but its beneficial effects should be put to their fullest use.

THAT'S FOR 1/2-HR. ALTERNATE WEEK

The alternate-week half-hour sponsor with prime time on the television networks has to fork up \$2,500,000—or it's no deal. That's the going rate these days (based on asking prices for the '57-'58 season), and there's no way out of it. Last year he could squeeze through for about a half-million less, but the alternate-week sponsor with \$2,000,000 to spend has been written out of the choice time periods.

The upped ante is due primarily to the fact that the networks now demand full 52-week sponsorship commitments with no summer lay-offs in order to guarantee time franchises. Rise in program costs is the other reason. Hence the breakdown for the average alternate-week half-hour client now reads: Program, \$45,000; Time \$50,000.

While at the moment there is evidence of a "soft market," with some good prime time availabilities, neither the networks nor program producers are particularly alarmed. When the curtain goes up for the new fall season, it's anticipated that it'll be SRO for the three major webs on all favorable nighttime segments.

Given what he considers a good show, the tv sponsor, it's generally felt, won't let that additional \$500,000 tab deter him even though the cost differential has already influenced some sponsors in already influenced some sponsors in their decision to "sit it out" next season. Even now there's evidence of a continued hike in programming cost, as witness, for example, the agency interest being manifested in the new Frances Langford musical series off the Charles Wick production shelf (being filmed by Desilu). Half-hour show, based on the pilot now circulating agency-client circles, is being peddled for \$75,000, with some bullish prospects reportedly in the offing. (Couple seasons back that 75G figure was considered outrageous even for a full hour entry.)

Langford series, incidentally, is being shot in color. Pilot features, along with Miss Langford, Bob Hope, Jerry Colonna (reuniting three of the regulars on the old Hope radio show); along with David Rose and a 40-piece orch.

WBBM's 20% Hike

Chicago, March 12.

WBBM, CBS-owned radio station which last year had the biggest year in its history, is raising its rates 20% across the board, effective this week.

CBS Radio Unveils 'New Impact' Nighttime, Weekend Sales Plan; Kent Cig's \$1,000,000 Buy; Others In

Illuminating Aluminum

Alcoa is set to shock any of the breed of advertisers who look upon themselves as "institutional" sponsors. Alcoa, one of the oldest and biggest of the institutionals, was knocked off its Sunday hour dramatic perch by NBC last week and is now on the prowl for a half-hour dramatic series for Mondays at 9:30.

Aluminum outfit has decided it wants to sponsor an adventure-type series, preferably a private-eye type show.

With the required 85% of affiliate approval for a nighttime slash and a daytime hike already in, CBS Radio took the wraps off its new "Impact" nighttime-weekend segmented sales plan which offers five-minute segments in some 22 nighttime and weekend segments at a time & talent price of \$1,100 to \$800 apiece. Lower figure represents the maximum discount, for use of 16 such segments a week for 52 consecutive weeks or more.

New segmentation structure in effect slashes nighttime-weekend rates by upwards of 50%, since the price before the new system went into effect (last Sunday) was \$2,100 to \$1,700 per segment. Slash was made not so much to put the web into a competitive situation vis-a-vis the other networks as to equalize the differential with its own daytime circulation. Web's daytime schedule was completely SRO last week, and while only a temporary phenomenon, still pointed up the need for the nighttime and weekend cut.

New plan has already drawn plenty of attention from sponsors. Kent Cigarettes has signed for 16 segments a week for a firm 13 weeks with options to ride out a full year. On a gross annual basis, that's close to \$1,000,000. Billed at the onetime rate, it's \$17,600 a week; at the maximum discount \$800 rate, it's \$14,400. Also in under the plan are Hudson Vitamin with two a week and Dixie Cup with one.

"Impact" segments apply to three nighttime strips, "Amos & Andy," "Robert Q. Lewis Show" and "The World Tonight," along (Continued on page 30)

Crosley at Long Last Gets Indpls. Nod on V Station

Washington, March 12.

Long deadlock in the FCC on the four-way contest for channel 13 in Indianapolis was finally broken last week when the agency, by a 4-3 vote, awarded the grant to Crosley Broadcasting Corp. The crucial vote was cast by Comr. T. A. M. Craven who decided to participate since the agency was "hopelessly deadlocked" and was unable to arrive at a decision. Comr. Craven said he intended to abstain because his former engineering firm represented one of the applicants.

The authorization gives Crosley its full complement of five VHF stations. Company, a subsidiary of Avco Mfg. Corp., operates tv outlets in Atlanta, Cincinnati, Columbus and Dayton. Crosley immediately announced it would institute a \$2,000,000 building program in Indianapolis.

Decision, a reversal of an examiner's report favoring Mid-West TV Corp., was accompanied by strong dissenting statements by Comrs. Robert Bartley and Rosel Hyde (Comr. Robert E. Lee also dissented). Comr. Bartley, while expressing sympathy with the desire to decide the case, felt the record of the proceedings should be reopened to take account of the resignation, due to ill health, of (Continued on page 36)

Mort Becker Gets N.Y. AFTRA Okay

Mortimer Becker, former law associate of Henry Jaffe, was reaffirmed as the new local counsel for American Federation of Television & Radio Artists Monday (11) at a meeting of the membership. By a vote of 78 to 16 the body overcame objections to Becker's previously alleged divided loyalties.

Recently, a faction of the union said that because of his association with Jaffe, retired national counsel of AFTRA and partner in NBC-TV's "Producer's Showcase," he should not be in a position to represent both the management and labor sides in negotiations. At the meeting, Becker reiterated the fact that he has lately broken off his business ties with Jaffe, but that he holds him "in the highest possible regard—that many men have contributed to AFTRA's success, but above all others the union owes its success to two men, George Heller and Henry Jaffe."

Meeting did not meet a quorum, but the "vote of confidence" and the fact that the local board chooses the counsel were sufficient to keep Becker in the post. He was inked a few weeks ago to replace Judge Ferdinand Pecora, who had the job since Jaffe gave up that part of his AFTRA chores last year.

ANOTHER \$1,000,000 FOR ABC RADIO NEWS

ABC Radio's five-minute news capsules which recently drew \$1,000,000 gross from R. J. Reynolds for 20 weeknight miniatures has added nearly another \$1,000,000 via added time buys by the cig house in collaboration with Norwich Pharmacal. Two bankrollers are splitting 18 weekend newscasts on the web.

Additional Reynolds (for Camel) coin was contingent on the co-sponsorship deal.

The 'Feebleness' of TV Interviewing

Staff memorandum extremely critical of television's news interview techniques has been distributed among all CBS newsmen by CBS News director John F. Day, who declares in the memo that "this phase of reporting is still our most vulnerable point professionally."

Memo, which advises the newsmen on interviewing techniques, makes the point that "it is paradoxical that we should be weak in interviewing techniques, for they are literally the very guts of our operation. Interviews are the source of much of our news. A sound interview can make news and can tell news as can no other technique. It is particularly mystifying to note our feebleness in this field, since almost all of you have been reporters for some time and have had to dig for news from many and varied persons."

Day states that the cardinal points of interviewing are "no doubt long familiar to you, but easy to overlook in the rush and clamor of our work." Principle failure of the tv newsmen, Day states, is to follow up new and interesting leads which develop in the conversation. "It is disturbing to the listener or viewer for

an interviewer to stick so rigidly to his next fix question that he fails to pursue a promising or revealing point."

"Good interviewing," Day states, "should have some of the attributes of good conversation; responsiveness on the part of the interviewer, regard for the interviewee, imaginativeness, warmth—where this is possible without falsely 'coloring' the interview—real interest in the subject being pursued (and interest cannot be deep where there is no knowledge), flexibility and resourcefulness in following unexpected turns in the talk. The dead-pan, Quiz-Kid-like, staccato rattlings of shallow questions is not likely to elicit spontaneous or revealing responses from simple persons, or honest and full responses from complex ones who, whether voicing it or not, resent the over-simplification. Sympathy, humor where it is appropriate, recognition of the environment where that is distinctive, all these factors can contribute to the flow of information which is the end goal of the interview. Too often all this is forgotten in the hope that the magical expedient of pushing a subject in front of a camera and saying, 'Your grandmother has

just been raped. How do you feel about it?' will elicit a flood of facts."

'Too Soft'

Day also feels a tendency to be "too soft" on the interviewee. While stressing that "while it is essential to ask pertinent questions, it is not necessary that you be either impertinent or fawning in asking them," he states that "our shortcoming has been in the direction of being too soft on the interviewee. Sometimes the impression is given that the interviewer is so chary of offending the person he is questioning that he asks only the most bland and even silly questions."

In reference to Mike Wallace, who "profits from: impertinence and he often asks loaded, imprecise questions," Day declared that while he would not want to borrow Wallace's more questionable procedures, it is only fair to recognize that he can remind some of us of the importance of research on the subject of the interview, of the importance of asking the searching, the tough question and of the value of pursuing a theme once it is opened up, even if unpredictably, by the turn the interview takes."

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

WASHINGTON

TOP 10 TITLES AND OTHER DATA

	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	FEBRUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. YOU CAN'T TAKE IT WITH YOU — James Stewart, Jean Arthur; 1938; Columbia; Screen Gems	Safeway Theatre Sat. Feb. 2 10:30-12:30 a.m. WRC	18.6	24.0	12.7	47.3	Frontier WTOP 14.9 11:00 P.M. Report WTOP 12.4 Town & Country Jamboree WMAL 8.0	
2. THE MATING OF MILLIE — Glenn Ford, Evelyn Keyes; 1948; Columbia; Screen Gems	Late Show Fri. Feb. 1 11:20-1:00 a.m. WTOP	8.6	9.6	5.8	40.4	Stringer; Simpson; Sam WRC 9.1 Tonight WRC 7.7	
3. THE LADY AND THE MOB — Ida Lupino, Fay Bainter; 1939; Columbia; Screen Gems	Late Show Sat. Feb. 2 11:20-12:40 a.m. WTOP	6.7	7.7	6.1	22.4	You Can't Take It With You— Safeway Theatre WRC 17.0 Town & Country Jamboree WMAL 5.2	
4. GENTLEMAN JOE PALOOKA — Joe Kirkwood, Leon Errol; 1946; Monogram; Guild Films	Sunday Movies Sun. Feb. 3 1:00-3:30 p.m. WTTG	6.0	6.9	4.7	35.9	Halls of Ivy WRC 3.6 Range Rider WTOP 6.6 Celebrity Parade WMAL 3.0 Youth Wants to Know WRC 5.8 Outlook WRC 6.5	
5. COUNTER-ATTACK — Paul Muni, Larry Parks; 1945; Columbia; Screen Gems	Late Show Thurs. Feb. 7 11:20-1:00 a.m. WTOP	5.4	6.1	4.4	48.6	Stringer; Simpson; Sam WRC 7.2 Tonight WRC 3.1	
6. NOBODY'S BABY — Patsy Kelly, Lyda Roberti; 1937; Hal Roach; NTA	NTA Film Sun. Feb. 3 2:30-4:00 p.m. WMAL	4.3	4.7	3.6	20.4	Gentleman Joe Palooka, Sunday Movies WTTG 6.6 Zoo Parade WRC 10.2	
7. DANGEROUS MONEY — Sidney Toler, Gloria Warren; 1946; Monogram; Guild Films	Not for Nervous People Theatre Sat. Feb. 2 9:30-10:30 p.m. WTTG	4.2	4.7	3.9	6.6	Lawrence Welk WMAL 37.6 George Gobel WRC 27.8	
8. BLIND ALLEY — Chester Morris, Ralph Bellamy; 1939; Columbia; Screen Gems	Late Show Tues. Feb. 5 11:20-1:00 a.m. WTOP	3.8	4.7	1.4	35.9	Stringer; Simpson; Sam WRC 7.4 Tonight WRC 4.2	
8. MAN ON THE EIFFEL TOWER — Franchot Tone, Charles Laughton; 1949; RKO; M&A Alexander	Armchair Theatre Sun. Feb. 3 11:15-12:45 a.m. WRC	3.8	4.7	3.0	37.7	Sports Roundup WTOP 6.9 Late Show WTOP 3.3	
9. MEET THE STEWARTS — William Holden, Frances Dee; 1942; Columbia; Screen Gems	Late Show Mon. Feb. 4 11:20-1:00 a.m. WTOP	3.6	4.4	1.4	34.9	Stringer; Simpson; Sam WRC 6.9 Tonight WRC 4.3	
9. SUBMARINE D-1 — Pat O'Brien, George Brent; 1937; Warner Brothers; Associated Artists Productions	Movietime, U.S.A. Wed. Feb. 6 8:00-9:25 p.m. WTTG	3.6	4.1	3.3	5.7	Disneyland WMAL 28.1 Arthur Godfrey WTOP 24.1 The Millionaire WTOP 22.8	

CLEVELAND

1. HE RAN ALL THE WAY — John Garfield, Shelley Winters; 1951; United Artists; United Artists-TV	Home Theatre Sat. Feb. 2 11:05-12:45 a.m. KYW	18.3	25.5	14.0	47.2	News; Sports WJW 19.6 The Farmer's Daughter, Leisy's Premiere Theatre WJW 15.4	
2. LIFEBOAT — Tallulah Bankhead, John Hodiak; 1944; 20th Century Fox; NTA	G.E. Featurama Sun. Feb. 3 4:30-6:00 p.m. WJW	17.8	18.3	17.1	45.9	Wide Wide World KYW 18.4 Captain Gallant KYW 11.4	
2. ARIZONA RANGER — Tim Holt, Nan Leslie; 1948; RKO; C&C	Watkins Western Thea. Sun. Feb. 3 2:30-4:00 p.m. KYW	17.8	19.3	15.8	84.9	Fun With Charades WJW 1.6 Pooch Parade WEWS 3.4 Inside Catholic Schools WEWS 2.8	
4. THE FARMER'S DAUGHTER — Loretta Young, Joseph Cotton; 1947; Selznick Studio; NTA	Leisy's Premiere Thea. Sat. Feb. 2 11:15-1:10 a.m. WJW	15.4	16.5	10.2	49.8	He Ran All the Way Home Theatre KYW 18.3	
5. IT'S A WONDERFUL LIFE — James Stewart, Donna Reed; 1946; RKO; M&A Alexander	1 O'Clock Playhouse Sun. Feb. 3 1:00-2:30 p.m. KYW	12.2	13.4	11.2	51.6	Heckle and Jeckle WJW 8.9 Looney Tunes WJW 9.6 For God and Country WJW 3.0	
6. ENEMY OF WOMEN — Donald Woods; 1944; Monogram	Bass Playhouse Fri. Feb. 1 11:05-12:45 a.m. WEWS	9.3	10.6	5.9	36.9	Sohio News; Sports Final WJW 19.3 Sports; Jungle KYW 9.9 Tonight KYW 6.0	
7. TRAIL BLAZERS — Bob Steele, Bob Livingstone; 1940; Republic	Western Theatre Sat. Feb. 2 4:00-6:00 p.m. WEWS	8.2	9.6	6.5	42.3	Pro-Hockey WJW 6.1 NBA Basketball; Racing KYW 6.8 Horse Racing—Hialeah KYW 5.6 77th Bengal Lancers KYW 9.5 Ramar of the Jungle KYW 9.2	
8. THE DEVIL THUMBS A RIDE — Lawrence Tierney, Nan Leslie; 1947; RKO; C&C	Sunday Feature Sun. Feb. 3 11:15-12:40 a.m. KYW	7.7	9.3	3.4	51.0	Round the World Adventure WEWS 5.9 Nite Owl Theatre WJW 4.9	
9. MADNESS OF THE HEART — Margaret Lockwood, Paul Pui; 1950; Universal-International; ABC-TV	Famous Film Festival Sat. Feb. 2 7:30-9:00 p.m. WEWS	6.4	6.8	5.9	9.9	People Are Funny KYW 32.6 Perry Como KYW 43.7	
10. THE SECOND WOMAN — Robert Young, Betsy Drake; 1950; United Artists; NTA	Late Show Tues. Feb. 5 10:30-12:15 a.m. WEWS	6.2	6.8	5.6	23.1	Highway Patrol WJW 29.7 Sohio News; Sports Final WJW 15.2 Sports; Jungle KYW 8.4 Nite Owl Theatre WJW 6.8	
10. PARACHUTE NURSE — Marguerite Chapman, William Wright; 1942; Columbia; Screen Gems	Night Owl Theatre Thurs. Feb. 7 11:20-12:45 a.m. WJW	6.2	8.1	5.3	40.9	Sports; Jungle KYW 7.8 Tonight KYW 5.1	

PANIC
(The Priest)
With Westbrook Van Voorhis, narrator; James Whitmore, Anthony Warde, Raymond Greenleaf, John Harmon, Marshall Bradford, Michael Grainger, Ralph Moody, Peggy Converse, Robert Brice

Producer: Al Simon
Director: Rod Amateau
Writer: David Dortort
30 Mins., Tues., 8:30 p.m.
MAX FACTOR, CHESTERFIELD
NBC-TV (film)

(Bernbach, McCann-Erickson)
"Panic," which replaced "Noah's Ark" in the Tuesday 8:30-9 p.m. slot on NBC-TV, rates as a routine dramatic series. Following a semi-documentary style, the story content is pegged on the program's title. The show plays up the angle that all the audience needs to know about the central character and the basis of the crisis are presented during the opening few minutes.

Other than that, the program has the usual dramatic elements. The merit of the series, naturally, will depend on the calibre of the individual programs offered. The preem entry was hinged on an interesting situation in having a man confess a planned murder to a priest and dying before providing all the details.

From there on, the story was concerned with the priest's night-long sleuthing to stop the crime before it was scheduled to happen. In other words, it was a case of the priest turning private eye since he couldn't reveal the information given him because of the seal of confession. As expected, everything worked out and in the nick of time.

Off-camera narration by Westbrook Van Voorhis provided a strong dramatic boost, while the visual performances were okay. The cast was headed by James Whitmore in the title role. The program is alternately sponsored by Chesterfield (McCann-Erickson) and Max Factor (Doyle Dane Bernbach), with the former on the initial entry.

The commercials, in a humorous vein, were okay, but detracted from the story's mellow mood. Rod Amateau's staging was in the familiar semi-documentary groove.

Jess.

GUY MITCHELL SHOW
With Polly Bergen, Jack E. Leonard, Four Lads, Melvin Endsley, Tony & Eddy, The Spellbinders
Producer: Lee Cooley
Director: Byron Paul
Writers: Norman Barasch, Carroll Moore

60 Mins., Wed. (6), 8 p.m.
BRISTOL-MYERS, Pillsbury Mills, Kellogg

CBS-TV, from New York
(Young & Rubicam, Leo Burnett)
Guy Mitchell, first up in a five-star round-robin replacing Arthur Godfrey who's trekking through Africa, came up with a lively musical romp that abounded with zest and good spirits. And it's another indication that the producer-director team of Lee Cooley and Byron Paul, know how to make a variety musical stanza really hum. And if that's any criterion, ABC-TV has got itself a valuable piece of property in Mitchell next season.

Show's brisk pace and easy-going style can mainly be credited to Mitchell. The crooner, who's riding high again in the wax market with his Columbia etchings, has an ingratiating boyish manner and a likeable vocal approach. And he bounces across the homescreen in a way that's completely winning.

Mitchell received a topflight assist from the rest of the lineup, too. Miss Bergen a fresh and pleasant looking songstress out of Pepsi-Cola commercial and now being prepped for a CBS buildup, came over okay in the duet and in solos on the moody "Broken Hearted" and the bouncy "Buttons & Bows." The Four Lads pitched in with their Columbia disc "Who Needs You" and a brief workover of "Standing On The Corner." Hillbilly singer Melvin Endsley, a polio victim, also came off well with "Bringing The Blues to My Door." Sidebar to the Endsley shot was that Mitchell wasn't at all shy about plugging Endsley's RCA Victor affiliation. The Spellbinders were in and out supplying appealing choral assists.

The comedy department too, was well taken care of by thin-fat Jack E. Leonard and Tony & Eddy, a disk - pantomime act. Leonard clicked in his brisk and brash way while Tony & Eddy built up most of their yocks with some outlandish mugging, especially to Rosemary Clooney's "Hey There."

Due to Cooley's topflight production efforts the stanza came off with none of those routine "replacement show" markings.

Gros.

Tele Follow-Up Comment

Perry Como Show

Perry Como, who returned to his own series after a vacation lay-off, had a socko stanza last Saturday night (9). Show breezed along from the opening production number, cleverly staged on a simulated open-girder skyscraper, to the final curtain without a letdown.

Show had an impressive guest lineup with Ethel Merman, Jack Carter and the Mills Bros. Some mild comedy between Miss Merman and Carter preceded the songstress' typical open-throated belting of a medley of Cole Porter showtunes, such as "Anything Goes," "You're The Top," "I Get A Kick Out Of You," and other standards. That led into a smarmy duet with Como on "Mutual Admiration Society," from her current legit musical, "Happy Hunting," and then into a trio with Como and Carter on a special material ditty, "Without You."

Carter was stand-out in his solo comedy routine. His takeoff on horror pictures was a very funny impressionistic display that was the top highlights of a fine show. Also guesting were the Mills Bros. with their slick, highly pleasing brand of harmonizing "on some oldies, including 'Up A Lazy River,'" in which Como also sat in.

Como himself was in top form, delivering a half-dozen or so numbers with superlative backing from the Ray Charles Singers and the Louis DaPrin Dancers. Como, of course, nodded to the calypso cycle and did an excellent version of "The Banana Boat Song," in addition to plugging his current Victor bestseller, "Round and Round."

Herm.

Jackie Gleason Show

Trip around the world which the Gleason company "won" in a contest sponsored by an imaginary breakfast food company is a convenient peg to hang lotsa situations in line with this was the CBS-TV Saturday (9) edition which came up with an original musical comedy built around the troupe's visit to London.

Some of the songs were tuneful. However, the book had only an occasional sparkle. For the most part the overall session added up to an admirable effort but uneven entertainment. Trio of writers supervised by Joe Bigelow had the cereal outfit "asking" the Gleason unit to handle its commercial for British viewers.

Of course, this approach is a ready-made one to poke fun and whatnot at British customs. Of the better musical numbers in this idiom was "Everything Stops at Tea." Gleason and Art Carney, along with Audrey Meadows and Joyce Randolph, slickly warbled the clever lyrics with appropriate accents. A hotel lobby was the setting.

Less impressive was a "rehearsal" skit for the Flakey Wakey company, bankrollers of the Gleason troupe's figurative global junket. An amusing moment popped up here and there as Gleason himself essayed the director's task of wringing maximum results from the cereal plug. Unfortunately, the sheer length of this sequence nullified its effectiveness.

June Taylor dancers contributed a fine bit in their version of London's celebrated Tiller girls. Complete with vocal chorus, the routine was reminiscent of an oldtime English music hall line. Ray Bloch's orch, augmented by the Lyn Duddy Singers, backed the show nicely. For the record the book was written by Marvin Marx, Walter Stone and Herbert Finn. Original songs and lyrics were by Jerry Bresler and Lyn Duddy. Picking up the tab, per usual, were Bulova and Old Gold.

Kate Smith headlines next week, replacing the vacationing Gleason.

Bob Hope Chevy Show

Bob Hope came up with a breezy show on his turn for Chevy Sunday (10) over NBC-TV. It wasn't too distinguished a layout, but it did have the teledebüt of Lana Turner who came up in skin-tight sheath for the benefit of the studio audience made up of Seabees. Miss Turner fitted in capably in an Enoch Arden sketch with Hope and Wally Cox as the men in her life, and in a song and dance turn at the end of the hour showed her better side.

The layout was nothing unusual for Hope. He did get off a few goodies on the Oscar awards during his standup comedies. His solo turn in front of the mike always has the virtue of warming up the audience.

Probably the best sketch of the show was a burlesque of the Elvis

Presley vogue. With Wally Cox emulating a singer with an overactive, adams-apple, there were some good bits in this session. Similarly, the cowboy spoof with Rosemary Clooney came off fairly well. Gordon Jenkins' music backed the proceedings. The show had its moments, but not enough to create an exceptional acceptance.

Jose.

Val Parnell's Startime (London)

Gary Crosby and Olga James filled the headline spots in this Associated Television networked show from London (7), but neither had much to offer in the way of out-of-the-rut entertainment. Both were making their final TV appearance in Britain; Crosby winding up his leave before returning to Germany, to resume his GI duties, and Miss James was set for a month's cabaret stint in Paris at the Moulin Rouge.

Crosby worked his way through the show, taking part in several sketches, before he reached his 10-minute solo spot as show closer. His delivery was easy going and smooth and almost a replica of his father's, but the voice was lacking. His best number was Johnny Mercer's "One More for the Road," which showed his relaxed manner to full advantage. Miss James, who's known over here solely for her work in "Carmen Jones," gave out with a mixed bag of numbers including a selection of old fashioned waltzes. She registered fairly well, but would have done better to include some of the songs she's known for here.

Completing the rest of the bill were the three Kaye Sisters, who sang their numbers well; June Merlin, a magician with a stock routine; Warren, Devine & Sparks, well known tumbling trio; the George Carden Dancers, a slick chorus team resident on the show; and emcee Harry Worth aided by Therese Burton, who both work hard and keep the show moving smoothly. The Jack Parnell Orchestra provided the accompaniments.

Bary.

Odyssey
The range of CBS-TV's "Odyssey" pubaffairs series thus far this season has been extraordinary—from Salem witch hunts to underwater exploration, from the music of the south to the 60 years of the comic strip, the latter as expostulated this past Sunday afternoon (10).

One happy facet of the show is that it doesn't take itself too seriously—there's room for humor and fun in its museum-associated meanderings. In the case of the show on comics, "The Wonderful World of the Funnies," producer Charles Romine & Co. extended themselves a little too far. It's one thing to display a sense of humor; it's completely another to produce good conscious humor. Though much of the satire didn't come off, the comics show still remained a diverting if not wholly satisfying hour.

Occasion for the show was the 60th anniversary of the comic strip, dating back to the Yellow Kid, and a display at the Detroit Museum of Art commemorating the event. Guesting with Charles Collingwood were cartoonists Bill Mauldin (subbing for Milton Caniff), Allen Saunders (who writes the "Mary Worth" strip), Al Capp and Walt Kelly. Mauldin served double-duty, hosting a tour through displays of the strips throughout the years. This segment, incidentally, could have been expanded, since all the viewer got was a quick glance at a single frame of each strip.

In the guest department, each cartoonist talked about his own work, and this was expanded upon through the use of dramatized sketches. The choreography by Paul Godkin, particularly in a stand-out pantomime of Dick Tracy, was topflight, but the Tracy sketch was the only one worth the time. A prolonged "Mary Worth" dramatization, some scenes from "Steve Canyon," the "Lil' Abner" business and a "boat trip" through the "Porro" swam by Collingwood and Kelly were attempts at humor that just didn't come off.

This is a case where being serious about the subject matter might have been more successful than being funny about it. There's a tremendous storehouse of memorabilia in the 60-year history of the comics, along with some highly fascinating historical of the syndicate in-fighting. The story of the "Pirates," instead of being glossed over as it was, might have made a fascinating yarn; similarly, the competition between the "Katzen-

jammer Kids" and the "Captain & the Kids."

Apart from the Tracy sketch, the other standout segment was the film clip showing the late Mayor LaGuardia of New York reading Dick Tracy over the radio (WNYC) during the newspaper strike in N.Y. It was simply great. Too bad that scripter Henry Walsh couldn't come up with anything that could top that. Roger Englander's direction was fine, right on top of the action and drawings (except for that museum sequence).

Chan.

Person to Person

Greasepaint and painters' ink got an Ed Murrow looksee on CBS-TV's "Person to Person" last Friday (8). For the show biz angle Murrow went to orch leader Ted Lewis' New York apartment and for the journalism peg, his cameras hopped down to the Stewart Alsop home in Washington.

Murrow's fan mag touch didn't get to the heart of either subject but it did manage to present a sketchy portrayal of them both as warm and likeable personalities. Lewis and his wife, Adah, make an attractive couple while Alsop, surrounded by wife and children came off as an upstanding family man.

Of the two segments, Lewis showed up as the more interesting one. He told of his Circleville, O., origin and his show biz career. That and the story of the birth of his "Is everybody happy" line made for an interesting interview. Murrow was less successful in drawing out Alsop. Perhaps Alsop needs his brother and co-brother Joseph Alsop to come across with the kind of spark that shows up in their syndicated column. It was a routine family visit that lacked a point a view.

Omnibus

"Omnibus" on ABC-TV Sunday (10) did a journalistic whitewash job on one of history's better-known villains, Captain Kidd. Script, by Alvin Sapinsley, portrayed the famed pirate as a fellow caught in a doublecross and strung up as a coverup for some of the King's ministers. Show benefitted from a gutsy performance by Victor Jory as Kidd and was impressively staged. If it also threw new light on the Kidd legend, it probably performed a disservice.

For the Kidd that emerged on the "Omnibus" show wasn't the bloodthirsty pirate of American lore. Instead, he was a desperate man, tricked into a business he didn't want and sold down the river by men who exploited his honesty. "The Trial of Kidd" had the ring of authenticity, down to his outcry at the moment of strangulation. But it was a case of truth being considerably duller than fiction.

Henry May's sets were very effective and perfectly designed to allow the blending of the action. Cast did well down the line, and director Seymour Robbie kept the action fluid. At the end one couldn't help wondering whether Sapinsley's prodigious research couldn't have been put to more constructive use. There are a lot of contemporary legends that might be more profitably spiked on tv.

Disneyland

"After 'Our Friend the Atom' several weeks ago and 'Man In Flight' last Wednesday (6), 'Disneyland' has established that it can bring textbook science and history to life, interestingly and attractively. The history of flying on the ABC-TV hour followed the usual simple, graphic line laid down by Walt Disney, his corps of animators and his writers.

Yet as well as "Flight" was done by Disney Productions, the stanza raises a question or two. After reviewing "Atom," this quarter allowed that the show might do quite well among juveniles, but with the benefit of distance between then and now and since seeing "Flight," it seems doubtful that either show could long have sustained the interest of the under-10 crowd. Even in their simplified terms, both programs amount to science geared for teenagers and adults. Nonetheless, Disney does try to hold his kiddies by exercising a form of storyline, which most educational features lack or do inadequately.

And on a more emphatic topic: Nobody seems to gripe when Disney uses old theatrical footage in "Disneyland" because there's always a fresh crop of youngsters who have never seen Snow White, Figaro, et al, and most oldsters welcome having their memories

(Continued on page 41)

MAURICE CHEVALIER'S PARIS
With Chevalier, narrator; Michel Legrand, music
Producer: Ted Mills
Director: Andrew Marton
Writers: Stephen White, Mills, Chevalier

60 Mins., Wed. (6), 8 p.m.
BREAST-O-CHICKEN TUNA
NBC-TV (film, color)

(Foote, Cone & Belding)

Ted Mills, NBC-TV's freewheeling producer, has been able to inject freshness and imagination into his offbeat project in the past, but his "Maurice Chevalier's Paris," filmed on location with Chevalier as narrator-tour conductor, was a complete flat and pedestrian effort. Mills has some ideas for a regular "city" series, with top personalities doing a private tour of their cities as they see it. If this is ever to come off, Mills will have to do some extensive reexamination of the concept.

Trouble with "Chevalier's Paris" is mainly that it wasn't. It was an hour of overwritten, under-filmed series of effects, without any real continuity and point of view and without any lasting impression. At the outset, Chevalier attempted to divide himself in two, Chevalier the star and Chevalier the private Parisian, but between pointless looks at his old neighborhood and several shots of the people at work and play, he drifted back into the show-world: an empty theatre with memories and voices of Mistinguette, a sidewalk cafe on the Champs-Elysees (with Dave Garrow posing as a Frenchman—it was supposed to be a gag), a looksee at a high-fashion house. By wavering between Chevalier's real Paris and a rather uninteresting version of what he thought his Paris ought to be, the show achieved a real sense of neither.

Again, an attempt at "a love story of a man and his city" approach resulted in overwriting, with the words spilling out for writing's sake, but the pictures dull and nondescript. Fact of the matter was, that with the absence of any point of view, it wasn't even a good travelogue. Michel Legrand's score was effective only sporadically; editing and direction were choppy. Breast-O-Chicken Tuna, which is sponsoring several one-shots through the year, ought to insist on a little more separation of its "integrated" commercials from the subject matter of the program. Lack of even a fade between the show and the commercials was confusing and misleading.

Chan.

NBC's Educ'l TV Series In Impressive Kickoff Despite Premiere 'Bugs'

By MURRAY HOROWITZ

NBC-TV's widely heralded entrance into educational television programming got off the ground this week, with the launching on Monday (11) of the first series dealing with American literature, to be followed by four other series, each dealing with another educational topic.

The experiment, done in conjunction with the Educational Television and Radio Center, of Ann Arbor, was heralded by Bob Sarnoff, NBC prez, and D. H. Newburn, prez of the Center, as filling a gap in present educational TV programming. The five series, done "live" from New York, are being fed by the 23 educational TV stations spread throughout the country via NBC's leased interconnecting cable facilities.

The first program in the "American Scene" series, featuring Julie Harris, Ed Begley and James Daly in readings, dealt with the Revolutionary period. The assembled talent surely made it worthwhile viewing, although there were some "bugs" in the kickoff, some of which can be corrected. Author Walter Edmonds, who wrote "Drums Along the Mohawk" was the guest. His opening, as he read from a prepared script was halting and weak. He warmed up, though, in a question and answer period with emcee Dr. Albert D. Van Nostrand, an associate professor of English at Brown U. Dr. Nostrand, as emcee, could relax more to good effect.

But the readings by Julie Harris and Ed Begley were excellent, throwing light on the insights of the author. All in all, the program should stimulate interest in the field of literature and supply the pivot to many hours of discussion. The initiator looked like college level stuff, with no attempt to talk down to the viewers.

The other four programs which, along with the "American Scene," are being telecast during the current 13-week period are "Geog-

(Continued on page 41)

CBS Radio's 'New Impact'

Continued from page 27

with nine Saturday stanzas and 10 Sunday shows. Among those included are "Our Miss Brooks," Mitch Miller, "Suspense," "FBI in Peace & War," "Indictment," "Johnny Dollar," and the "A&A," Lewis and Galen Drake Saturday stanzas.

In setting the new rates, the network admits that circulation is a basic factor but also stresses that it's retaining its top properties and stars, so that sponsors can buy into readily identifiable properties—the purchase isn't simply a matter of "tonnage buying" but of merchandisable and known properties. Nonetheless, the circulation factor is vital, and the network points out that the programs will deliver on the average 77% more home impressions per dollar than the average show in 1949. On an individual basis, "A&A" will deliver 158% more such impressions, "Our Miss Brooks" 65% and "Suspense" 57%.

Moreover, the network figures that an advertiser buying all 22 programs will reach a net unduplicated audience of over 8,000,000 homes per week, with an average frequency per home of three times

a week. On a duplicated cumulative basis, this will come to about 26,000,000 home impressions a week. These figures are based on Oct.-Dec., '56 Nielsen data; with the spring and summer months hiking the weekend auto audience, the figures will be higher.

On the sales front, besides the new business accruing under "Impact," web also signed a couple of other deals, larger of the two being Simoniz for nine five-minute news and sports shows a week, starting March 18 for 21 weeks. Second deal is with Gillette, for the simulcast half of the Triple Crown horseracing coverage.

Chevy's Detour on Boone

Chevrolet, which has purchased the new Pat Boone series on ABC-TV for next fall, is giving the vocalist a pre-season buildup on its own programs—but on NBC-TV.

Boone's already booked for two NBC-TV Chevy stanzas. First is Dinah Shore's Friday show on March 22, when he'll be one of three guest stars, others being Dan Dailey and Shirley MacLaine. And Boone takes on costar status for the Chevy show in June; when he'll share top billing with Gisele MacKenzie.

CBS' Unique Rebate

CBS Radio's new "Impact" segmentation plan has introduced a new feature into network radio as it's presently constituted. Web will pay a pro-rated rebate to advertisers who don't secure 100% clearance with their segments.

Reason for the rebate is the fact that the \$1,100 five-minute time & talent segment cost is based on a full network of 200 stations. Hence, if the network doesn't succeed in clearing the full 100%, it will refund that proportion of the card which it doesn't clear.

CBS maintains this is the first time a rebate such as this has been used in the sale of segments, participations, et al. in radio's new look. Web points out that when NBC, for example, pegs a price for a one-minute "Monitor" participation, it's pegged at a 75% clearance level, with no rebate if clearances are under that level. On the other hand, anything over is a bonus.

Marvin Camp's WOR Slot

Marvin Camp, formerly with WRCA and WRCA-TV (N. Y.), has been named to the newly-created WOR (N. Y.) post of assistant news and special events director. He will report to George Brown, WOR news director.

Tex McCrary Reshuffles Staff, Show Hits Road

Tex McCrary has reshuffled his radio-tv staff, moving tv exec producer Hank Wexler into his syndication setup with an eye toward taking charge of the operation eventually and moving up Bob Chang to the exec producer spot. Also affected are three research staffers, who will move into booking guests both for the "Close-Up" tv show, which goes out over the NBC-TV o&o lineup and to the rest of the web as a co-op, and for the WRCA, N.Y.-and-syndicated late-night radio stanza.

McCrary, in an effort to pep up the tv'er, which he does with wife Jinx out of New York's Waldorf-Astoria, will take it on the road, hitting Chicago the week of April 7, during the NARTB Convention, and also planning a week in Cleveland for the Supermarket Institute sessions, and a week later in Hollywood.

Two Jackies Team Up

Hollywood, March 12. Jackie Coogan and Jackie Cooper, moppet stars of two different generations, will appear together for the first time in an upcoming McCadden "People's Choice" segment.

Cooper, director-star of the series, inked Coogan to appear in a stanza which rolled last week.

WOR's 'Simplified' Rate in 10% Hike

WOR, N.Y., is raising its rates an average of about 10%, effective April 1, with current advertisers afforded six months protection at current rates.

Under the new "simplified" rate card, advertisers are given an opportunity to buy a combination of participations and still take advantage of maximum discounts. Eliminated are run-of-station packages on all but 10 and 20-second announcements, a step aimed at offering the frequency sponsor low rates with guaranteed positions. The projected rate boost is said to be based on station's increased "circulation."

Under the new simplified structure each WOR program has a base price (i.e. John B. Gambling, 6 to 8 a.m., \$180 per participation). All prices given are gross and all discounts apply to the gross price. Also, all discounts apply at the start of each contract.

Advertisers are permitted to combine their schedules among various programs and still get frequency discounts. Following discounts are offered: frequency discount applicable to all participations and minutes in various programs, with 10% on three or four participations per week, and 15% on five or more participations; dollar volume discount ranging from 2½% on buys of \$750 to \$1,000 weekly to 25% on orders for \$4,000 or more per week; and consecutive week discount of 5% for a 26-week or 10% on 52-week contracts.

A special price list is in effect for WOR's "Music from Studio X" program in which advertisers are permitted to buy only half-hour segments. Because of the price structure on this program, (three half-hour segments a week for \$500; six half-hour segments per week for \$900) the frequency discount does not apply, but the dollar volume and consecutive week discounts do apply.

Prices of various WOR news programs vary from a peak of \$180 for the 6 p.m. news to \$100 for the 1:30 p.m. news, subject to all discounts.

Sheldon Reynolds Dickers Berle Sale

Sheldon Reynolds planed into N.Y. Monday (11) from his Paris hq. for confabs on the new comedy adventure series starring Milton Berle, which Reynolds produced-directed.

Reynolds will spend week huddling with Wm. Morris toppers and NBC brass, in addition to powwows with two prospective sponsors for the Berle film series to kick off this October.

WSB's 35th Anni Hoopla

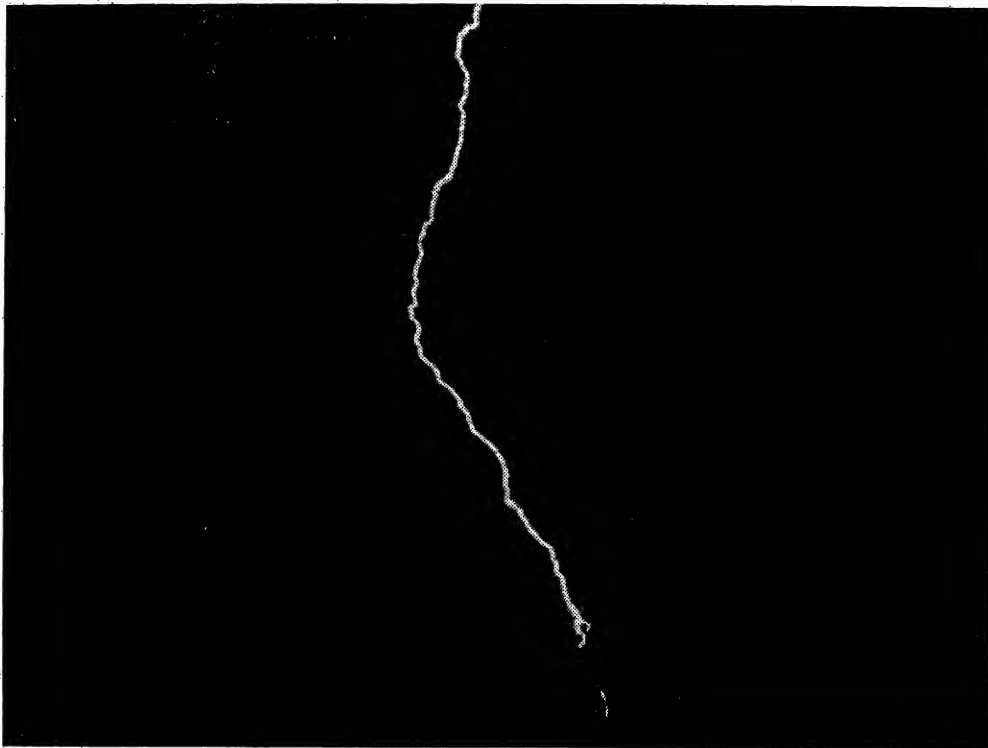
Atlanta, March 12. WSB marks its 35th year of broadcasting with a day-long celebration Friday (15). Special programs from morning till midnight will emphasize the anniversary theme, "First—for 35 Years," in public service, news, music, information and general entertainment in the Atlanta area.

Oldtime performers heard years ago will return to reminisce and to point up the continuous progress from a 100-watt transmitter atop the old Atlanta Journal building in 1922 to the present 50,000-watt, clear channel station housed in "White Columns," the \$1,500,000 structure dedicated last April.

Station officials taking part in the anniversary broadcasting include J. Leonard Reinisch, executive director; John M. Outler, general manager; Frank Gaither, radio manager; Elmo Ellis, program director; C. F. Daugherty, former chief engineer; Walter Paschall, promotion director.

WCKY's NEW GIDDAP

Cincinnati, March 12. WCKY is the first in Cincy to latch on to musical identities for the station and all of its programs. The 50,000-watter, operating around the clock, this week added the Soundrama formula. Tailored by the team of Austin (Ginger) Groom-Johnson and Eric Siday, with electronic sound effects and a 20-piece orchestra and choir of nine voices, the musical tags vary from 10 seconds to several minutes in length.



Meet the Bell System's new guardian of microwave transmission quality



Bell System automatic protection switching substitutes a spare channel when interference occurs during transmission. B. C. Bellows, a designer of the system, checks terminal indicating equipment.

There's a new watchman on duty along Bell System microwave channels, protecting your transmissions against fading and equipment failures.

Its name—automatic protection switching. Its reflexes are so fast that it prevents failures before TV audiences are even aware of the trouble.

It works this way: When a channel encounters trouble, a spare (or protection channel) is automatically switched so as to parallel the troubled channel; both then carry the same signal. At the receiving end, Bell System equipment determines which of the two signals—regular or spare—is better, and relays it on.

The entire series of events takes less than one-twentieth of a second.

This development is one more example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.

BELL TELEPHONE SYSTEM

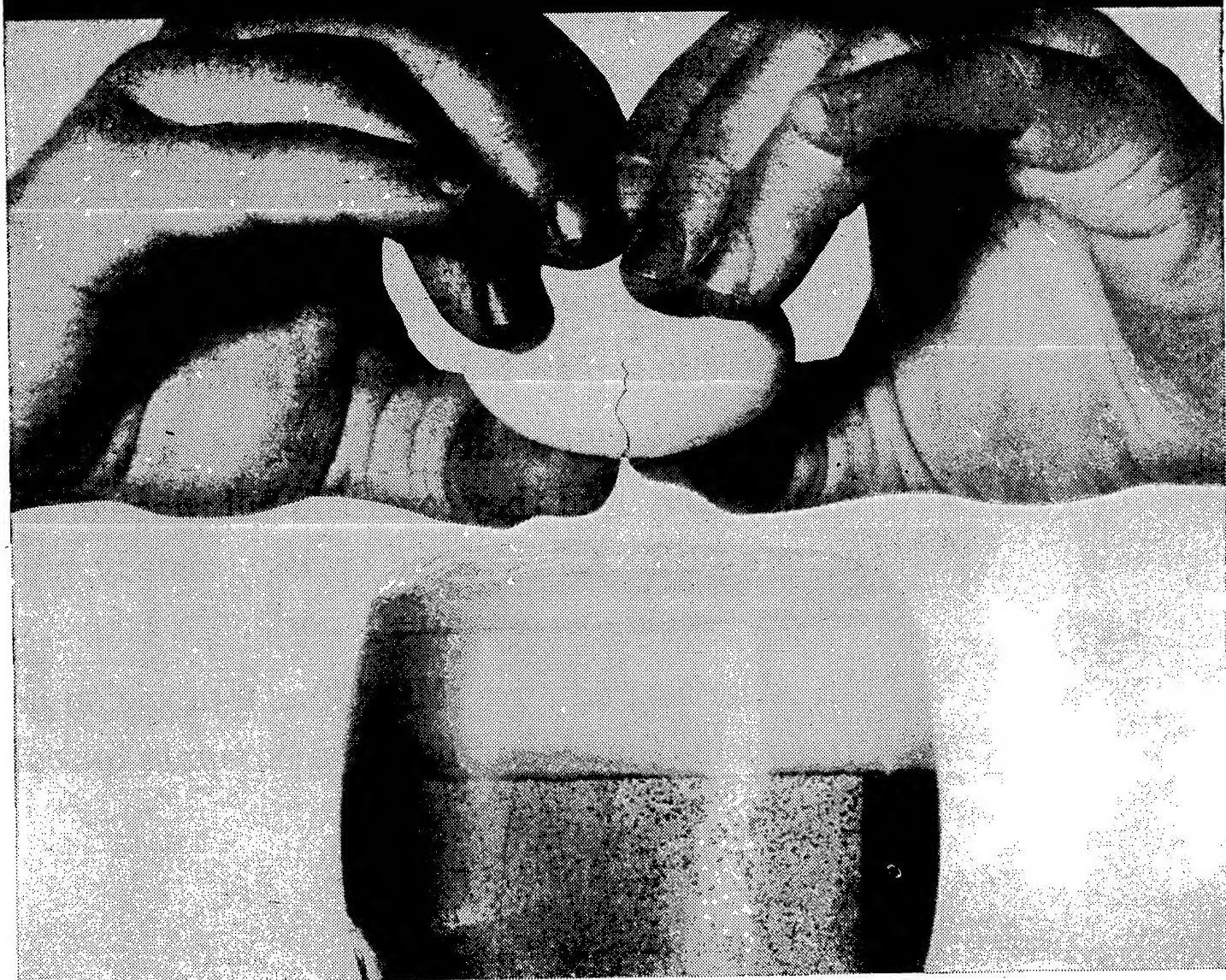


Providing intercity channels for network television and radio throughout the nation

Just Like The Good Old Days—Only **BETTER**

IN 1949, The Jack Benny Show, Our Miss Brooks, F.B.I. in
Peace and War, Suspense and Amos 'n' Andy were among
the most sought-after properties in all advertising.

TODAY, these CBS Radio programs are actually (and on the
research record) better advertising buys than they were then!



For example, these four shows...



part of CBS Radio's new IMPACT plan, today average 77% more commercial minute family impressions per dollar than seven years ago. Here are the actual increases in advertising value that have taken place at a time when the dollar is buying less and less: F.B.I. in Peace and War—29% more family impressions per dollar; Suspense—51% more; Our Miss Brooks—65% more; and Amos 'n' Andy—150% more, since 1949! The Jack Benny Show—not a part of the IMPACT plan—is specially available for shared sponsorship in 7½-minute units and delivers 29% more commercial minute impressions per dollar than in 1949-50.

IMPACT is a plan for weekend selling.

It offers over 20 established, tested programs to choose from. And they cover the full range of audience favorites: news, music, variety, comedy, public affairs, drama, personalities, sports.

An advertiser can use IMPACT as a precision buy: to pinpoint the kind of listeners he wants to reach.

Or he can use IMPACT for saturation: by sponsoring a segment in each program in the full schedule, his message reaches more than 8 million different families over three separate times in a single weekend.

An advertiser buying IMPACT gets solid commercials in major programs. The program setting is right for those commercials—because the advertiser selects it. The audience setting is right—because the listener seeks out the program. And IMPACT programs are easy to publicize and merchandise—by name, by star, and by broadcast time.

The good old days? IMPACT makes them better. For more productive selling and even greater dollar values, have us tell you all about it.

IMPACT

on The CBS Radio Network

TV Film Reviews

FRONTIER-DOCTOR

(Apache Uprising)
With Rex Allen, Peter Mamakos, Tony George, Gordon Jones, Gil Rankin, Herbert Butterfield, Ana Maria Malajca
Producer: Edward J. White
Director: William Witney
30 Mins., Wed., 9 p.m.
KTTV, L. A. (Syndicated)

There must have been a few oater cliches missing in this Republic subside series, but at times it seemed that every one developed since a camera was first cranked had been squeezed into this initial half-hour. As a late-evening program entry, it holds promise of attracting little but the hardbitten western fan; in an earlier time slot, it might hold a moppet following.

First stanza deals with efforts of Rex Allen, portraying the town doc of the title, to keep Apaches and settlers from each other's throats. Hotheaded deputy sheriff Gordon Jones stirs up trouble, including sticking a knife accidentally into Apache chief Peter Mamakos' pretty daughter, Ana Maria Malajca. But with the help of her boy friend, Tony George, Doc Allen patches up both her and relations between paleface and redskin.

Scripting of Robert Williams keeps to an elementary level. William Witney's direction hews strictly to traditional forms, eschewing new-fangled "adult western" gimmicks.

In the lead, Allen is capable and personable, if hardly inspired. Standouts in support are Mamakos, George and Herbert Butterfield, as the town mayor.

As an aside, research was definitely off. Someone seems to have felt that an Injun is an Injun, and confused Apaches with Plain Indians. Thus, the Apaches are garbed in full feather headdress and housed in teepees, both foreign to this desert and mountain tribe. Kove.

KINGDOM OF THE SEA

(Tuna Clipper)
With Col. John D. Craig, Bob Stevens
Exec. Producer: Martin Ross
Producer-Director: Ed Leftwich
30 Mins.; Sun., 7 p.m.
WPIX, N.Y. (Syndicated)

Guild Films, which is distributing this sea adventure documentary skein, has a tip-top show in its shop, judging from the "Tuna Clipper" half-hour episode. There is exciting footage of the tuna catch, a lot of sea "color," some good editing, and a workmanlike

commentary, all ingredients that add up to good viewing.

Despite the many pluses of the skein, there appears to be some initial sales resistance to this type of series. In the current bullish first-run syndication market, Guild, since about the first of the year, has placed the series in only 20 markets. But with time that resistance should melt a good deal, for on the basis of the "Tuna Clipper" the show delivers an entertaining 30 minutes.

Series has its beginning in Los Angeles, where for the past two years Col. John D. Craig, author of "Danger Is My Business," has been doing some "live" commentary on his sea adventure, utilizing footage which he shot. Via Emperor Productions, the ingredients of that show has been put on film, with Bob Stevens added as host, and underwater swimmer Zane Grey Parry added as another attraction.

Some minor weaknesses are that some of the footage is on the dark side, that a little too much time is spent getting into the meat of the adventure. But these are minor flaws compared to the pro camera-work under difficult conditions and the many clips of exciting footage. Horo.

TV Film Follow-Ups

General Electric Theatre

Bette Davis had her tv debut on Sunday's (10) "GE Theatre," and the outing showcased her thespian talents. The story, titled "With Malice Toward One," was a polished yarn with an ironic twist that probably would have slipped by the wayside with lesser impact had it not Miss Davis' talents. She lent it authority and projected a reality that was deeper than that provided by the script, based on a story by Vivian Fletcher, and adapted into a teleplay by Hager Wilde.

The story, a bit outlandish, had good plot lines for the circumscribed 30 minutes. It concerned a spinster, an accountant by day and a dreamer-writer of romantic fiction at night. She had written a tome, the climax of which finds the fictional writer shooting a rejecting publisher. (Oh, the wish fulfillment in that idea). Her book is savagely attacked as tripe at a writers'-summer workshop she attends by a young, handsome magazine publisher, played by John Baragrey. He is especially maliciously critical of her publisher - murder solution.

Crestfallen, but with a new determination, Miss Davis tries to prove in reality that the climax of her book is not so ridiculously unreal. She buys the gun and threatens his murder, making him sweat plenty before acknowledging the hoax.

Baragrey as the publisher was o.k., if somewhat wooden. Miss Davis was the 18th Academy Award winner on this series, produced by MCA-TV's Revue Productions. She's a welcome addition to the tv roster. Horo.

Zane Grey Theatre

For the first few seconds, last Friday's (8) "Dick Powell's Zane Grey Theatre" over CBS-TV had a familiar look about it. Both Ernest Borgnine and Jan Merlin appeared a short time ago in Gross-Krasne's "Reformation of Calliope," one of the "O. Henry Playhouse" series. They played similar roles in both telefilms: Borgnine, the much-suffering, patient and lawful gun-fighter, and Merlin the big-jawed, twitzy kid who antagonizes him. The two half-hours also had a similarly slick adult western story to relate.

"Black Creek Encounter," a Bob Barbash script, had no less of a twist ending than "Calliope," which twisted but didn't live up to O. Henry's trick of the unexpected. Borgnine, after suffering much humiliation brought on by Merlin, decides to strap on his guns, which have spent 15 years in the holster, only after his best friend is killed. At the same moment, Merlin sees the light and sheds his own rod, presumably for good. Some of the plot machinations were forced, such as the foolish death of the buddy and hackneyed presence of a little boy, Billy Chaplin, at the showdown.

There was, just the same, sufficient interest built up in the early scenes to sustain audience levels throughout. Art.

Seek Barbara Stanwyck For 'Love Story' Series

Hollywood, March 12.

Director Peter Godfrey is dicker-ing with Barbara Stanwyck to top-line one of two new series he is prepping for filming after he finishes his current assignment on Wesmor "Dr. Hudson" series. Project pitched to Miss Stanwyck is entitled "Love Story," his own production-direction package, from his own script.

Second project, in conjunction with producer Sidney Salkow, is to direct a pilot, "New Adventures of Robinson Crusoe," to be colorfilmed in Bermuda next month.

Inside Stuff—TV Films

The CBS-TV-RKO Teleradio deal for the "Schlitz Playhouse of Stars" reruns was for the negative rights of the 104 episodes. Background is that CBS-TV originally wanted to buy the series from John Gibbs' Meridian Productions for a flat cash sum of about \$1,200,000, but Gibbs, because of tax reasons, wanted a longterm deal spanning 10 years. CBS-TV balked at this as contrary to its policy against long-term commitments. At this juncture, RKO Teleradio stepped in, making the \$1,200,000 deal, which provided 10% payments each year over a 10-year period. RKO Teleradio then turned around and sold the negative rights to CBS-TV on a shortterm \$1,200,000 pact, making its profits on the interest to be accrued. CBS-TV plans to strip the series.

Internal Revenue Department agents are probing the sale of major libraries to tv, scrutinizing individual deals in an apparent effort to weigh the tax procedure adopted by each company making such sales.

Knowledge of the Internal Revenue Department probe came on the heels of Loew's prexy's announcement to stockholders that Loew's tax attorneys believe that the company's income from leading films to television (now above the \$34,000,000 gross mark) can be converted into a capital gains deal.

As result of Westinghouse Broadcasting Co.'s Boston Conference on local public service programming, WBC will go into film distribution—in a minor and very special way. WBC has received so many requests from stations, educators and ad agencies for showing of "It Could Be You!" spoofing film on day in life of a local tv program manager, that prints—will be made available upon request and bicycled around the country.

"Could Be You," which was produced by Dick Pack, WBC programming head, and directed by Cal Jones KDKA-TV program manager will be paired with "Challenge!" film prolog to Boston Conference which features special statements by VP Richard Nixon, Admiral Rickover, Dr. Milton Eisenhower, Senator John Kennedy, Ralph Bunche and Carl Sandburg. Program manager film features Regge Cordic, KDKA radio morning d.j. and Arnold Stang, who plays role of all-around tv cliché expert.

Requests for films should be sent to William Kaland, WBC national program manager, who produced "Challenge!", at WBC headquarters, 122 East 42nd Street, New York City.

TV Film Chatter

Robert Manby, v.p. in charge of the tv division of RKO Teleradio Pictures, has left for the coast... Ed Sutherland, tv and feature film director, in Bermuda after winding up 13 films shot in Europe for ABC Film Syndication's new series, "Exclusive!"... "Off to Adventure," 15-minute filmed religious series lensed by the National Council of Churches of Christ in the U.S.A., will have its debut Sunday (17) on WPIX, N.Y.... Atlantic Television has acquired "Court Intrigue" for inclusion in its "Champion Package".... Following MCA-TV contingent will be on hand at the upcoming NABTB convention in Chicago: David Sutton, v.p. in charge of MCA-TV; Wynn Nathan, v.p.; Lou Friedland, v.p.; Frank McMahon, advertising manager, and Ed Aaronoff, publicity director. MCA-TV this year is not taking any exhibition room.

Francis Carter (Bob) Wood becomes Sound Masters' new prexy, succeeding co-founder Harold Wondsel; other partner W. French Githens remains chairman... Gallic producer Jean Paul Blondeau, currently Stateside, plans to start dubbing CBS-TV film series into French... Leonard Goldenson, AB-PT prexy, receives this year's Fame Achievement for "contributions to twin arts-tv and motion pictures"... David Hunt and Kenneth Fay to Associated Artists as salesmen... Jack Lynn, once film buyer for WABD, N.Y., now overall film buyer for both WABD and WTTG, the other DuMont station (in D.C.)... Dick Pack, Vice President of programming for Westinghouse in Hollywood this week, by way of San Antonio, scouting films, feature and syndicated. Then on to KPIX, San Francisco, and KEX, Portland, WBC's Coast station.

Leon Cagan, coordinator of international operations for ABC Film Syndication to Havana for week's vacation... Jerry Hyams and Bob Seideman, Screen Gems' syndication sales toppers, in Los Angeles on possible "Hollywood Premiere Parade" package west coast deals... J. B. Cron, Screen Gems head in England, due in N.Y. at weekend (16)... George Hankoff, Screen Gems syndicated sales rep for the Philadelphia, Baltimore, Washington area will make his headquarters in the firm's new office located in Philly.

Kane's Mysteriosos

Hollywood, March 12. Mysterioso vidfilm series, based on the short stories and novels of Henry Kane, is planned by Kane and vet director Edward Buzzell. Kane also wrote the "Martin Kane" tv series for U.S. Tobacco Co. Pilot will roll when star is set.

OF GETS TRAVELOG SERIES

Hollywood, March 12. Bill Burrud Productions has inked a pact with Official Films of N.Y. to distrib the Vagabond travelog series for national syndication.



TAKE A SOUNDING!

As any old riverboat-man will tell you, the best channel runs deep and lets you travel fastest. Same is true today with television throughout this busy Ohio River Valley of ours.

No advertising medium gives you such smooth sailing into over 100 of its high-producing counties as WSAZ-TV... no station's influence runs so deep with almost three-quarter million TV families comprising America's 23rd television market.

Today the nation's heaviest concentration of industry crowds the banks of the Ohio—generating within the WSAZ-TV area a buying potential nearly four billion dollars deep! You can reach it surely via WSAZ-TV's Channel 3, without fear of shoals, snags or backwaters. You'll travel, too, in company with many of America's most successful advertisers. Any Katz office has the latest soundings for your inspection.

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WHATTA YOU MEAN
IT ALLOWS
FREEDOM
OF
EXPRESSION
?



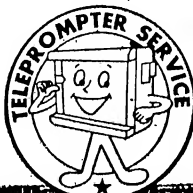
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Call Don Redell, Sales Manager, TV and Film Services.

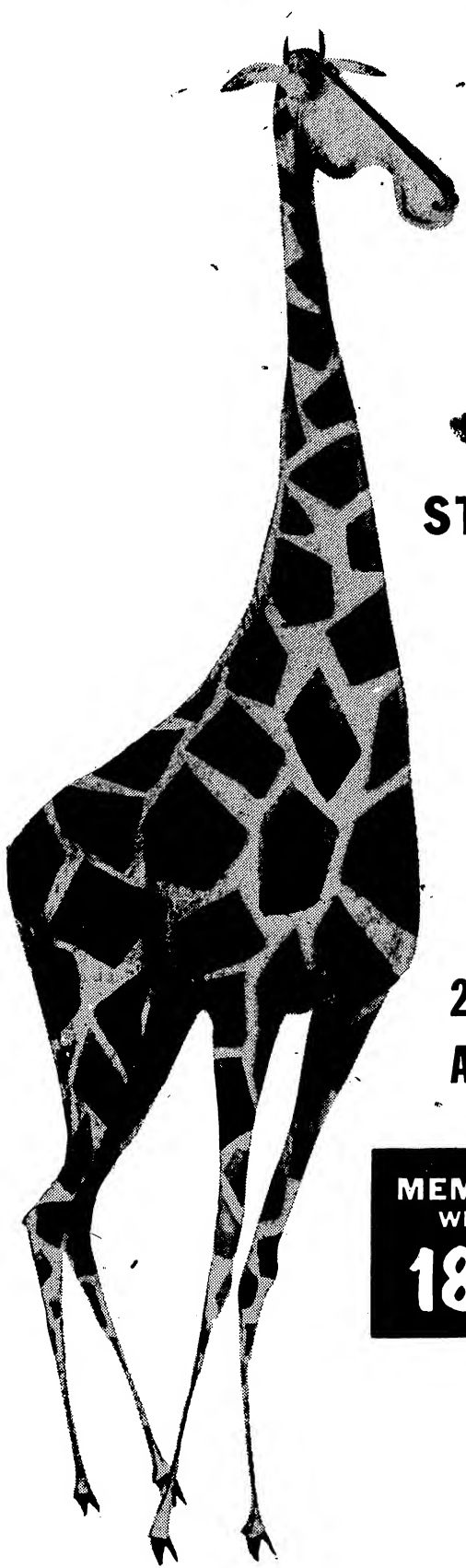
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REACHING FOR RATINGS?



SCREEN GEMS
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PRESENTS

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26 EXCITING HALF HOURS OF THRILLING
ADVENTURE FOR ALL-FAMILY TELEVIEWING

MEMPHIS
WMCT

18.6

MOBILE
WKRG

42.8

WASH., D.C.
WMAL

16.8

LITTLE ROCK
KATV

27.2

FOR INFORMATION CONTACT

NEW YORK
711 Fifth Ave.
Plaza 1-4432

DETROIT
709 Fox Bldg.
Woodward 1-3979

CHICAGO
230 N. Michigan Ave.
Franklyn 2-3696

HOLLYWOOD
1334 N. Beechwood Dr.
Hollywood 2-3111

NEW ORLEANS
1032 Royal St.
Express 3913

TORONTO
102-108 Peter St.
Empire 3-4096

WMAL-TV

Continued from page 27

night fights when they originate from cities south of Washington. A studio is always available for web shows, and the ABC staff of newsmen based here makes station a natural for special events.

40% National Spot Hike

On the local level, the figures are impressive. According to Houwink, national spot sales for the final quarter of 1956 increased almost 40% over the preceding year, contrary to an industry trend indicating softness for this period. Local sales show a 10% increase for this quarter over 1955, and the climb in sale of program elements, such as film and talent, exceeds 100%. Latter now accounts for over 20% of WMAL-TV's total income.

Accent in local programming has been on complete coordination between departments, and advance planning. Staff huddles, held weekly in the early days of reorganization, are now held monthly, with complete review of finances, profits, programming, etc., on the agenda. Planning is done on a 12-month basis, with a review every 90 days to fit into what Houwink calls a "revolutionary growth cycle"—in industry as a whole, in web, and in station.

Film buying policy was completely overhauled, with a system of stockpiling rerun rights of syndicated film as a valuable source of fringe programming. Programming was cut from its costly peak of 16 hours daily to 10, then built back gradually to its current 12 hours weekdays. Supplementing such high ranking network series as "Mickey Mouse Club," WMAL schedules such surefire sellers as "Science Fiction Theatre," and "Brave Eagles," and dips into CBS for its 4-5 p.m. syndicated soap opera packages. (WTOF, CBS affiliate here, does not clear time for latter.)

In the feature film department,

purchases are made on a specific need basis, on the theory that it is impossible to predict long-term future needs.

In the process of trial and error, station has hit the jackpot on two live local shows. "Town and Country Time," a Connie B. Gay package, and a veritable gold mine in revenue and audience appeal, occupies a three-hour time slot Saturday nights at 10:30. In addition, it is carried as a 25-minute daily show featuring singer Jimmy Dean. Sold to Gunther Brewing from its inception, hillbilly show has spawned such promising newcomers as Patsy Cline, recent addition to the Arthur Godfrey show, George Hamilton, of "Rose and Baby Ruth" disk fame, and Dean, a recent General Federation of Women's Clubs award winner.

Latest innovation, live bowling Friday nights (11:20-12:20), has been a commercial and audience click. Boasting the only in-studio duckpin bowling alley in the country, show is result of a canny deal between WMAL, Metropolitan Washington Bowling Operators' Association, and the sponsor, Valley Forge Brewing Company. It features weekly competition between area's 15 duck pin champs, and was sold before it went on the air.

In the controversial area of ratings, WMAL claims second place in quarter-hour wins and in cost per 1,000 homes. In overall share of audience, latest ARB figures show a climb from a poor fourth in 1953 to the third spot, with indications that it is breathing down the neck of its closest competitor in the No. 2 spot.

Crosley

Continued from page 27

one of the principals of Mid-West and of resultant changes in its application. Refusal of the Commission to do this, he said, runs counter to the mandate of the Court of Appeals in several recent opinions.

Comm. Hyde dissented because the decision "gives scant attention to local ownership" and because "it practically disqualifies one applicant (WIRE-Indianapolis Star and News) because of its holdings in the newspaper field under the concentration of mass media doctrine, while at the same time adding to the broadcast facilities of the most significant aggregate of radio and tv facilities in the general area concerned."

The majority favored Crosley because of past performance, long experience in the broadcasting industry, and the qualifications of the proposed manager (James L. Butsch) and other Crosley veterans who will operate the station.

While recognizing advantages of other applicants on factors of local residence and civic participation, the Commission held that Crosley's past record and experience "provide us with strong assurance that its proposed Indianapolis operation will rapidly become an integral part of the community."

Dallas—Karl Lambert, who for the past nine months has been acting manager of WFAA, has been promoted to assistant to the director of WFAA and WFAA-TV.

Hugh O'Brian to Sub
Gleason on March 30

Hollywood, March 12. Hugh O'Brian will guest-emcee Jackie Gleason's March 30 CBS-TV show, on which he'll intro units of his road show.

O'Brian left last week for Denver, where he opened his "Wyatt Earp Western Variety Show," under sponsorship of Col. Tom Parker. Nine-day tour began Sunday in Denver, with nine midwest cities to be covered. Besides O'Brian, troupe includes 20 performers.

Chevy's TV Hour

Continued from page 23

Chevy plum Jaffe's way. He's not only her lawyer, but they have a warm personal regard for each other.)

Saul—representing the other half in the Jaffe divorce—has yet to reveal his plans for next season. As president of Showcase Productions, he's the one primarily who has been on top of the "Producers' Showcase" one-a-month specs, along with the Sunday night Alcoa-Goodyear drama displays, but since the latter bows off and NBC has yet to commit itself on next season's "Showcase" plans, the Saul Jaffe status remains unresolved. (The network in fact has been playing it cautiously since the Jaffe & Jaffe split, deliberately cancelling out the trademarked Showcase Productions imprimatur on both the specs and Sunday dramas).

WABC-TV Features

Continued from page 25

market at higher prices among the feature-hungry tv stations.

One of the Col pix is "You Can't Take It With You," which recently appeared on WRCA-TV here. The rest, however, are first-runs. Included in the American-produced group are: "Talk of the Town," "The Awful Truth," "You Were Never Lovelier," "Dead Reckoning," "Golden Boy" and "You Belong to Me." Foremost British title is "Operation Diplomat" (Guy Rolfe starring). Multi-run WABC-TV deal spans about two years.

Esso Axes Banghart

Esso, which recently bought the John Cameron Swayze local 11 p.m. newscast on WABC-TV, N.Y., will drop its sponsorship of the WRCA-TV Ken Banghart segment in mid-April.

Cancellation is simply a matter of being unwilling to foot the bill for two local Gotham newscasts. Esso's been bankrolling the 6:45-6:55 p.m. Banghart stanza for some time, but has been looking for an 11 o'clock showcase. When the Swayze stanza became available, Esso gobbled it up.

Corpus Christie — KVDO-TV, operating here on Channel 22 and local affiliate with the NBC-TV network, has filed an agreement of sale which has been made by Gabriel Lazano and filed with the FCC disclosing the sale of the outlet to two of its purchasers, E. J. Healy and Herbert Schmidt who head a group of local businessmen. Sale price was reported to be \$195,000 including \$100,000 in liabilities.

AAP

Continued from page 25

be an additional 100,000 or more shares in the company issued in time as a result of \$37 warrants on 50,000 unused shares given to investors in AAP debentures.

A spokesman for the company said that there are no immediate plans for a dividend from AAP. He said that since AAP changed its name from PRM Inc. on the board, it has essentially changed its operation and interests. PRM, which did declare a dividend not too long ago, allegedly owned Canadian mining and land properties.

It owned a U.S. auto parts company, too, which was divested to concentrate \$7,000,000 in remaining capital in Warner pix.

Bach & Co., Wall Street brokerage, admitted that it had been recommending the stock to investors for some time on the basis of AAP's video earning capacity. The \$21,000,000 purchase price of the over 750 feature films put the distributry in the best bargaining position in the industry, according to a good many observers.

AAP lawyer M. Mac Schwebel is understood to have engineered the stock split of four-for-one.

Britannia

Continued from page 24

which is being made in color by Sam Bischoff and David Diamond, and their coproduction deal with Flamingo is based on a series of real-life yarns from the files of the Office of Strategic Services. Latter are being directed by Robert Siodmak, who is due in London at the end of the month. In association with TPA, they're making "The Adventures of Charlie Chan" with J. Carroll Naish. A further project to be undertaken jointly with Hal Roach will be the "Prince Valiant" series and the pilots for these will be lensed in the next few weeks.

Another ITP project being made with TPA is a series starring John Hart and Lon Chaney Jr., now rolling in Canada under the title of "Hawkeye and the Last of the Mohicans." This series, currently running in the U.S., is due to be seen on the British commercial web in the fall.

RKO-Ben Fox

Continued from page 24

telefilm productions with Paul MacNamara, formerly associated with Jack Chertok on "Private Secretary," Carl Dudley Productions, and a number of other producers, as well as culling six properties of its own, some from the RKO library, for possible series.

In the Fox deal, inked by Robert Manby, v.p. of the television division of RKO, film company is supplying financing, for a 50-50 share in revenues. Producer Fox will utilize RKO studios on coast as well as company's library for extra footage. Possible features on projected half-hour series "Rails" and "Charter Pilot" also is a facet of the deal.

Fox, commenting on the 90-minute "spec" project, underlined the constant search to find a way to insure the monies invested in new tv properties. The Coast Guard "spec" offers recoupment in a multiplicity of outlets, as well as showcasing a possible pilot for a new series. Coast Guard Commander Robert C. Cannon, chief of the motion picture division, is cooperating in the project.

Writer's Residual

Continued from page 25

writers in connection with pix released to tv are now on with Lipper Pictures, United Artists, Stanley Kramer and a number of other indies.

SAG Rerun Coin Builds

Hollywood, March 12.

SAG, which collected a record \$1,400,000 in vidfilm reruns last year, will undoubtedly top that figure in 1957.

Rerun coin for first two months is "heavy," a Guild source reported, with checks being mailed out to actors' daily.

Max Buck Upped To
Sales Director in New
Realignment at WRCA

Max Buck has been named director of sales for WRCA and WRCA-TV, the NBC flagships in N. Y. Appointment of Buck to the new post, which involves supervision over television sales and advertising-promotion, merchandising and publicity for both radio and tv, is one of two major exec shifts in the station's exec reorganization via Booz, Allen & Hamilton recommendations.

Other exec appointment is Peter Affe, who was director of operations for WRCA-TV. He'll take engineering and technical facilities under his wing. Reporting to him will be John H. Riedel, upped to manager of technical facilities. Other execs remain pat at the stations—Art Hamilton continues as station manager of WRCA Radio; George Heinemann takes on the dual job of program director for WRCA-TV and NBC o&o division on a permanent basis and Fred Acker continues as business manager for both stations.

Buck's new appointment stems from the fact that WRCA-TV has no station manager equivalent to Hamilton's post, with Davidson running the operation and Buck moving up to the equivalent of a network exec v.p.



REVOLUTION

There are all kinds, but if you want to get in on the rating revolution that's taking place in Southern California, move a little closer...

In January, 1953, KTTV's nighttime share of audience was 9.9. Last January, it had nearly doubled—17.6 to be exact.

This is a popular revolution... sparked by the continuing, growing audience acceptance of the alert independent production and programming that has become a buy-word for KTTV.

Want to start a sales revolution with your product? Get full instructions from your wide-eyed, dedicated Blair man, today...

KTTV

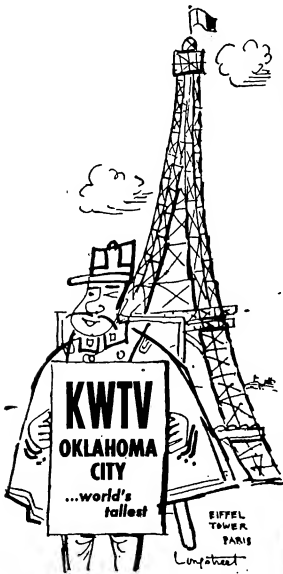
Los Angeles Times-MGM

Television

Represented nationally by BLAIR-TV

*ARB Share Of Audience
6:00 PM—Midnight
Sunday through Saturday

Among Us Towers



"I LED
3
LIVES"

Starring
RICHARD CARLSON

#4 AMONG ALL
NETWORK SHOWS
ALL WEEK IN
DALLAS

PULSE, August, 1956

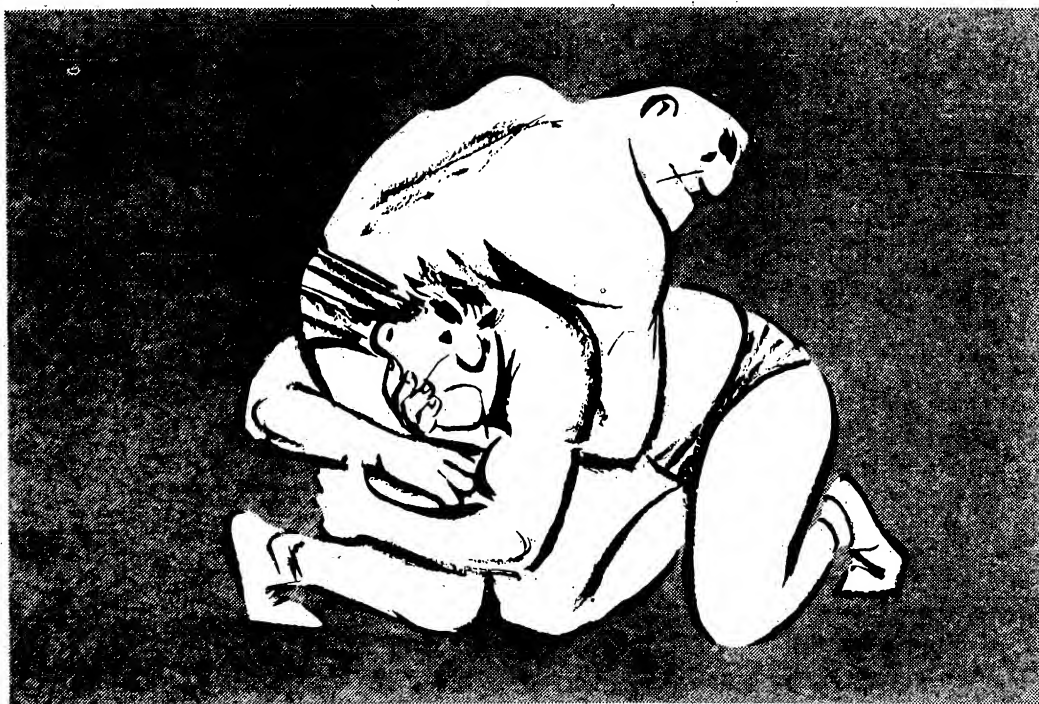
BEATS:

5. WHAT'S MY LINE 25.8
6. LAWRENCE WELK 25.3
7. PHIL SILVERS 25.0
8. LUX VIDEO THEATRE 24.6
9. ALFRED HITCHCOCK 22.5
10. JACKIE GLEASON 21.5

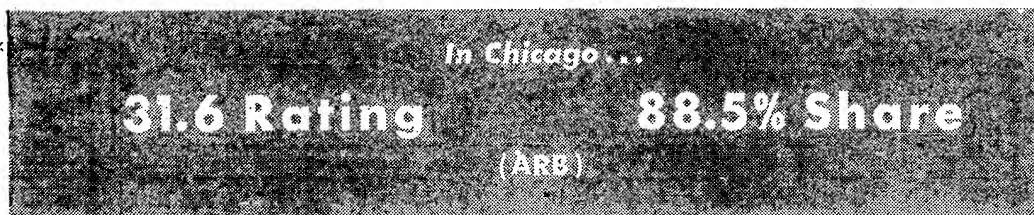
NOTHING TURNS ON THE HEAT LIKE A ZIV PRODUCTION!



WHO'S ON TOP?



Why, NTA, of course...
 with typical ratings on
 feature films like this:



With the two bruisers shown above, you can't always tell which one's on top, but in contests that aren't fixed, such as television, there's less confusion.

For example: NTA's fabulous feature films, which consistently outrate competition almost everywhere. The figures etched upstairs resulted when "Since You Went Away" was shown on Chicago's WGN-TV, where it was the city's top-rated feature film in December, almost

doubling the rating of the next best rated feature film.

That's typical of the ratings pinned to the mat by NTA's feature films from here to Catalina. Why not...when they derive from not one but a whole slew of distinguished producers, such as 20th Century-Fox, to name-drop just a little.

So who's on top in the rating story? Why NTA and its buyer-stations, of course! A call, wire or letter can't hurt.



If figures!

NATIONAL TELEFILM ASSOCIATES, INC.

25 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100

Today, phone, wire or write:
 Harold Goldman, V. P. in charge of sales

TV-Radio Production Centres

IN NEW YORK CITY . . .

Four Lads journey up to Toronto March 20 to appear on CBG-TV's "Chrysler Hour" . . . Phil Sterling of the CBS Radio exploitation dept. has penned a feature for the March issue of The Skipper . . . Walter Pierson named director of production facilities planning in the CBS-TV operations department, and will plan production and plant facilities for the network and its o&o stations . . . Eileen Rodgers booked for the Denny Vaughn show on CBS-TV in Toronto April 1 . . . Charles G. Barkley named associate production manager for the CBS-TV program department, heading up in addition all color development and color production activities for the web . . . Edward Mulhare of "My Fair Lady" guests on CBS Radio's "Woolworth Hour" Sunday (17) . . . Bernard Hughes featured on "Armstrong Circle Theatre" Tuesday (19) . . . Paul Roberts' "CBS Radio Workshop" stanza Sunday (17) joins the calypso kick via Charles Paul's special score and Henry Fitch's script . . . Don Gordon featured on "Studio One" Monday (18) . . . Pamela Simpson in Toronto to start rehearsals for CBC-TV's version of "Black Chiffon" March 24 . . . Frank Lovejoy stars in "Suspense" and Larry Haines, Ralph Bell and Leslie Woods share billing in "FBI in Peace & War," both on CBS Radio Sunday (17) . . . Nancy Wickwire featured on "Kraft Theatre" tonight (Wed.) . . . Betty Sue Albert into a sequence on "Modern Romances" this week . . . Moppets Brenda Robin and Leland Mayforth set for Frigidairé commercials, series via Kudner agency . . . Dolores Sutton featured on "Robert Montgomery Presents" Monday (18) . . . Max Adrian doing CBS-TV's "Look Up and Live" Sunday (17) . . . Singer Dick Lee, after five appearances on the Sid Caesar show, has had his option picked up for the rest of the season, but takes two weeks off starting March 26 for a booking at the Mocambo in Hollywood . . . Allan Swift doing voice imitations of sports stars Pancho Gonzales, Cary Middlecoff and Don Carter for a series of Viceroy commercials through Ted Bates . . . Karen Chandler will do commercials for Scotch Tape on the "Tic Tac Dough" series on NBC-TV . . . Marty Allen and Mitch De Wood, new comedy team, set for the Ed Sullivan

ABC-TV's 100 Million \$

Continued from page 23

to attract bigtime programming, ABC-TV created an atmosphere of change and improvement that doesn't in the same degree permeate the air at CBS and NBC. To much of the industry, both of the latter, long secure in their supremacy, appear to be simply "reshuffling" the programs they already have, occasionally adding a new touch here or there.

This feeling is not entirely accurate since CBS and NBC have each indicated new tv stanzas, which, when the facts are faced, are probably on a par with most of what ABC is planning. But the very presence of this partially erroneous feeling of comparatively great advances by ABC-TV is felt to have been brought on by a genuine advantage ABC has made for itself under the new Leonard Goldenson-Oliver Treyz command.

Robert Kintner, the former boss at ABC and now exec. veep in charge of NBC-TV sales, programming in the eyes of some observers, has bowed to ABC's supremacy in the "coordinated selling" area by hiring Don Durgin, ex-veep in charge of ABC Radio. Coordinated selling is described as an overall corporate sales attack, which embraces the chief points to be stressed by individual salesmen. Most of the points, apart from the increased affiliate lineup at ABC, are based on research material. Durgin, an executive brought up by Kintner at ABC, through the research-sales presentation ranks, is NBC's first veep in charge of tv sales presentation. As such, he's expected to plot the general and detailed strategy of each pitch.

Treyz, now veep over ABC-TV, is thought to have a great deal of insight into research and presentation as a result of his own early experience at ABC, where he trained Durgin. A carefully defined promotion attack, which made itself felt at the Feb. 14 Waldorf-Astoria Cellomatic presentation by ABC. Whether coincidental or not, many of ABC's current sales for fall came shortly after that presentation.

Recapping ABC's new and renewed sales at this time, there are: Philip Morris for 20-weeks of Mike Wallace's new half-hour; Chesterfields for Frank Sinatra's half-hour; Chevrolet's purchase of the entire Pat Boone half-hour; Seven-Up for 50% of "Zorro," the three "Disneyland" sales; the five (as of last week) "Mickey Mouse" sales, and the Firestone renewal. In all the aforementioned cases, ABC made program as well as time sales, it's understood.

In time sales, where the sponsor controls the package, the network kept from being burned by repackaging Plymouth-Dodge to two full hours for Lawrence Welk for a \$140,000 weekly gross or thereabouts. It got General Mills to renew "Lone Ranger" on Saturdays, in the late afternoon. It got Bell Telephone for a whole 30-minuter to house its "Telephone Time."

show May 12 . . . Hank Sylvester signed as musical director for the annual convention of the Assn. of National Advertisers at Hot-Springs, Va., this week . . . Robert Q. Lewis signed to appear in the upcoming Cary Grant-Deborah Kerr film, "An Affair to Remember"; Lewis will narrate the opening scenes and do a tv interview with Grant in the 20th-Fox film.

MBS newscaster John Scott to Bermuda where he'll cover the Eisenhower-Macmillan Conference discussion, set for March 21-24. Scott, one of MBS' Miles Lab newscasters, left early to get in a few days rest prior to the sessions . . . Dale Dance Studios, which has sponsored the "Spotlight" variety show on WPIX, switched this week to a money quiz format under the title of "It's Up to You," also emceed by Murray Kaufman. The same Saturday from 5 to 5:30 p.m. remains . . . Senator John L. McClellan, Arkansas Democrat who is chairman of the Senate subcommittee probing labor racketeering, was Mutual's "Reporters' Roundup" guest Monday (11) evening . . . New emcee of Mutual's "Musical Caravan" 15-minute series on Sundays at 1:05 p.m. is Army Sgt. Dan Martin, who has just been assigned to Governors Island, following a long stint with the Armed Forces Radio and Television Service in Europe . . . Jimmy Stewart, currently starred in the "Spirit of St. Louis," was Monday's (11) guest on MBS' "Millie Considine Show."

U. S. Senator Jacob K. Javits will appear on WPIX in a monthly report to his constituents commencing Sunday (17). Planned is a panel of New York and Washington correspondents to appear with Javits to question him on legislative matters . . . Joe Bolton, WPIX's triple-threat man who does the weather, who is "Officer Joe" of station's "Clubhouse Gang Comedies" and who does sportscasting, is the author of the "The Wind and the Weather," to be published March 25 by Thomas Y. Crowell Co. . . . Morton Lichter changes his tag to David Mason for his tv debut in "A Walk Up the Hill" on "Studio One" next Mon. (18). He understudies the role of Peter in "Diary of Anne Frank" on B'way. Also cast for the teleplay is Frank Sutton, who next day will be seen again on CBS-TV's "Edge of Night" and is repped in "Four Boys and a Gun," which hits Loew's theatres week of March 25 . . . Herm Dinkin featured on Robert Montgomery's "Last Train To Kildare" Monday (11).

McL. Allen, Larry Goodman and Howard Cosell all left from the ABC Radio camp to cover the Florida warmups . . . Russ Hodges and Bob Delaney start their WMCA pre-season ballcasts March 23 from L.A.

Martha Rountree, "Press Conference" femcee, to address Columbia U. Jay school forum Friday (15) ayem on "New Concepts in Electronic Journalism" . . . Actress-Model Nancy French will be "Miss Emmy Award" at the NBC telecast Saturday (16) next . . . Ted Webb, vet auto racing sportscaster, will do a 10-minute nightly sportscast strip over WAAT for Castrol Oil . . . Charles (Chuck) Bernard, Madison Ave. hillbilly station rep (sombrero and all), moves Manhattan offices, with Len Ross of Forjoe joining him as account exec . . . Bert Briller, manager of ABC-TV sales development, speaks at Jo Ranson's (WMGM) City College radio-tv class this week . . . John Curtis heading WABC-TV's first sales development-research department . . . Don Morrow to Mexico City . . . Walter Dunn, H-R Representatives exec, addressing Pittsburgh ad club today (Wed.) re media ratings.

Lester Zimmerman, formerly associate producer on the Arthur Murray tv'er and an ex-William Morris flack, joined CBS Radio's publicity department as a writer-exploiter . . . Treva Frazee set for "Robert Montgomery Presents" Monday (18) . . . William P. Rosenzohn, ex-Box Office Television and Sheraton-Closed Circuit Television, named v.p. of Teleprompter Corp.'s Group Communications Division . . . Producer-director Stephen L. Sharf, just finished "Decision," a pilot film on the U. S. Constitution, conceived and written by Eric Barnouw, for the Educational Television & Radio Centre in Ann Arbor and now is planning to the Mid-East, Africa and Europe for location shooting on several assignments.

IN HOLLYWOOD . . .

Norman Morrell, longtime missing from the Hollywood scene, turned up as program aide to Hal Kemp at NBC-TV . . . NBC's Tom McAvity and the missus (Helen Mack) around for a fortnite . . . William Phillips hunting new properties for the next spec season now that he's partnered with Henry Jaffe since the latter's break with his brother Saul in Showcase Productions . . . That brace worn from elbow to hand by CBS-TV prexy Merle Jones is to soothe the pain of handshakes caused by a pulled tendon. Medics call it "tennis elbow" . . . Drummer Buddy Rich can now say he is perfectly typed. He has a running role in the new Marge & Gower Champion series—as a drummer . . . Larry Marks sold "Death and Taxes" to CBS for "Studio One." It's a comedy about Paris . . . Bill Parry returned to Coast Intercollegiate Conference after serving a hitch as KNXT executive director of sports . . . After months of dickering and wangling, the Hollywood Stars finally got KABC and KDAY to broadcast their baseball games.

IN CHICAGO . . .

For the first time in the dozen years it has been carrying the Chicago Cubs games, WIND is airing the club's exhibition games live with Jack Quinlan at the mike . . . National Telefilm Associates has set up a Windy City shipping and booking department with Tom Carey in from N.Y. as midwest booker . . . Mary Hartline, erstwhile "Super Circus" regular, has inked an exclusive ticket with WBKB for a new show on the drafting boards . . . Jim Lounsbury has exited WGN and WGN-TV and Wally Phillips has taken over the helm of WGN-TV's "Bandstand Matinee" . . . Ed Hart, has joined the talent and sales staff at KJH, Los Angeles, after a hitch as a WBBM salesman . . . ABC-TV veep Jim Beach on a two-week Florida breather . . . Talman Federal Savings & Loan renewed WMAQ news director Bill Rays morning five-minute show for another year . . . Don McNeill auditioning a new (Continued on page 40)

Battle of Jocks

Continued from page 23

to have similar formats—top records and a lot of hep in-between commentary.

Trend toward putting the heavyweights in the best ayem slots was brought on by the highly competitive nature of local stations in New York for "radio's prime time" advertising. Time buyers are interested primarily in two things that might come out of the four-way competition by the vets: Will WNEW, long supreme in the ayem among indies, be able to hold its rating lead against two alumni and a third sound-a-like as well? And will Block, the acknowledged daddy of "Ballroom" be able to draw enough listeners away from the three other 10 ayem starters by beginning at 11 ayem, directly after ABC Radio stanzas carried by the key?

Denver — Ralph Davidson Jr., regional sales manager for KUTV, Salt Lake, becomes sales manager of KTVR here.

Chi Radio Indies Sign AFTRA Pacts

Chicago, March 12.

American Federation of Television-Radio Artists has reached an agreement with four of the eight indie stations here on new two-year contracts. Pacts are retroactive to March 1.

WIND and WJJD have okayed a \$20 boost for staff announcer weekly minimums to approximately \$148, plus extension of the pension and welfare coverage to freelancers. WAAF and WAIT staff gabbers get a \$10 hike, bringing their minimums to \$135. Later stations also agreed to the p&w expansions.

AFTRA exec secretary Ray Jones and counsel Sanford (Bud) Wolff are continuing their talks with WCFL, WGES, WHFC and WBSB.

GE Names Lang

Schenectady, March 12.

J. Milton Lang, manager of General Electric's tube department since 1946 and an employee of the company for 29 years, assumes the management of GE broadcasting station operations March 15. He succeeds Robert B. Hanna Jr., who recently was promoted to the managership of GE industrial heating in the Shelbyville, Ind., plant.

WESTCLOX'S 'TODAY' BUY

Chicago, March 12.

Westclox is returning to NBC-TV's "Today" with a series of 26 participations to be spread out over its spring and fall selling season.



Mgt.: William Morris Agency

REHEARSAL SPACE

T.V., radio, theatrical productions. Small to extremely large space at the new New York Trade Show Building, 500 8th Ave.

Inquire Mr. D. W. Carlton, Pres. & Exec. Dir. Phone: LOngacre 4-4100

EVERY DAY ON EVERY CHANNEL TV

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3 West 42nd St., N.Y.C. - Tel. PL 7-3900

THEY LOVE ME IN HARTFORD



17.8

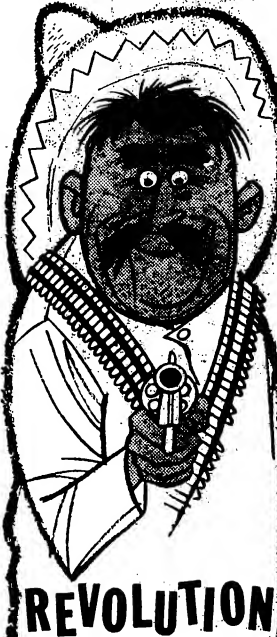
WCHT-VHF-PULSE

Sat., Jan. 12

11:15 P.M.

MGM TV

Contact: RICHARD A. HARPER, General Sales Mgr. MGM-TV, a service of Loew's Incorporated 701 7th Ave., New York 36, N. Y. • JUDson 2-2000



REVOLUTION

There are all kinds, but if you want to get in on the rating revolution that's taking place in Southern California, move a little closer...

In January, 1953, KTTV's nighttime share of audience was 9.9. Last January, it had nearly doubled—17.6 to be exact.

This is a popular revolution...sparked by the continuing, growing audience acceptance of the alert independent production and programming that has become a buy-word for KTTV.

Want to start a sales revolution with your product? Get full instructions from your wide-eyed, dedicated Blair man, today...

KTTV
Los Angeles Times-MGM
Television
Represented nationally by BLAIR-TV

*ARB Share Of Audience
6:00 PM—Midnight
Sunday through Saturday

Monday thru Friday—10 A.M. to noon • Saturdays—10 A.M. to 1 P.M.



jerry marshall's RECORD ROOM



Your
favorite
disc

jockey

now on

wmgm 1050

ON YOUR RADIO DIAL

... joins the
brightest lineup of
personalities on the air!

... your station for news and weather, too!

*Availabilities
will be
snapped
up fast*

CALL or WIRE ART TOLCHIN

Murray Hill 8-1000 • wmgm, New York • 711 5th AVENUE

From the Production Centres

Continued from page 38

femme singer for the ABC "Breakfast Club" to replace Betty Johnson who checks off Friday (15) to make her home in Manhattan . . . Ernie Banks, Chi Cubs shortstop, working a daily sportscast on WBEE for Pabst Brewing . . . WGN-TV sportscaster Jack Brickhouse combining biz with pleasure on a swing through the Florida baseball training camps . . . WBBM farm editor George Menard elected to the board of Livestock Conservation Inc. . . . Bankers Life & Casualty renewed Paul Harvey's Sunday afternoon ABC news show for the fourth year . . . WBKB will originate the finals of the Illinois highschool basketball tournament for an eight station network March 25. Illinois Bell will sponsor the playoffs for the sixth year with Jack Drees and Chick Hearn calling the shots.

IN WASHINGTON . . .

Herb Victor, ex of WFIL-TV, Philadelphia, has been named producer-director at WMAL . . . Harry Clarkson, son of Willard Egolf, former NARTB exec, has been upped from director to radio program director at WMAL . . . WRC-NBC sportscaster Jim Simpson was at the mike for station's broadcast of the Atlantic Coast Conference Basketball Tournament past week . . . James MacArthur, son of Helen Hayes and the late Charles MacArthur, and star of the RKO film, "The Young Stranger," will be a panelist on ABC's "College News Conference" March 31 . . . Designer Marusia, who created costumes for Shirley Booth's upcoming portrayal of capital hostess Perle Mesta in the Playhouse 90 "Hostess with the Mostes," in town to beat the drums for television and for her own designs . . . Dan Daniels, WTOP sports director, back from Orlando, Fla., where he filmed interviews with the Washington Senators Baseball Club.

IN SAN FRANCISCO . . .

A Frisco network station's expected to sign a 1-to-2 p.m. daily radio deal for a broadcast out of Chuck Johnston's nightclub, The Village . . . Ben Lockridge, CBS Radio sales manager, talked to the KCBS staff, day before made his pitch to a number of agency people . . . Clint Walker, of "Cheyenne," in Frisco for some autographing . . . Ted Hediger, ex-ABC producer-writer, named to head Evans, McClure radio department in Frisco . . . Don Sherwood back in familiar radio surroundings at KSFO (and doing fine), is reported talking a filmed tv series . . . Dottie Hansen returning with "Hi Time" to KGO-TV, switching format a trifle . . . KOVR added a local news strip, with Jerry Jensen, to follow John Daly's 15 ABC minutes . . . Northern California TV Academy's awards banquet now set for March 23 at the Mark Hopkins . . . Ben Draper, exec producer of "Science in Action," gathering material in Princeton, N. J.

IN BOSTON . . .

Disk jock Bill Marlowe left WCOP to join WBZ this frame with a new disk show from 12:15 to 3 p.m. Monday through Friday and from noon to 3 p.m. Saturday and Sunday . . . Eddie Fisher guests with Duncan MacDonald on "Yankee Home and Food Show," WNAC, Wednesday (13); Danny Kaye will be her guest Thursday (14) with a discussion of UNICEF . . . WNAC hosted Kaye with a press party Tuesday (12) . . . Charles Ashley, news editor WEEI, returned from week's vacash Sunday (10) . . . Joe Cullinane, sales promotion director, WEEI, married Pearl Cerwonka March 3 and couple are on wedding trip to Jamaica, W.I. . . . Mrs. Robert Wallace, former Judy Westaway, sec-

retary to Arthur C. King, director of news and public affairs, WEEI, back from honeymoon in Pocono Mountains . . . Priscilla Fortescue, WEEI's traveling reporter, cut tape backstage with Danny Kaye at Colonial Theatre opening night, Monday (11)

IN CLEVELAND . . .

Ed Wallis named KYW radio sales manager succeeding John McIntosh . . . Edward L. Herp, succeeds Richard Wright as WJW-TV program director . . . Alan Douglas named WEWS producer-director and will produce series of locally-filmed cop-robber series for Chrysler . . . WEWS' Dorothy Fuldheim speaks at Easter Seal Luncheon (13) . . . Ken Coleman, WHK sports director, signed for Mainline film spots . . . Robert C. Weiss has joined the WHK sales staff . . . Chuck Young left Cosnet Distributors to head KYW record library . . . WHK chalked up its 35th year on the air (5) . . . WDOX's Norman Wain emceed Lakewood "Teen Club" shindig . . . Mary Ellen, formerly with WEWS kiddie show operating "Fun Farm" on WVTU . . . Ann Ropchan exits WGAR publicity, secretarial post . . . Ralph Kelly, former Cleveland News columnist, doing nightly 15-minute 7:15 chitchat stanza.

IN DETROIT . . .

The United Foundation Award was presented to WWJ radio & tv in appreciation of the station's services in behalf of community health and welfare campaigns . . . George L. Kenyon, formerly service coordinator, is WJBK-TV's new promotion-merchandising manager . . . Live heart surgery in color will be telecast by WWJ-TV in the 10:30-11:30 p.m. time slot from Grace Hospital using Smith, Kline & French Laboratories color tv unit. Co-sponsors are the Michigan State and Wayne County Medical Societies and the Michigan Heart Association . . . Ardis Kenealy, known to thousands as pre-school tots as the teacher, Miss Ardis, on WWJ-TV's "Romper Room," is vacationing in Cuba with her husband and two sons. Joan Thayer is substitute teacher . . . Three top sportscasters, Van Patrick, who does the Detroit Tigers and Detroit Lions play-by-play, Bud Lynch, who does the Detroit Red Wings play-by-play, and Lyall Smith, Detroit Free Press sports editor, will alternate on a weekly basis on WJBK-TV's new "Three-Star Sports Final" show from 11:20 to 11:25 p.m.

IN PHILADELPHIA . . .

Robert N. Pryor, vespee in charge of public relations for the WCAU stations, to address the Phila. Chapter of the Public Relations Society of America at the Warwick Hotel (20) . . . Peggy Wood to star in "The Hasty Heart" at Temple Adeth Israel (25-27) . . . Bob Forrest, who ankled WCAU to become producer for NBC, appointed director of program planning on the Coast for the network's film subsidiary . . . Gil Spector, who recently resigned as director of promotion and publicity at WIP, has formed his own p.r. office . . . John G. Leitch, vespee in charge of engineering for WCAU, WCAU-TV, on a month's trip to Haiti and the Dominican Republic . . . The Jerry Williams (former "Gagbuster") broadcast from Lew Tendler's Restaurant was axed abruptly with no advance notice. According to Williams the move by WIBG was for economy reasons . . . Broadcaster Wendy Phillips is preparing to throw a suit at her former WFPF producer for alleged non-payment of wages . . . Ed Murray, former WRCV-TV film director, has purchased 1,000 watt radio station in Fernandina, Fla. . . .

Inside Stuff—Radio-TV

John L. Burns, the new RCA president, would be granted options on 50,000 shares of the company's common stock, exercisable over a 10-year period at \$33.75 a share, closing price as of March 1 of this year, under an options-proposal presented to stockholders and to be voted on at RCA's annual meeting May 7. Plan restricts Burns to exercising options on no more than 10,000 shares per year for the first five years. Burns' salary was also revealed in the plan; under a 10-year pact, he's to receive \$125,000 annually as his starting salary, with annual raises of \$12,500 a year until he reaches a maximum of \$200,000 annually.

Option plan for Burns is being proposed as consideration for him for having left his former post as a partner and vice-chairman of the exec committee of Booz, Allen & Hamilton, the management consultant firm. A New York Times report last week had RCA board chairman David Sarnoff and exec committee chairman Frank Folsom also covered by the option plan, with total options not to exceed 300,000 shares. But RCA promptly denied that Sarnoff or Folsom would receive options under the new proposal. It added that Sarnoff received options last year under a stockholder-approved plan and that Folsom, who is due to retire in 1959, would be ineligible for the new plan, which requires that recipients of the options remain with the company at least five years.

Scripter Sidney Carroll is doing all right with "Omnibus," with Carroll not only having had one script repeated three times on the Ford Foundation entry, but set for his third separate property this season on the show. Latest is a piece on Amelia Earhart, which is set for this Sunday (17). Others this season were "The Fine Art of Murder" and the three-time-repeater, "The Stranger Left No Card." Carroll, who did the screen treatment for "Tender Is the Night," the F. Scott Fitzgerald story which David A. Selznick recently sold to 20th-Fox, also has an international preem coming up, an Easter Sunday telecast of his original, "Catch a Falling Star," in London. Commercial web will preem the play with Fay Compton, Sam Wanamaker and Sarah Churchill in the leads. Under the London deal, play can't be sold to American tv until after the London preem.

Yankee star Mickey Mantle was elected the "Professional Athlete of the Year" by more than 700 sports broadcasters and sports writers in the voting for the annual Harry Wismer-General Sports Time Hats Off award. Mantle received a Chevrolet station wagon in recognition at the awards dinner, held Thursday (7), at the Soreno Hotel, St. Petersburg, Fla. Other annual awards winners included Bud Wilkinson, Oklahoma U. football mentor; Gabe Paul, general manager, Cincinnati Redlegs, and Bobby Morrow, of Abilene Christian College.

Nine students at the Columbia U. Graduate School of Journalism will serve weekly "internships" with the CBS-TV news operation during the spring semester in a project worked out between the network and the university to heighten interest in television news among journalism students. The interns, all members of Prof. John Foster's broadcasting news seminar, will spend a week each at the network under the tutelage of Mac Johnson, assistant director of news for television, and other key news execs. They'll sit through the preparation and delivery of the network's major news shows. Project was worked out by CBS news director John Daly and Dean Edward W. Barrett of the School of Journalism.

Harold E. Fellows, NARTB prexy, and Ben R. Donaldson, director of Ford Motor institutional advertising, are among the chief speakers at the April 25-28 confab of American Women in Radio and Television in St. Louis. Convention, themed to "The Scope of the Feminine Field in Radio-TV," will highlight a panel on tv merchandising by femme personalities, moderated by Bea Adams, Kansas City broadcaster.

Mutual's Million \$ \$

Quiz Starts Test Run

On Upstate N.Y. Station

Jamestown, N. Y., March 12. Under the title of "Sounds in Action," Mutual network yesterday (11) kicked off its three-weeks test run for its projected "Million Dollar Quiz" series. Tests are being made on WJOC, Pat Kane-run MBS affiliate here, and will continue twice daily through March 29.

Bob Elliott and Ray Goulding are quizmasters for the "Sounds in Action" series, with tapes pre-set at MBS New York. MBS producer Joseph Keating, cooperating with Kane for the test runs, has found himself swamped with listener requests for the quiz-cards which listeners fill in when they hear the show.

Originally, 18,000 cards—printed so they can be readily scanned by IBM machines—were shipped here for the first runs in the test. However, these were used up early when Kane began airing promotion spots for the test about 10 days ago. A total of 54,000 have been sent to him, with an additional 50,000 earmarked for his use by Thursday (16). Card distribution is set via stores, public library and station.

Title "Million Dollar Quiz" was shelved here because of prize limitations due to city's size about 40,000. Program format has Bob & Ray airing 10 questions, each based on an aired sound. They describe the situation, then provide four answers. One of these is the correct one. Listeners fill in the answer on the proper A,B,C,D question box—and mail the card to the station. Hope is to clear all "bugs" prior to net airings.

CHUCK HENDERSON'S

THREE-PLY STATUS

Chuck Henderson has been upped to publicity manager for the NBC o&o division, NBC Spot Sales and the NBC Radio Network. Henderson, who's been holding down the radio network chore on detached duty from the web's exploitation department, moves into the three-PLY position under the aegis of the web's press dept., reporting to publicity manager Ellis Moore.

Don Bishop, who has been handling NBC o&o's and Spot Sales, will devote full time to his post as director of community service for the o&o's, a chore he took on recently in addition to his other duties. Also realigned o&o setup are advertising and promotion, with Donald J. Foley named manager of trade and o&o advertising and Edwin T. Vane manager of audience advertising and promotion, both reporting to NBC advertising director John Porter.

COMMERCIAL—INDUSTRIAL T. V.

INSTITUTIONAL & PRODUCT FILM PRODUCTIONS

Will invest, finance, or purchase. Have complete facilities, desirable midtown offices—seeking to increase volume.

Will also consider aggressive sales executive—salary, or participation.

PRINCIPALS ONLY
Write Box V522, RIVERVIEW, 154 W. 46th St., New York 36, N. Y.

FOR RENT

Dramatic Connecticut \$70,000. House, only 5 years old; unfurnished; 3 bedrooms, 2 baths, huge living room, spectacular fireplace and skylight; large patio; 2 landscaped acres with own stream on quiet tree-shaded lane in West Norwalk; only 7 minutes from Darien station. \$450. a month. Call Sunday, Oliver 5-9280, Darien; weekdays, MU. 3-6388, New York City, or Temple 8-4711, Ext. 298, Norwalk, Conn.

FOR RENT

RIVERVIEW APARTMENT
55 East End Avenue — (82nd Street) 4 1/2 rooms, 12th floor, balcony, sweeping south/East River view, 24 hours elevator operator, doorman, garage in building — April occupancy — \$170. per month including utilities. Agent on premises — LE 5-0150.



JIMMY NELSON

with **DANNY O'DAY,**
FARFEL
and **HUMPHREY HIGSBY**

CURRENTLY
ON TV FOR THE
NESTLE CO.

Public Relations:
FRANCES E. KAYE
501 5th Ave.,
New York 17, N. Y.

Direction:



NBC's Educ'l TV

Continued from page 29

raphy for "Decision," "Mathematics," "The American Government" and "Highlights of Opera History." A similar 13-week series is planned by NBC and the Center for this fall.

Sarnoff, in a brief welcoming address at the RCA Victor Theatre, said the success of educational television is important to all broadcasters. He expressed hope that NBC's "pilot project" would stimulate the interest of others in aiding educational tv in the U.S. He said that NBS initially had allotted \$300,000 for the project, with a similar amount to be matched by the Center, but that NBC expenditures for the project now look closer to \$400,000 or \$500,000.

Series will be made available to NBC o&o's and affiliates on a kinescoped delayed basis, he stated, adding that after their tv run, the programs will be made available on an extended use basis to the nation's schools.

Prior to NBC's entrance into the field, Center prez Dr. Nostrand said that all programming of educational tv outlets had been dependent on films. He joined Sarnoff in expressing hope that NBC's experiment will be the first of many such projects.

Yesterday's (12) guest on the first "Geography for Decision" telecast was Dr. Charles Malik, foreign minister of Lebanon and geographical scholar.

TV 'Vaulties'

Continued from page 2

television had done its worse to the cinema palaces and from here on in the ticket-sellers may anticipate nothing but a level-off or an up-beat.

Most recent exponent of the point-of-view that television actually may help the theatres was S. H. Fabian in his speech in Kansas City. Noting that tv was falling back on old films to hold its audience, he said audiences were at the same time being educated "in the differences between hastily produced tv shows and completely satisfying entertainment in theatres."

Said Fabian: "Competition from our own vaults may be tough to take now; but in the long run, it may be helping to create audiences for a vastly superior new theatre entertainment," he said. While demanding quality, Fabian in almost the same breath urged a greater mass output by the studios to satisfy the theatres' needs.

20th-Fox prexy Spyros P. Skouras on past occasions has followed a similar line, i.e. that old features on the air will actually help the film biz due to a greater appreciation on the part of the audience of the fine films presented in the theatres.

Those who argue with this point-of-view hold that the mass release of creditable product to tv has sharpened the issue of selectivity among patrons, who, in recent years, already have become more selective for both taste and economic reasons. It's pointed out, too, that the old films on tv are full of the kind of name values that are very often missing on the new pictures today. What's more, these personalities appear fresh and young in the old films, perpetuating a legend of yesterday.

Cafe Chorines

Continued from page 1

New York, it's recalled. In those days, the babe who placed in some kind of beauty or popularity contest came to New York and tried for work in a line as the first step in a theatrical career. These days, with the number of chorus lines at a low point, contest winners do some studying and go in for dramatics, singing, or some other field.

The bonifaces, however, count on one fact to entice chorus members. They point out that the number of theatrical careers that started in the chorus of either the Latin Quarter or the Copacabana is highly impressive, and film tests of the linegirls are made with fairly frequent regularity.

San Antonio — Neal Merritt, western and country music disk jockey here on the staff of KONO, has resigned his post to accept the job of program director of KCIJ, Shreveport, La. Merritt is also a composer and singer of country and western songs.

CBS' Nixon 'Special'

CBS News has set another of its television "specials," a half-hour one-shot March 24 on Vice President Nixon's trip through Ghana and six other African countries. Web's chief European correspondent, Howard K. Smith, and cameramen Cyril Bliss and Frank Binney, have been accompanying Nixon on the tour and will have, shot some 18,000 feet for the show. Smith will fly to N.Y. for a live narration on the show.

Program, titled "The Black Star Rises," will go into the 5 to 5:30 period on the 24th, a Sunday, preempting "Mama."

JACK RAYEL'S FORMAT FOR GORDON MacRAE

Hollywood, March 12.

Format for a half-hour musical variety show has been submitted to Gordon MacRae by Jack Rayel, exec producer of Four Star Films. However, Rayel submitted idea as an individual, not as part of the Four Star operation.

MacRae is under pact to Lever Bros., with his current duties the hosting of NBC-TV "Lux Video Theatre." He's also to star in five "Luxes" this season. However, he also has been promised a half-hour show by Lever Bros., although not necessarily to be sponsored by Lux.

Tele Followups

Continued from page 29

refreshed. But what's a fellow, being paid as much as Disney for his vidfilm, doing using footage he produced for an earlier tv show, chiefly because it may have a remote connection to a later show?

If commercials aren't counted, "Disneyland" runs 48 minutes, the first 12 of which on "Flight" were devoted to extraneous matter about the wars on the moon, the intensity of the sun, etc., exactly the stuff that appeared on one of his rocket shows. It would have been all right if it all was on the mechanics of

the rocket, but it wasn't, and it didn't jell with the ensuing material on the airplane. It shouldn't have been hard to lense an additional dozen minutes of material for the latest otherwise worthy outing.

Art.

Columbus — Charles P. (Chuck) Dwyer, formerly a tv account executive with the Katz Agency in Chicago, has joined the WTVN-TV sales staff here as local sales manager.

LARGEST AUDIENCE EVER REACHED by any 'Play of the Week'

A record number of viewers saw *Arthur Laurents' HOME OF THE BRAVE*
'Play of the Week' by Granada TV on Wednesday 20th February.

Nielsen Television Index figures show that this programme
reached in the entire ITV Network

1,957,000 homes-5,394,000 viewers

IN THE MIDLANDS
403,000 HOMES
887,000 VIEWERS

IN LONDON
777,000 HOMES
2,098,000 VIEWERS

IN THE NORTH
777,000 HOMES
2,409,000 VIEWERS

Here is what the papers said about HOME OF THE BRAVE:

Daily Sketch: "... electrifying in its effect on the nerves and masterly for its attention to detail."

Manchester Evening News: "Granada's HOME OF THE BRAVE had the impact of a sledge hammer."

Daily Mail: "... remarkably well done ... a portrayal hard to forget."

Liverpool Echo: "... it romped home a winner."

Yorkshire Post: "War play with a difference ... never faltered once."

Daily Herald: "... one of the most gripping plays ever presented on TV."

The Star: "... worth every one of its 90 minutes ... the clearest piece of psychological drama I have seen."

Granada's next Play of the Week on Wednesday 20th March will be
Arthur Miller's adaptation of Ibsen's *AN ENEMY OF THE PEOPLE*.

GRANADA TV NETWORK

LONDON AND MANCHESTER

Jocks, Jukes and Disks

By HERM SCHOENFELD

Sonny James: "First Date, First Kiss, First Love." "Speak To Me" (Capitol). Sonny James has a natural followup to his clicko "Young Love" in "First Date, First Kiss, First Love." Tune is cut out of the same country & western cloth and pegged lyrically for teenage romance. James' soft and unaffected delivery makes it a surefire disk winner. He's in a mellow plaintive mood on "Speak To Me" and turns the ballad into an appealing side.

Jerry Lewis: "Let Me Sing and I'm Happy" "It All Depends on You" (Decca). Nobody is gonna accuse Jerry Lewis of being a great crooner, but he's proved himself a solid performer on wax and that no matter what the immediate fad

Geoffrey Holder: "The Bottle Imp." "Sugar Cane" (Vik). Title song of the CBS-TV Theatre Guild-U.S. Steel Show this week in which Geoffrey Holder gives it a multiple plug. "The Bottle Imp" should have a fast getaway. It's calypso delivered in Holder's compelling basso. Flip is handled in the same manner.

Eddie Lawrence: "German Baseball." "Golden Boskos" (Coral). A consistently funny man on wax, Eddie Lawrence turns up with two more jock-stocked routines. "German Baseball" is an interview with a German manager and "Golden Boskos" is a takeoff on the broadcast of the Hollywood "Oscar" ceremonies. Both have topical pegs

Best Bets

SONNY JAMES (Capitol)	FIRST LOVE (Capitol)
JERRY LEWIS (Decca)	LET ME SING AND I'M HAPPY (Decca)
JAYE P. MORGAN-EDDY ARNOLD (RCA Victor)	DO YOU LOVE ME (RCA Victor)
ROSEMARY CLOONEY (Columbia)	MANGOS (Columbia)
THE NEIGHBORS (ABC-Paramount)	WAVE TO ME, MY LADY (ABC-Paramount)

might be, the Jolsonesque format of old-fashioned, slightly corny belting is always in style. Lewis puts over Irving Berlin's "Let Me Sing" with lots of gusto. His delivery of the De Sylva, Brown & Henderson oldie, "It All Depends on You," is a little more modulated, but it's in the same identifiable groove.

Jaye P. Morgan-Eddy Arnold: "Do You Love Me." "One" (RCA Victor). "Do You Love Me" is a standout bounce number and the Jaye P. Morgan-Eddy Arnold team should click big on this one. The lyric is clever, the beat is snappy, and the rendition is bright. "One" is pleasing in a more familiar pattern.

Rosemary Clooney: "Mangos." "Independent" (Columbia). "Mangos" could be called the jungle version of "Come On-A My Kiosk." It's a very smart number, which Miss Clooney projects to the hilt. It could climb way to the top. "Independent" from the legit musical, "The Bells Are Ringing," is more fine sophisticated material solid for jock change-of-pace programming. **The Neighbors:** "Wave To Me, My Lady." "Bye, Bye Clementine" (ABC-Paramount). The Neighbors, a mixed vocal combo, hit potently with the old gang-styled song, "Wave To Me, My Lady." The interpretation could set 'em all singing in the juke joints. Flip is another fine entry, and oatuner delivered against an excellent Don Costa orch background.

with Lawrence handling all roles. **Frances & Beverly:** "Sinful People." "Maybe Tomorrow" (Disneyland). An excellent folksinging duo, Frances (Archer) and Beverly (Gile) have an attractive coupling extracted from their album, "Folk Songs From The Far Corners." "Sinful People" is an uptempo spelling novelty while "Maybe Tomorrow" is a lovely ballad. **Honey Dreamers:** "Rain No More." "Talk-Talk-Talk" (Jubilee). Honey Dreamers are a slick vocal combo and they have an unusual calypso arrangement of the old street song, "It Ain't Gonna Rain No More." Rates jock attention. "Talk" is another neat calypso entry to ride the current cycle.

Ray Rivera: "Lola Gone." "Calypso Cat" (Web). This is another coupling of calypso numbers nicely handled by Ray Rivera with backing by a vocal ensemble. "Lola Gone" is the likelier side because of a more commercial lyric. The melodies, of course are standard. **Eddy Howard:** "Delia's Gone." "Love Me A Little Bit" (Mercury). "Delia's Gone" is a modified calypso. The background seems to be caribe, but Eddy Howard delivers it without the usual inflections. This might give this side the edge. "Love Me A Little Bit" is an old-fashioned two-step ballad which Howard and his crew project very attractively.

Steve Clayton: "The Boy With The Golden Kazoo." "I Wanna Put My Arms Around You" (Coral).



LAWRENCE WELK and his **CHAMPAGNE MUSIC** Coral—Theatrical Transcriptions 90th Consecutive Week Dodge Dance Party ABC-TV—Sat. 9-10 P.M., E.S.T. Sponsored by Dodge Dealers of America Top Tunes and Talent ABC-TV Mon. 9:30-10 p.m., E.S.T. Sponsored by Dodge and Plymouth Dealers of America

The melodramatic mood of "The Boy With Golden Kazoo" is effectively spotlighted by Steve Clayton's crooning. His reading raises his stock in the wax sweepstakes and makes him a boy to watch. He's in a lighter mood with the pleasant latino rhythms of "I Wanna Put My Arms Around You," and it, too, rates deejay attention.

Jimmy Young: "My Faith, My Hope, My Love." "Lovin' Baby" (London). "My Faith, My Hope, My Love" is an effective blending of reverence and romance handled by Jimmy Young with appropriate sentiment. It's not one of those quick takeoff jobs but should make out okay over the long spinning pull. "Lovin' Baby" is out of the rock 'n' roll school which Young belts in a style familiar to that genre.

Are Brit.'s Swap Orchs Getting OK Deal in U. S.?

London, March 12.

Tentative offers have been made for the Eric Delaney band to do a concert hour in Canada and the U.S. around September. But orch agent Derek Boulton said they would only go if the bait was big enough and the dates on a par with those of the Ted Heath band.

The general impression here is that many of the British bands that have visited the States on the Anglo-U.S. band exchange system have had a rough deal, and been assigned to smalltime venues. It's felt that visiting British outfits should get the same treatment the Yank combos get here.

Album Reviews

"An Evening With Belafonte," an RCA Victor package, presents the hottest name in the disk business in a repertoire of varied numbers, some familiar and some off-beat, that are a cinch to draw a wide audience. Although popular for his calypso stylings, Harry Belafonte eschews any song typing in this set and runs the gamut from a French entry, "Merci Mon Dieu," to the old American classic, "When The Saints Go Marching In," including en route a Hebrew folksong, an Irish air and a Spanish number. As usual, Belafonte delivers with that intense, dramatic quality which, with few exceptions, makes all his song performances a moving experience.

Kurt Weill, the late German theatrical composer who came to the fore again recently via his "Threepenny Opera" score, is credited with introducing new musical techniques in Broadway musicals. As an important historical contribution, MGM has packaged Weill's first score for the American theatre, "Johnny Johnson," a 1936 play by Paul Green. In this wax rundown of the score, an excellent cast performs with vigor and excitement. Performers include Burgess Meredith, Hiram Sherman and his widow Lotte Lenya, with the orch under Samuel Matlow's baton. Edward Cole's liner notes are excellent, but that solid agate type is not at all inviting.

The Mary Kaye Trio, a smart niteray act, turn up in a Decca set titled "Music On A Silver Platter" with a program of standards delivered in ultra-slick style. The arrangements are superb in such oldies as "Come Rain Or Come Shine," "Almost Like Being In Love" and "Without A Song," to name the highlights of a uniformly fine album featuring the trio, com-

prising Mary and Norman Kaye and accordionist Frankie Ross.

With the guitar one of the most popular instruments for amateur musicians, **George Van Eps'** "Mellow Guitar" set for Columbia has a readymade audience. Eps is a standout exponent of the seven-string guitar of his own design and he plays with a cool, tasteful jazz style. Set contains a flock of standards plus some original compositions, played by Eps with incidental rhythm accompaniment.

Mood music for insomniacs was undoubtedly the intention of a Liberty Records' set, "Night," with the **Johnnie Mann Singers.** Tunes include such stay-awakeners as "Through A Long and Sleepless Night," "The Night Has A Thousand Eyes," "How Blue The Night" and "The Night We Called It A Day," among other numbers similarly themed. The vocal ensemble delivers nicely for the ear while a nude on the album jacket delivers for the eye.

The score of "My Fair Lady" keeps turning up in varied guises on wax. **George Feyer,** whose "Echoes of Paris," etc., sets have been consistent clicks, gives the Frederick Loewe music a ride for Vox Records in a set titled "Heavenly Echoes of 'My Fair Lady'." One side is played straight in Feyer's highly polished style and the other is a musical joke about how the score would have sounded as played by Mozart, Beethoven, etc. A charming idea wittily executed.

Noteworthy items in the jazz pile-up are—"Campus Concert" by **The Mitchell-Ruff Duo** (Epic) . . . "Jazz Kaleidoscope" by **Pete Brown's Sextet** and **Jonah Jones' Sextet** (Bethlehem) . . . Elektra's "New York Jazz Quartet" featuring (Continued on page 50)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV. Survey Week of March 1-7, 1957

Almost Paradise	Peer
Banana Boat Song	Marks-B
Can I Steal A Little Love	Northern
Chantez, Chantez	Chantez
Cinco Robles	Warman
Do I Love You—†"Cinderella"	Williamson
Don't Forbid Me	Roosevelt
Don't Get Around Much Anymore	Robbins
Full Of Life—†"Full Of Life"	Col. Pic.
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
I Dreamed	Trinity
I Thought It Was Over	Remick
I'm Drowning My Sorrows	Mills
It Looks Like Love—†"Hollywood or Bust"	Paramount
Jamaica Farewell	Shari
Like A Brook Gets Lost In A River	Witmark
Love Is A Golden Ring	Montclare
Mama Looka Boo Boo	Duchess
Marianne	Montclare
Maybe, It's Because I Love You Too Much	Berlin
Navajo Nocturne	Famous
Round and Round	Rush
Scarlet Ribbons	Mills
Singing The Blues	Acuff-R
That's Where I Shine	Remick
Too Much	So. Belle-P
Una Momento—†"Three Violent People"	Famous
Who Needs You	Korwin
Wind In The Willow	Broadcast
You Are My First Love	Rex
Young Love	Lowery

Top 30 Songs on TV

(More In Case of Ties)

Ballerina	Jefferson
Banana Boat Song	Marks-B
Bringing The Blues To My Door	Acuff-R
Butterfly	Mayland-P
Cinco Robles	Warman
Day-O	Shari
Don't Forbid Me	Roosevelt
I Dreamed	Trinity
I Love My Baby	Shapiro-B
I've Grown Accustomed—*†"My Fair Lady"	Chappell
Jubilation T. Cornpone—*†"Li'l Abner"	Commander
Kid Stuff	Gil
Knee Deep In The Blues	Acuff-R
Love Me Tender—†"Love Me Tender"	Presley
Marianne	Montclare
Money Tree	Frank
No Baby	Par Four
On The Street Where You Live—*†"My Fair Lady"	Chappell
Rock-A-Billy	Oxford
Rock-A-Bye Your Baby With A Dixie Melody	Mills-W
Round And Round	Rush
Singing The Blues	Acuff-R
This Is The Heartbeat Of Hollywood	Criterion
Too Much	South. B-P
True Love—†"High Society"	Buxton Hill
Who Needs You	Korwin
Who Wants To Be A Millionaire—†"High Society"	Buxton Hill
Why Can't The English—*†"My Fair Lady"	Chappell
With A Little Bit Of Luck—*†"My Fair Lady"	Chappell
Young Love	Lowery

VARIETY 10 Best Sellers on Coin Machines

1. YOUNG LOVE (9)	Tab Hunter	Dot
	Sonny James	Capitol
	Crew-Cuts	Mercury
2. MARIANNE (5)	Terry Gilkyson	Columbia
	Hilltoppers	Dot
3. THE BANANA BOAT SONG (9)	Harry Belafonte	Victor
	Tarriers	Glory
	Fontane Sisters	Dot
4. BUTTERFLY (3)	Andy Williams	Cadence
	Charlie Gracie	Cameo
5. TOO MUCH (6)	Elvis Presley	Victor
6. DON'T FORBID ME (8)	Pat Boone	Dot
7. TEEN-AGE CRUSH (2)	Tommy Sands	Capitol
8. PARTY DOLL (2)	Steve Lawrence	Coral
	Buddy Knox	Roulette
9. LOVE IS STRANGE (2)	Mickey & Sylvia	Groove
10. I'M WALKING (1)	Fats Domino	Imperial

Second Group

WALKING AFTER MIDNIGHT	Patsy Cline	Decca
BALLERINA	Nat (King) Cole	Capitol
MOONLIGHT GAMBLER	Frankie Laine	Columbia
CINCO ROBLES	Russell Arms	Era
	Les Paul-Mary Ford	Capitol
BLUE MONDAY	Fat. Domino	Imperial
I DREAMED	Betty Johnson	Bally
YOU DON'T OWE ME A THING	Johnnie Ray	Columbia
JAMAICA FAREWELL	Garry Belafonte	Victor
SINGING THE BLUES	Guy Mitchell	Columbia
ROCK-A-BYE YOUR BABY	Jerry Lewis	Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10]

BMI LINKS SPARK ASCAP ROW

Race to Albumize H'wood and B'way Sees RCA Also Betting on 'Tracks'

With the packaged end of the disk biz assuming greater and greater proportions, the race of the major labels for top Hollywood and Broadway product is due to get increasingly hot. At the present time, Columbia and RCA Victor have been dominant on the Broadway scene while Decca and Capitol have been potent with the film soundtrack sets.

Now, RCA Victor is planning to play a major role in the pic soundtrack market while stepping up its original cast operations on Broadway. George R. Marek, Victor v.p. in charge of the album division, stated that his whole staff is now on the lookout for properties. Marek said we will now be "taking more chances" in order to close up with the hot product.

On the Coast, Dennis Farnon, who is managing the album operation there, has been put on his toes to wrap up as many big picture soundtracks as possible. First payoff on the new perspective is the Franz Waxman soundtrack on Warner Bros. "Spirit of St. Louis."

On the Broadway beat, Marek plans to pitch harder than ever for the top shows. "We don't want every show—we aren't a grocery store," Marek stated adding that the focus will be on a few each season. Victor already is due to get the upcoming legit musical, "Jamaica," because of Lena Horne's starring role and "Shinbone Alley," because Eartha Kitt is headlining in that one. With Gwen Verdon also on the Victor roster, the diskery is virtually a cinch to wind up with "New Girl In Town," which opens this spring.

Marek said that the Victor singles division, is giving complete cooperation to the album department in bidding for the Broadway and Hollywood sets. "We know that not all showtunes are suitable for the pop market, but if the producers want singles, we won't let that stand in the way," Marek said.

The global aspect of the disk biz assumes special significance for the original cast product, particularly the Hollywood soundtracks. For film producers, the value of soundtrack sets lies in the plug for the production via album display in the retail stores. Marek stated that Victor is now prepared to give that display on a worldwide basis. "The Spirit of St. Louis," for instance, will be among the first sets to be released in England this spring via RCA's new reciprocal distribution tieup with British Decca.

Marek pointed out that the value of a pic soundtrack set does not completely depend on the boxoffice punch of the picture. "The Student Prince" album taken from the Metro pic soundtrack, has been a standout seller for Victor, even though the pic's b.o. was only fair with the album stepping up interest in the film. Similarly with the "Carmen Jones" track which has been moving at a good clip here and overseas even though the film itself was not a high grosser.

WBMS, BOSTON, THROWS A ROCK AT THE ROLL

Boston, March 12.

Rock 'n' roll was banned by WBMS yesterday (Mon.) with the statement by Norman Furman, general manager, that "WBMS is bowing to public opinion and requests from members of the clergy."

Furman pointed out, "We played the first rock 'n' roll rhythm & blues records in Boston over three years ago, but now we feel that this type of music has become associated with certain unfavorable elements. We pioneered jazz at WBMS, which we will retain along with pleasant music by popular singers. We will program some modified rock 'n' roll music on Saturday afternoon and at the same time our disk jockeys will attempt to improve the musical tastes of our youthful listeners."

'Take a Letter' Girls Doubling in Disks

The music biz secretaries are beginning to get into the groove. Currently doubling between the typewriter and the recording studios are Adrienne Lawner and Mandy Martin.

Miss Lawner, secretary at Larry Uttall's Monument Music firm, was packed last week to the indie Roulette label. Her non-de-disk will be Addie Lee. Miss Martin, who's pitching in at the typewriter at Kappy Jordan's Flair-X label, has already put her first sides into the can for the diskery. They're due for release later this month.

Both femmes will stick to their desks awaiting reaction to their etchings.

Publisher Mellin Settles With 'Moon' Lyricist Lawrence

The rights of a songwriter were further established last week in an out-of-court settlement by publisher Bobby Mellin with lyricist Jack Lawrence. Amount of settlement was not revealed by Sol Kline, attorney for Lawrence, who indicated that it was "substantial," however.

Action had been brought by Lawrence against Mellin on the tune "Music From Beyond The Moon." Written with Guy Wood, it was turned over to Mellin a few years ago. Mellin subsequently discarded the title and lyric and wrote new words to the "Wood melody" under the title of "My One and Only Love." Song was recorded by several diskeries.

Lawrence's reasoning in bringing a breach of trust suit against Mellin was to establish the point that publishers do not have the right to arbitrarily throw out a lyric or to separate a melody from the words. To avoid an injunction and litigation, Mellin settled out of court. The title, "Music From Beyond The Moon," and the lyric reverted back to Lawrence.

Guy Mitchell to Aussie Next Month With Kenton

Riding internationally with his "Singin' The Blues" hit for Columbia Records, Guy Mitchell has now been booked for a two-week tour of Australia, starting April 11, as headliner of a show with the Stan Kenton orch. Aussie swing follows on the heels of his Clark 10-day trek through England last month. Mitchell's "Singin' The Blues," which was released in Australia last month, is now the No. 1 bestseller there.

Mitchell, who had a couple of slack years, has been rolling strong. He's been signed for his own video series on the ABC network next fall and his current platter, "Kneedeep In The Blues," is also up on the bestseller lists.

Epic's 6 Operas-in-Full

For Etching in Europe

Epic Records, Columbia subsid, has set six complete operas for release during the rest of the year. The opera packages will be cut in Europe by Philips, Epic's overseas affiliate.

For its Italian series, Epic has signed Antoinetta Stella, Gianni Poggi, Guiseppe Taddel, Nicolai Lemelini and Ettore Bastianini. Inked for the German opera program are Rita Strelch, Paul Schoeffler, Sena Turinac and Clark Boehm.

WRITERS VS. PUBS ON DUAL TIES

The issue of Broadcast Music Inc. is looming as the next big issue to divide the writer and the publisher ranks within the American Society of Composers, Authors & Publishers.

At the present time, 80% of ASCAP's publishers also have firms with BMI affiliations. Some of the major publishers, meantime, are reportedly thinking about modifying as ASCAP ruling, made last year, which bars payoffs on all tunes with split authorships between BMI and ASCAP writers. One exec of a major firm says that ruling is a handicap to doing business, particularly because the current affiliations with overseas firms which don't care whether a writer is BMI, ASCAP or Sesac.

A group of influential ASCAP writers is planning to press for less, rather than more, contact between ASCAP and BMI. Since ASCAP writers are prohibited by ASCAP's formula to collaborate with BMI cleffers, the writers want a similar prohibition to apply to ASCAP publishers.

One top writer, now involved in the litigation against BMI, stated that the termination of BMI subsidies by ASCAP publishers will be an early issue on the agenda. Such a fight, he said, would be conducted within ASCAP and, if necessary, would be taken up with the U. S. Department of Justice. Under the antitrust consent decree, the D. of J. still keeps some reins on ASCAP's operation and periodically receives squawks from various segments of the Society.

The move to end BMI affiliation (Continued on page 50)

\$300,000,000-Plus In '56 Disk Sales

Record industry sales at the retail level last year hit a whammo \$294,084,000. Figure is based on recent U. S. Treasury report on excise tax paid by the disk manufacturers.

According to John W. Griffin, exec secretary of the Record Industry Assn. of America, actual '56 sales figure will be closer to \$325,000,000 since the excise report does not include the last quarter take for that year. Industry sales in '55 based on excise tax, were \$208,068,000 while the sales in '54 were only \$189,273,000.

During the four quarters of the '56 calendar year, the record companies paid an excise tax of \$14,004,000, or 10% of the manufacturers' selling price aggregate of \$140,040,000. The retail selling price is derived by multiplying the manufacturers' selling price by a 2.1 markup.

Excise tax payments totalled \$9,908,000 in '55 and \$9,013,000 in '54.

COSLOW'S FOREIGN TRIO; FRENCH, ITALO, BRITISH

The foreign tune market has turned into a hot material source for Sam Coslow. Tunemsmith is currently repped on three U.S. wax releases with his Anglairs workover of overseas hits.

The tunes are: "One Kiss Away From Heaven," adapted from last year's Italian click, "Malate," recorded by Tony Bennett (Columbia); Kitty Kallen's new Decca, "Star Bright (First Star I See Tonight)," which comes from the German hit, "Mara," by Ralph Maria Siegal; and "Blue Fandango," cut by Monia Litter's orch on the London label. Latter tune is his own, but it was kicked off in England in the Monia Litter LP, "Lovers in Paris."

"One Kiss Away From Heaven" and "Star Bright" are published by Bourne while Kassner Music publishes "Blue Fandango."

Decca Earnings \$4,543,902, Up 20% For All-Time Mark in Teens Boom

Jerry in Dream Circle On Decca 'Rock-a-Bye'

Jerry Lewis' first pop outing for Decca Records, "Rock-a-Bye," has hit the 1,000,000 sales marker. Disk was both his bow on Decca (he formerly recorded for Capitol Records), and his debut as a straight, rather than a comedy, vocalist. His Decca album, "Jerry Lewis Just Sings," is also one of the top sellers in the package market.

Lewis, who closed Sunday (10) at the Palace Theatre on Broadway, made the rounds of the N. Y. disk jockeys last week with his new release of "Let Me Sing and I'm Happy" and "It All Depends On You."

Chi TV Clinic Hears Haverlin Flail ASCAP

Chicago, March 12.

BMI has moved its big guns up to the firing line in a coordinated campaign to publicly answer the "conspiracy" allegations being leveled against it by ASCAP. BMI is using its annual regional Television Clinics, which bring together telecasters from the various sections of the country, to lay out its side of the music licensing wrangle.

BMI prexy Carl Haverlin at the midwest clinic here last Thursday (7) repeated in virtually the exact phraseology the blast aimed at ASCAP earlier in the week at the N. Y. session by BMI's Sydney M. Kaye. It's understood similar talks are being made at the other sectional clinics.

Using Kaye's speech as his text, Haverlin said his organization hadn't commented publicly before on the ASCAP charges that BMI and the nation's radio-tv industry were conspiring to discriminate against the older licensing organization because BMI expected to make its stand in the courtroom in answer to the suit entered by a group of ASCAP songwriters. However, Haverlin said his firm has decided to speak out against the accusations made by ASCAP at such forums as the recent Congressional subcommittee hearings chaired by Rep. Emanuel Celler.

Haverlin asserted ASCAP is seeking redress of "the imaginary discrimination" through legislative action and apparently is "not satisfied to leave the case in Federal Court."

Skinney Ennis Returning To Disks Under MGM Pact

Hollywood, March 12.

Skinney Ennis is the latest of the disk and radio names of a decade ago to blossom out as a new hi-fi recording artist. Ennis has been signed by MGM Records and will make his return on a 12-inch album now being cut here under the supervision of the label's Coast chief, Jesse Kaye.

Package will feature tunes with which Ennis has been identified in the past. He'll be backed by 18 men for his warbling.

Betty Madigan to Coral

Betty Madigan, formerly with MGM Records, has moved over to Coral Records.

First coupling for Coral will be "True Love Gone" and "A Lovely Night."

Decca Records racked up the highest net earnings in its history during 1956 with profits from both disk sales and the diskery's ownership of Universal Pictures showing about 20% gains apiece. Net income, for the year ending Dec. 1, 1956, was \$4,543,902 compared to \$3,794,585 during 1955. Net includes the undistributed earnings of Universal.

Decca's disk operation made a striking gain in sales, jumping from \$22,610,809 in 1955 to \$26,832,460 last year. Earnings, before taxes, from the disk division alone were \$4,424,056, Decca prexy Milton R. Rackmil disclosed in the annual report to stockholders. Rackmil stated that "spurred by public interest in better sound reproduction techniques, popularized under the 'high fidelity' slogan, the demand for records continues to grow. The teenage group remains the major market for popular records. Since this group is expanding at an even more rapid rate than the country's population as a whole, purchases of records by young people can be expected to increase."

Decca's share in Universal Pictures is now approximately 80% with the diskery holding 743,785 shares in the film company. The latter's net for the fiscal year ending Nov. 3, 1956, was \$3,993,000, equal to \$4.06 per share on the 927,254 shares outstanding. That compares with \$4,019,000, equal after preferred dividends, to \$3.71 a share on the 1,020,089 shares then outstanding.

During the past year, Decca released 291 albums, according to the annual report. Among the standout sellers were such film soundtrack sets as "The Eddy Duchin Story" and "The Man With The Golden Arm." Rackmil pointed out that Decca will continue to accent soundtrack sets from pictures produced by Universal and other studios as well.

Decca stockholders' meeting for this year has been set for April 9 in New York. Proxy solicitation asks for the renaming of the five incumbent board members: Rackmil, who is prexy of both Decca and Universal; Leonard W. Schneider, Decca's exec v.p.; Albert A. Garthwaite, prexy of Lee Rubber & Tire Co.; Harold I. Thorp, retired industrialist; and Samuel H. Vallance, vice-chairman of Industria Elctrica de Mexico, manufacturers of electrical equipment. Garthwaite was named to Decca's board in January, replacing Robert W. Lea, who died last year.

The proxy statement discloses Rackmil's salary as Decca's prexy to be \$42,500 with his pay from Universal \$110,289, in addition to \$18,200 paid as a flat allowance for entertainment and other expenses as prexy of Universal. Schneider's salary is \$45,199 while Samuel Yamin, secretary of the Decca company, gets \$32,500.

FISHER'S 25c COKE EP NEARS 1,000,000 MARK

A promotional tie-in between RCA Victor and Coca-Cola, launched last fall, has resulted in a near-1,000,000 sale of an extended-play platter by Eddie Fisher. The disk, which sold for 25c, was sold via a coupon attached to each six-bottle carton of Cokes. The sampler-type platter contained six hit tunes by Fisher, who had starred on the NBC-TV "Coke Time" series for the soft drink company.

To date, the Victor custom record division, which handled this disk sale, has shipped 800,000 copies of the platter. The sale is expected to go over the 1,000,000 marker by the end of this month, when the campaign ends.

Mitzi Mason, Chase to Vik
Mitzi Mason, nitery singer, has been signed by Vik Records.

Herman Diaz, artists & repertoire chief of the RCA subsid, has also added Lincoln Chase, the composer-singer, to the label's lineup.

Geo. Liberace's 'Teenage' Deal In Imperial Upbeat

Hollywood, March 12. George Liberace moves into the teenage music field under a new wax pact with Imperial. Batoneer-fiddler formerly was under contract to Columbia, both on his own and with his brother.

Imperial deal will be launched with an album, "George Liberace Goes Teen-Age," which will feature modern music with a beat. Label also plans a quick single of similar material. Recording will start late this month after he returns from a stand at the Fontainebleau, Miami Beach, and before he opens with Liberace at the Palace, New York, April 20.

Imperial meanwhile added new vocalists to its roster, Nellie Lucher, pacted for three years, and Fay Adams, jotted for a six-year deal.

In January, for the first time in its 12-year history, Imperial topped the 2,000,000 mark in sales. February, prexy Lew Chudd reported, was close behind with more than 1,500,000 units sold. To meet current demands, Imperial currently is using two pressing plants in Los Angeles and one each in Indianapolis, Pittsburgh and Memphis.

Senator Goes to Bat For Mex. Unit Barred In Las Vegas by AFM

Las Vegas, March 12. A hassle involving a U. S. Senator is shaping up here in regard to an order against the appearance of a group of Mexican entertainers by the American Federation of Musicians, whose local office had previously given them an o.k. to appear here.

Los Kochimilcas, group of four comedian-singer-musicians from south of the border, were booked for the Carnival Room of Hotel Fremont by J. J. Levin, reping the Josh Meyers-Jack Davies agency of New York. Arrangements were made through the group's personal manager, Sandro Deems, a musician who works in Las Vegas.

The day Los Kochimilcas were scheduled to open, word came from the Tucson office of the AFM that they could not appear because they were not members of the union and could not join because they were not American citizens. Deems immediately contacted Jack Ferrentz, James C. Petrillo's rep in the east, and was told that there could be no appeal, and that the group definitely could not appear.

Although no specific reasons could be given for the refusal, Deems quoted Ferrentz as saying "there are too many calvoso groups, coming into the country," which implied, according to Deems, that American entertainers were being put out of work.

Despite the final tone of Petrillo's telegram, efforts are being made by Alan Bible, U. S. Senator from Nevada, to effect a favorable decision for Los Kochimilcas, who came from Juarez to Las Vegas at their own expense and who are without a source of income while awaiting a decision. Their hardship is being relieved as much as possible by friends and the management of the Hotel Fremont. Latter establishment, meanwhile, is operating with only two lounge groups.

Holder's (RCA-Vik) Plug For 'Bottle Imp' (CBS-TV)

Geoffrey Holder, onetime premier danseur for the Metopera, among other vocations including composing, painting, photography and designing has now turned up as a calypso artist for Vik Records. Holder is breaking into the wax field via a giant video plug on the U. S. Steel Hour's presentation of "The Bottle Imp" tonight (Wed.), in which he delivers the title song several times. Vik, an RCA Victor subsid, recorded the tune and will cash in on the plug on the CBS-TV network.

Vik execs have pressed 100,000 copies of "The Bottle Imp" for rushing to dealers this week.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk. Artist, Label, Title

			New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Musher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titcher-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.)	TOTAL POINTS	
1	2	TAB HUNTER (Dot)	1	1	7	2				1	1	8	2	3	3			2	2			99	
2	6	TERRY GILKYSON (Columbia)	6	3	3	4	4	2	2	4	3	4	1	4	5							98	
3	3	HARRY BELAFONTE (Victor)	5	10		2		1	9	5		1		6		2	5	3	3	9		82	
4	1	"The Banana Boat Song"	2		4	8	10			3	2		6			4	8	1	10	6		68	
5	12	ELVIS PRESLEY (Victor)	9	7	8		8		10		6	6			2	3	2	9	1			61	
6	5	"Too Much"	3	4	9	6	7			2				7	9		3	6	9			56	
7	8	PERRY COMO (Victor)	4					6	7	6	10		2		1		5			7	7	55	
8	14	"Round and Round"					9		3		9		3	10				7	4	8	1	45	
9	13	PAT BOONE (Dot)	10			1			2	7	8		4		4							41	
10A	17	"Don't Forbid Me"																					
10B	4	TOMMY SANDS (Capitol)	6				3	4						5		10	10	1				38	
12	9	SONNY JAMES (Capitol)		1				6	1								1				8	38	
13	7	"Young Love"			8	2		10						7	2						3	34	
14		BUDDY KNOX (Roulette)			5	5			8	6		5		5								32	
15	15	"Party Doll"	7		6		4			7						1						30	
16	16	FATS DOMINO (Imperial)												8		7						25	
17	10	FOUR LADS (Columbia)		5		5	9				4					8						24	
18	11	"Who Needs You"																				20	
19		HILLTOPPERS (Dot)														5			4	4		19	
20		"Marianne"	8			10	6					10		8						5		19	
21		FRANKIE LAINE (Columbia)																				15	
22		"Moonlight Gambler"															8	9	10		2	15	
23	19	DELL-VIKINGS (Dot)																				14	
24		"Come, Go With Me"																				13	
25	21	HARRY BELAFONTE (Victor)		2														6				12	
		"Mama, Look at Bub"																				11	
		GUY MITCHELL (Columbia)						8					3	9								10	
		"Knee Deep in the Blues"																				10	
		RUSSELL ARMS (Era)																				7	
		"Cinco Robles"																				7	
		LaVERN BAKER (Atlantic)																				7	
		"Jim Dandy"																				7	
		CREW-CUTS (Mercury)																				7	
		"Young Love"																				7	
		GUY MITCHELL (Columbia)																				7	
		"Singing the Blues"																				7	
1	2	3	4	5	6	7	8	9	10														
CALYPSO	CLOSE TO YOU	MY FAIR LADY	ELVIS	KING AND I	OKLAHOMA!	AFTER	JERRY LEWIS	BELAFONTE	EDDY DUCHIN														
Harry Belafonte	Frank Sinatra	Broadway Cast	Elvis Presley	Film Soundtrack	Film Soundtrack	MIDNIGHT	JUST SINGS	Harry Belafonte	STORY														
Victor	Capitol	Columbia	Victor	Capitol	Capitol	Nat (King) Cole	Jerry Lewis	Victor	Film Soundtrack														
LPM 1248			LPM 1382	W 740	SAO- 595	Capitol	Decca	LPM 1150	Decca														
EPA 1248	W 789	OL 5090	LPM 1382	EAP 740	SDM 595	W 782	DL 8410	EPA 1150	DL 8289														

Kapp's 9 Sets for March Include Label's 1st Opera

In a spring spree, Kapp Records is putting nine albums on release for March offering dealers a cuff LP for every 10 packages purchased.

Albums in the promotion include the "Opera Without Words" series, consisting of four opera scores recorded by the Rome Symphony. The "Opera" series marks Kapp's entry into the longhair field. Other sets in the March release are "Go Calypso," "The Hi-Fi Sounds of the Dean Elliott Dance Band," Ruth Price's "The Party's Over," two albums by Claude Thornhill and "Modern Jazz Gallery," latter a collection of Coast jazzsters.

MGM Joltin' With Jazz

Continuing its policy of special album releases and incentive buying programs during its 10th anniversary, MGM Records is aiming at the fast growing jazz market this month with a group of six jazz LPs. The albums offered to the distributors under a special purchasing plan are "Hi-Fi Suite," "Jazz Britannia," "Music She Digs The Most," "Wrapin' It Up," "Jazz In New Orleans" and "The Eddie Getz Quintet."

Houston Symph Tunes Up for Capitol Tieup

Houston, March 12. The Houston Symphony Orchestra is on its way to a disk tieup and will make acoustical tests for Capitol Records. The tests will be conducted by William Robinson at the Music Hall here, where concerts of the orchestra are presented.

Leopold Stokowski is conductor of the Symphony, who is also under personal contract to Capitol.

British Disk Best Sellers

London, March 12.

1. Young Love Hunter (London)
2. Don't Forbid Me ... Boone (London)
3. Knee in Blues ... Mitchell (London)
4. Singing the Blues Mitchell (Philips)
5. Garden of Eden ... Vaughan (Philips)
6. Rock Daddy O ... Donegan (Pye-Nixa)
7. True Love Crosby/G. Kelly (Capitol)
8. Long Tall Sally ... Richard (London)
9. Friendly Persuasion Boone (London)
10. Banana Boat ... Belafonte (HMV)

Sauter Exits Finegan For W. Germany Post

Ed Sauter, half of the Sauter-Finegan band, is leaving April 1 for his new spot as a musical director for the West Germany radio station, Sudwestfunk, at Baden-Baden. Sauter, who recently went to Germany to talk over the offer, has been given a three-year deal under which he'll do original jazz writing and lead his own combo.

The Sauter-Finegan band, meantime, will continue under that name with Bill Finegan as solo maestro.

Fats Big \$16,700, Port.

Portland, Ore., March 12. Fats Domino orch headlining the "Biggest Show Of Stars" unit, grabbed a whopping \$16,700 in two evening performances at the Civic Auditorium last week (5). Troupe included Bill Doggett, LaVern Baker, Clyde McPhatter, 5 Keys, 5 Satins, Ann Cole, Chuck Berry, 5 Moon Glows, Schoolboys, Eddie Cooley & The Dimples, Charles Brown, and Paul Williams orchestra. The 4,000-seater was scaled at \$3.50 up ahead, three days prior to Portland, show grossed \$39,000. Northwest Releasing has the layout booked for 11 consecutive nites in the northwest.

Hecht-Lancaster & Buzzell Form ASCAP-BMI Cos.

Harold Hecht and Burt Lancaster have extended their activities into the music publishing field. The film producing team has set up an ASCAP and a BMI in association with Loring Buzzell.

The ASCAP firm will be known as Hecht-Lancaster & Buzzell while the BMI operation will be called Calypso Music, Buzzell will prexy both firms.

The publishing venture will kick off with the scores from two upcoming Hecht-Lancaster pix, "Bachelor Party" and "Sweet Smell of Success." The "Bachelor Party" score, by Alex North, will be placed in the ASCAP firm while the Chico Hamilton score from "Sweet Smell of Success" will go into BMI.

In addition to publishing pix scores, Buzzell plans to take in pop songs. Buzzell recently was general professional manager of the Howie Richmond music firms.

PUBS FACE 85% TAX DISASTER

Britain Writes Obit on Sheet Music As Disk Sales Hit Great Pyramid

London, March 5. Pop sheet music sales in Britain are at an alltime low. They've been on the downturn for several years now, and it's estimated that there's been about a 50% drop in sales over the past 10 years. In those days hit numbers reaped sales of way over 250,000. If they didn't, they were classed as just moderate. But now, if a song hits the 90,000 mark, it's the tops.

Publishers state, however, that they've found other compensating outlets. With disk sales in the highest bracket ever, publishers can look to this market to bring back considerable revenue. At the moment they get about three-quarters of a cent for each side of a disk carrying one of their numbers. Records, they claim, are the natural trend of the music business, and very few would dare put a number on the market before it had been waxed. This, in effect, puts the publisher in the hands of the artists & repertoire men, who can make or break a tune. But even with record royalties, music houses could not break even, though there's a move to get the rates upped.

At the beginning of 1956, sheet music was selling between 14c and 28c, but an unofficial price standardization came into being in the early part of last year which put the general price at 28c a copy. It's felt in some corners of the business that this contributed to the downward trend. The profit on each piece of music is estimated to be 8c, whereas pre-1956 it was about 5c. The explanation for the comparatively low profit margin, even with a 100% price increase, is attributed to higher production costs and other overhead.

Many publishers are concentrating (Continued on page 48)

Rothenberg Tome On 'Copyright Law' (\$20) A Complete Rundown

One of the most authoritative works on "Copyright Law Basic and Related Materials" (Clark Boardman Co.; \$20) is the weighty but arresting volume (almost 1,100 pages) written by Stanley Rothenberg with an introduction by Morris Ebenstein. Both have direct show biz backgrounds and this American and international review of literary, musical, play and performance rights cases is replete with notable case histories.

Rothenberg worked with Ebenstein, who is Warner Bros. counsel and chairman of the Copyright Committee of the Motion Picture Assn. of America, and the weighty tome is virtually a cavalcade of all there is to know about property rights, from the printed word to the broadcasting medium.

Rothenberg dedicated the book to Benjamin Kaplan, professor of Law, Harvard University, and George H. C. Bodenhausen, ditto at Utrecht Univ. The author seemingly learned his lessons well. There is a state-by-state breakdown of "statutory liabilities," and there is a compelling exposition of international copyright values by treaty under the Berne Convention and by international custom.

Rothenberg's "Copyright Law," a more extensive work than his "Copyright and Public Performance of Music," is a must for law libraries, students, publishers, newspaper offices, and the like. It's also good reading, at almost any segment, for anybody who is interested in literary properties. Abel.

Erich Leinsdorf To Holland

Erich Leinsdorf, currently with the Los Angeles Philharmonic after handling last fall's opera season at the N. Y. City Centre will conduct "The Rake's Progress" June 15 with a repeat June 17 at the annual Holland Musical Festival.

This coincides with 75th birthday of composer Serge Stravinsky.

Total Ban on Elvis Asked in Mexico

Mexico City, March 5. A total ban on Elvis Presley performing pro, or otherwise, in Mexico has been asked of the Ministry of the Interior and the Ministry of Public Education (which controls all large public halls) by the Mexican Legion of Decency. Ban is necessary because the Legion avers Presley's dancing and antics are "unifying."

Education Secretary Jose Angel Cenicerros has already banned the National Auditorium to Presley. The official said rock 'n' roll verges on the pornographic; therefore it is officially frowned on. There is a twist to this. Up to now, Presley has not applied for any permit to perform anywhere in Mexico. Rumors are that he plans a non-pro visit to Mexico this month.

Leeds Renews With Israeli Longhair Firm

Tel Aviv, March 5. The pact between Israeli Music Publications Ltd., Israel's only international-affiliated music publishing house, in the serious field and Leeds Music, has been renewed in New York. When pact was first signed, the Israeli firm (initiated privately, with the backing of the Israeli Composers' Assn.) was a budding enterprise with a small catalog.

Today, its catalog comprises some 100 works of Israel's leading composers and some younger men, more than 60 symphonic and concerto works in the rental library, and works by internationally-known composers like Arnold Schoenberg, Darius Milhaud, Heitor Villa-Lobos, Mario Castelnuovo-Tedesco, Alan Hovhaness, A. W. Binder, and others. Israel's own best-known composers are Paul Ben-Haim, Oedoen Partos, Josef Tal, M. Avidon, E. W. Sternberg, Josef Kaminsky, H. Jacoby, J. Stutschewsky, Robert Starer, Herbert Brun, K. Salomon and Marc Lavry, many of them exclusively published by the Israeli firm.

Most important in the Israeli catalog are the cantatas and operas. The firm owns world rights in Milhaud's biblical opera "David," premiered in Jerusalem in Hebrew language in June, 1954, and since performed worldwide. The new pact will also make available for performance and exploitation some new operatic works.

Many of the Israeli works have already been recorded on U. S. labels and by Columbia and Philips in Europe. One of the works in the educational catalog of the Israeli firm, "Eleven Musical Postcards" by Verdina Shlonsky, was picked last year by the U. S. Piano Quarterly as one of the 13 best publications for piano of the year in the particular field. Leeds controls all rights in the Israeli works for the entire Western Hemisphere.

Hy Grill Forms Tiara

Hy Grill, who's had artists & repertoire spots at RCA Victor, Decca and King for the past several years, is now taking an indie crack at the disk biz. His new label will be known as Tiara Records.

He's already signed Murray Shaff, Lou Lou Vegas and legit-screen comedian Leon Belasco. Grill has set distributor affiliations in New York and New Jersey. A national distrib network currently is in the works.

RELIEF BILL IN CONGRESS

Washington, March 12. The music publishing business, facing a disastrous Federal tax squeeze because of the decline in sheet music sales and an increasing ratio of income from royalties, may get some relief during this session of Congress. A bill authored by Rep. Eugene Keogh (D., Brooklyn) would take active music publishing houses out of the category of "personal holding corporations," taxable at 85% rate, and place them in the standard corporation bracket, taxable at the 52% rate.

The spectre of the 85% tax rate has been looming larger and larger during the last couple of years with an increasing amount of revenue dependent on the take from disks and performances. Such money is rated as "royalties." Under the present tax laws, any company of five or less owners which earns 80% or more of its revenue from royalties is liable to the 85% personal holding corporation tax.

The Music Publishers Protective Assn. has been studying the tax setup for the past few months with a view to coming up with some "relief" formula. Accountants and tax lawyers of representative firms have been consulted in MPPIA's effort to get an industrywide picture of the situation.

It's understood MPPIA decided not to ask for an automatic exemption of the whole publishing industry from the personal holding tax, but instead focussed on the active, "true operating" companies with regular staffs of professional pluggers and office personnel. These (Continued on page 50)

How Subsidiary Can You Get? Coral, a Decca Arm, Reactivates Brunswick

Coral Records, a subsid of Decca Records, is planning to develop its own fullfledged subsidiary via reactivation of the Brunswick label. Limited mostly to reissues in the past few years, Brunswick will now enter the pop market with singles and packages.

Norm Weinstroer, Coral sales manager, will also helm the Brunswick sales operation while Bob Thiele will double as artists & repertoire chief for both Coral and Brunswick. Weinstroer is currently finalizing plans for setting up an independent distrib network for the subsid label. Only in New York, Chicago and Detroit will the Coral-owned branches handle both lines.

Talent roster for Brunswick has been recruited from the Coral lineup. Making the switch are: Bob Crewe, Jeffrey Clay, Three Kittens, and a group of performers appearing under the "Lawrence Welk Presents" banner. Latter category includes the Lennon Sisters, accordionist Myron Floren, organist Jerry Burke, singers Alice Lon and Larry Hooper, pianist Tiny Little, violinist Dick Kessler and guitarist Buddy Merrill. Brunswick also added Vicki Young and Bunny Paul to its stable.

BMI's Pre-Trial Scorecard

Broadcast Music Inc. execs have been having their hands full with pre-trial examinations in various legal actions.

Top suit on the agenda is the \$150,000,000 antitrust action brought by 33 ASCAP songwriters against BMI and the major broadcast networks. That suit has been in the pretrial examination stage for over two years.

Barney Young, who filed a suit against BMI several months ago, is currently being examined by BMI lawyers and will, in turn,

Pix Producers Pounding the Beat For Offbeat Music: Kenyon Hopkins

Epic Turning Over Its Talent Roster

There will be a lot of incoming and outgoing traffic at Epic Records during the next few weeks. Arnold Maxin, who recently took over as pop artists & repertoire chief, is planning a complete reshuffling of the diskery's talent roster.

Coming into the label under Maxin last week were thrush Lee Kane and crooner Bill Farrell.

Ned Washington In ASCAP Ballot Race With Gilbert

A balloting contest has developed in ASCAP's Coast ranks over what writer is to represent the western contingent on the Society's board. Incumbent board member L. Wolfe Gilbert, who is also chairman of ASCAP's Coast committee is facing a challenge from Ned Washington, who is being pushed by a group of supporters, including Mack David and Harry Ruby, who are also urging writers in the east to support Washington's bid. The latter has indicated that he would be willing to come east for ASCAP's monthly meetings.

Basically, the group is asking Coast writers to vote only for four candidates for the board instead of the nine called for under the bylaws. Idea behind the scheme is that a concentrated vote for four persons will rack up a sufficient total to move at least one of the four candidates into position where the buckshot method of spreading the vote among nine candidates would fail to give the Coast writers the results they want. Group has designated Stanley Adams, Otto Harbach, Oscar Hammerstein II and Ned Washington as the four candidates. Of the four named, only Washington is a Coast writer. Understood as part of the campaign, many Coast writers have written colleagues in the east asking them to lend their support.

PRIME DICK CONTINO AS A BANDLEADER

Accordianist Dick Contino is slated to become a maestro. With his new representation pact which he signed last week with General Artists Corp., a band is being built around him, and he's likely to start touring on one-nighters within a short time.

Step to make Contino a bandleader is in line with GAC's policy of trying to increase interest in the band biz by creation of new bandleaders. At the same time, it re-creates a practice prevalent some years ago when instrumentalists and vocalists were elevated to stickmen.

Motion picture producers are now looking for offbeat background music as well as offbeat plots. That's the opinion of Kenyon Hopkins, a recent arrival on the film composing scene with credits on "Baby Doll" and the upcoming "The Strange One" and "12 Angry Men."

The new screen composers, he said, are applying their serious music background to the modern American idiom and turning out material that the producers term as "different." "Anything is offbeat," Hopkins interjected, "until it's accepted. And then it's new and fresh."

He also pointed out that most of the new screen composers have been able to build their material properly by handling their own orchestrations. In the old days, he said, a tunesmith would just submit a piano composition and leave it to others to handle the arrangement and orchestration. "Now," he added, "orchestrating has become an integral part of composing."

One of the major problems confronting Hopkins today is getting the proper recording exposure for background scores. "There's no medium in the recording biz," he said, "to handle a pic soundtrack score unless it runs 35 minutes." His score for "12 Angry Men," for example, runs only 10 minutes and he's not yet been able to devise a way to give it a proper disk packaging. Hopkins feels that if it's cut down to a pop single size, the (Continued on page 48)

Vet Elmore White In Ma & Pa Disk With Ethel Gilbert as Pard

Elmore (Baron) White is finally getting into the groove. The vet music man who retired from vaude about 30 years ago will make his bow on wax via the RKO-Unique label. He'll be showcased in duet with Ethel Gilbert, performer at Bill's Gay '90's, New York niter.

Team will be known as Ma & Pa on the disk, and according to Joe Leahy, RKO-Unique's artists & repertoire topper, it's the oldsters' answer to Patience & Prudence, teenagers on the Liberty label. Duo cut "Sombrero Sue" and "After All These Years" for their first release. Both tunes were written by Morey Amsterdam.

White worked in vaude as the team of Murphy & White. He's now associated with Herb Reis' music operation which is publishing "After All These years."

Como, Belafonte Now Top Presley on RCA

Is the Elvis Presley rage coming to an end? For the first time since the rock 'n' roll singer broke the business wide open more than a year ago, he has begun to play a secondary role on the Victor best-seller charts. Out of the top 10 Victor bestsellers, Presley now only has one number, "Too Much," in the No. 4 slot. Only a few months ago, Presley accounted for more than two-thirds of Victor's total single production.

Harry Belafonte now has moved up into the commanding position. Although Perry Como's "Round and Round" is the No. 1 seller for Victor, Belafonte has five out of the top 10, including "Mama Look at Bubu," "Banana Boat," "Hold 'Em Joe," "Jamaica Farewell" and "Matilda."

Victor, of course, is not writing off Presley. On his next release, an initial pressing of 1,000,000 platters and 1,500,000 sleeves is planned.

Decca Pacts Coakely

Decca is staying with the calypso trend and has just inked Beacham Coakely & His Emerald Isle orch, a group from Nassau. Their first album, "Goombay," is due shortly.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP
†BMI

Pos.	No.	Artist	Label	Song
1	3	5	Andy Williams	Cadence...†Butterfly
2	7	5	Terry Gilkyson	Columbia...†Marianne
3	8	4	Perry Como	Victor...†Round and Round
4A	2	5	Tommy Sands	Capitol...†Teen-Age Crush
4B	9	5	Tab Hunter	Dot...†Young Love
5	1	9	Harry Belafonte	Victor...†The Banana Boat Song
6	1	9	Pat Boone	Dot...†Don't Forbid Me
7	5	13	Fonzie	Columbia...†Who Needs You
8	10	8	James	Capitol...†Young Love
9	3	11	Elvis Presley	Victor...†Too Much
10	6	6	Hilltoppers	Dot...†Marianne
11	16	3	Buddy Knox	Roulette...†Party Doll
12	11	4	Charlie Gracie	Cameo...†Butterfly
13	12	4	Dinah Shore	Victor...†Chantez, Chantez
14	37	5	Russell Arms	Era...†Cinco Robles
15	13	13	Gloria	4th ABC-Par...†Only One Love
16	41	5	Roger Williams	Kapp...†Almost Paradise
17	27	3	Betty Johnson	Bally...†I Dreamed
18	16	17	Fats Domino	Imperial...†I'm Walking
19	34	2	Jim Bowen	Roulette...†I'm Sticking With You
20	23	9	Mickey & Sylvia	Groove...†Love Is Strange
21	15	9	Ruth Brown	Atlantic...†Lucky Lips
22A	45	4	Johnnie Ray	Columbia...†Don't Owe Me a Thing
22B	25	9	Pat Boone	Dot...†Why, Baby, Why
23A	1	1	Teresa Brewer	Coral...†I'm Drowning My Sorrows
24A	1	1	Frankie Lane	Columbia...†Moonlight Gambler
24B	43	2	Giselle MacKenzie	Vik...†He Knows
25A	20	14	LaVern Baker	Atlantic...†Jim Dandy
26A	1	1	DeL-Vikings	Dot...†Come, Go With Me
27A	3	3	Russ Carlyle	ABC-Par...†Stashu Pandowski
28A	3	3	Nat (King) Cole	Capitol...†Ballarina
29A	14	2	Patsy Cline	Decca...†Walking After Midnight
30A	7	7	Toni Arden	Decca...†Without Love
31A	3	3	Jive Bombers	Savoy...†Bad Boy
32A	37	4	Pat Page	Jubilee...†Chapel of the Roses
33A	1	1	Steve Lawrence	Coral...†Poor Man's Roses
34A	1	1	Diamonds	Mercury...†Party Doll
35A	1	1	Harry Belafonte	Victor...†Mama, Look at Bub
36A	31	3	Jaye P. Morgan	Victor...†I Thought It Was Over
37A	2	2	Jo Stafford	Columbia...†Wind in the Willow
38A	24	4	Norman Petty Trio	ABC-Par...†Almost Paradise
39A	1	1	David Rose	MGM...†Calypso Melody
40A	18	3	Lou Stein	Unique...†Almost Paradise
41A	1	1	Pat Boone	Dot...†Don't Forbid Me
42A	1	1	Pat Boone	Dot...†Don't Forbid Me
43A	1	1	Pat Boone	Dot...†Don't Forbid Me
44A	1	1	Pat Boone	Dot...†Don't Forbid Me
45A	1	1	Pat Boone	Dot...†Don't Forbid Me

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(BOBBEJAAN)

THE HAT

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RCA VICTOR
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On The Upbeat

New York

Toni Carroll, MGM thrush, into the legit comedy "The Joker" . . . Murray Penn, Freddie Pollack and Myron Goldberg formed Pennarecords . . . Charley Gracie, currently riding high with his Cameo slicing of "Butterfly," set for the Casino Royal, Washington, March 25 . . . Chris Kay's gypsy ensemble held over for two more weeks at the Leslie House . . . Judy Scott, recent Decca pactee, begins a one-week stand at Chubby's, Camden, N.J.

The Four Voices guest on Mitch Miller's CBS-Radio show March 24 . . . Trudy Richards heads for the Coast next month to record an album for Capitol . . . Al Hibbler opens at Brooklyn's Town & Country March 19.

Ann Hathaway began a week's stand at the Cliche, Detroit, Monday (11) . . . Tommy Mara, RKO-Unique crooner, guesting on Ted Steele's WOR-TV stanza for one week beginning Monday (18) . . . Thrush Angela Drake inked to MGM Records . . . Mike Pedicin's combo, now working one-nighters in the east, inked to a personal management pact with Frank Pingatore . . . Martha Lou Harp and Bob Roubian have joined the roster at the new Prep label.

Hollywood

Ned Washington will pen lyrics for "Limbo," a Trinidad tune in the Rita Hayworth starrer, "Fire Down Below" . . . Nelson Riddle set to arrange tunes for Columbia's "Pal Joey" . . . Nellie Lutcher has switched from Liberty to Imperial Records . . . Eddie Bracken has penned a tune entitled "Roxanne," dedicated to Roxanne Arlen, his leading lady in the road company tour of "Will Success Spoil Rock Hunter?" . . . Freddy Martin planning a new lp album for RCA Victor to be entitled, "Mr. Coconut Grove" . . . Mac Wiseman, Dot Records a&r topper in the c&w field, out plugging his "Sundown" disk . . . Mel Torme has recorded a new version of his own "California Suite" for Bethlehem Records.

London

The Earl of Whancliffe, drummer in his own rock 'n' roll outfit, booked for vaude tour with singer Lee Lawrence . . . Dave Toff, Melchor-Toff Music topper in London, working on new number titled "We Will Make Love" by newcomer Russ Hamilton. Hamilton is a Redcoat at a Butlin holiday camp. Toff has a deal with Southern Music Co. for its release on the Continent . . . Skyrocks orch signed as pit band for "Damn Yankees" opening London Coliseum March 28. They've been resident band at the theatre for entire run of "Pajama Game" . . . Eric Rogers, conductor of London Palladium Orchestra, to quit after two years' residence . . . Jazz tenorist Ronnie Scott and trumpeter Dizzy Reece named as stars of British group scheduled for Russian World Youth Festival appearance in July.

Pittsburgh

Bobby Cardillo, who's been doing two-piano stint with Reid Jaynes and lately alternating every other month with Jaynes on their own trios at Town & Country Lounge, quitting that to join Al Marise band at New Nixon . . . Morry Allen orch started its third year at Vogue Terrace . . . Cavaliers had option picked up at Sky Vee Club . . . Bill Brant, WAS deejay, active again in the band field and has Patli Troy on vocals . . . Tommy Payne band signed for

weekly dances of Gateway Young Adult Club . . . Edythe Werner, organist, now at New Nixon lounge . . . Frank Conti latune unit alternating with Chuck Marlin house band at Chez Dee.

Chicago

Johnny Noubarian Quartet set to do two frames at Iroquois Hotel, Toronto, April 8 . . . Tony Pastor's orch will be doing one-nighters through the midwest during May . . . Ralph Marterie is booked for one-nighters and school dates on the eastern seaboard during May . . . Hilltoppers at South Side Holiday Ballroom Friday (15) . . . North Side Holiday Ballroom lineup: Diamonds, Sunday (17); Crew Cuts, March '24, and Four Lads, March 31.

Philadelphia

Local singer George Diablitto, featured with the Xavier Cugat's band, is to be sent out with a unit in June, to be called Diablitto & The Cugat Quintet . . . Sammy Kaye in one-nighter at St. Alice's Church social center in Upper Darby (24) . . . Sunnybrook, Pottstown ballroom showcase for name bands, bringing in Richard Maltby (16) . . . Chubby's bill of disk stars this week includes Somethin' Smith & Red Heads, Martha Carson Quartet, Laurie Sisters and Frank Verna (11-17) . . . Israeli vocalist Bas Sheva into Celebrity Room for a week's run (April 16) . . . March lineup at Jersey's Red Hill Inn features Dizzy Gillespie (15-17), Sylvia Sims (22-24) and Modern Jazz Quartet (29-31) . . . Nina Simone, singing 88er at Queen Mary Bar in Rittenhouse Hotel, cutting an LP for Vik . . . Dave Brubeck drew biggest single night at Red Hill since Harvey Husten took over operation a year ago this week . . . J. J. Johnson Quintet and Australian "Jazz" Quintet current at Pep's . . . Erie Social Club has inked Lou Monte (16-17), Four Lads (23-24) and Billy Daniels (April 7) . . . Cozy Morley, slated to open in Reno (15) cancelled out to continue his new WFFF slot . . . Frank Pingatore, lately with The Jodimars, now managing Mike Pedicin's group.

Kansas City

Margaret Whiting due for a return engagement at Eddys', opening March 22. She was here about a year ago . . . Joe Maize & Chordsmen hie to Rochester after closing two weeks at Eddys'. They join Tony Pastor for 10 days at the Eastman Theatre in Rochester opening March 27 . . . Terry Robinson returns to the Tropics of Hotel Phillips. She's a frequent entry on the Hammond in this upstairs room.

MacRae-Cap Longterm

Hollywood, March 12. Gordon MacRae, who has been under exclusive contract to Capitol for the last 10 years, has signed a new longterm pact with the Coast label. Voyle Gilmore will continue to produce his sessions.

Label also inked Marcel Grandjany, classical harpist, whose sessions will be produced by Dick Jones in New York.

Downey's Mex Quickie

Wallace Downey, head of All America Melodies, off to Mexico this week for two-three weeks on business.

Vet music man is a specialist in Latin American music relations.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	2	HARRY BELAFONTE (Victor)	(The Banana Boat Song) Mama, Look At Bub Jamaica Farewell
2	4	TERRY GILKYSON (Columbia)	Marianne
3	3	TAB HUNTER (Dot)	(Young Love) Ninety-nine Ways
4	1	ELVIS PRESLEY (Victor)	(Too Much) Love Me Tender Love Me
5	7	FATS DOMINO (Imperial)	(I'm Walking) Blue Monday Blueberry Hill
6	6	PAT BOONE (Dot)	(Don't Forbid Me) Why, Baby, Why I'm Waiting Just For You
7	8	TOMMY SANDS (Capitol)	Teen-Age Crush
8	9	ANDY WILLIAMS (Cadence)	Butterfly
9	5	SONNY JAMES (Capitol)	Young Love
10	..	PERRY COMO (Victor)	Round and Round

TUNES

(*ASCAP, †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	†YOUNG LOVE	Lowery
2	3	†MARIANNE	Montclare
3	2	†THE BANANA BOAT SONG	Marks-Bryden
4	4	†DON'T FORBID ME	Roosevelt
5	6	†BUTTERFLY	Hill & Range
6	5	†TOO MUCH	Southern Belle-Presley
7	7	†TEEN-AGE CRUSH	Central Songs
8	..	*ROUND AND ROUND	Rush
9	10	†PARTY DOLL	Jackie
10	..	†LOVE IS STRANGE	Ben-Ghazi

Roulette's Number Is Up;

Monte Carlo the Winner

On the basis of squawks from Monte Carlo Records, Coast label, the indie New York diskery, Roulette Records, is changing its disk trademark. Monte Carlo objected to Roulette's prating "roulette numbers" on the edge of its platters, claiming that it was a Monte Carlo registered trademark.

The new Roulette disks, currently on the presses, won't have the "roulette numbers."

Fats' 15th Gold Disk

Hollywood, March 12. Fats Domino's Imperial Records diskery of "I'm Walkin'" passed the 1,000,000 mark to give him his 15th gold disk in 10 years with the label. A top R&B disk for many years, he recently switched to the pop field.

Label prexy Lew Chudd will present the gold disk Friday (15).

Hopkins

Continued from page 45

exploitation values of a pic tie-in are dissipated somewhat if there isn't an LP package to promote.

Sales potential of a pic music album already has been proved by such Decca bestsellers as "The Man With Golden Arm" and "Picnic." Hopkins' "Baby Doll" was recently released in a Columbia

package. Coral plans to release "The Strange One" soundtrack.

Hopkins currently is mulling a disk affiliation. Although nothing yet has been firmed, Archie Bleyer's Cadence label has the inside track. Cadence, incidentally, is packaging Hopkins' ballet score, "Rooms."

Brit. Music Biz

Continued from page 45

ing on albums and educational publications. Albums are the perfect method of getting "rock 'n' roll numbers over, which are tough to sell as individual items. Collections of these numbers under one cover, with a sprinkling of reading matter, and several photographs of rock artists, do brisk trade. The same goes for standard type ballads. Publishers collect a few oldies, compile them as an album at a very low production cost, and find they sell.

Instrument tutors, too, are doing brisk business, and it's the sales of tutors and albums that are keeping the business thriving. But the two outlets mentioned don't cover the smaller publishing houses who don't have the backing of a catalog. Suggestions that the future of the industry lay in the big firms absorbing the smaller concerns, were strongly denied by the lesser houses, who claimed there was still enough business for everyone.

Reasons given for the sheet

music slump range from the expansion of tv to the fact that people no longer liked to make their own entertainment but preferred to hear music on disks. This is borne out by a recent survey which showed that British teenagers were spending an average of \$2.80 a week on records.

The HIT! OF THE WEEK

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Executive Producer: Marshall Jamison
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Satchmo's 'Birth' At Newp't '57 Bow

The 1957 edition of the Newport (R. I.) Jazz Festival will kick off July 4 with a concert keyed to celebrate the birthday of Louis Armstrong. Louis Lorillard and George Wein are arranging a reunion of Satchmo's original band plus an all-star lineup. Already inked for the bash are Ella Fitzgerald, Sarah Vaughan and Count Basie.

The Festival will run three days and follow the pattern set in previous years. The main concerts will be held at Freebody Park and jazzsters and critics will hold panel discussions open to the public. Special emphasis this year will be on the international jazz scene with musicians and composers from all parts of the world participating.

The Jazz Festival was inaugurated in 1954 at Newport by Lorillard and Wein, president and director, respectively, of the non-profit org.

R&R Choir Better'n Gossip to Brit. Vicar

Durham, Eng., March 12.—A church minister said here he would rather his choir rock 'n' roll than took part in gossip.

Rev. Neville Brooks, vicar of Kimblesworth, said: "People who condemn rock are very likely doing worse mischief by gossiping. When I watch my choir rocking at dances, I say good luck to them, because I like to see them doing anything well."

Writing in his parish magazine, the minister said rock 'n' roll, football pools, a glass of beer and raffles had been called major evils. "But," he added, "they do much less damage to the souls of men than wagging tongues. There has been gossip in parish affairs, and I thought it time to give a warning."

Album Reviews

Continued from page 42
ing Joe Puma, guitar; Herbie Mann, clarinet; Matt Mathews, accordion, and Whitey Mitchell, bass.

In a reciprocal trade program, foreign jazz has been getting increasing attention on the home side of the Atlantic. On Vanguard Records, the Hans Koller Quintet, a group of mitteleuropäer cats playing in Vienna, make it sound just like in Birdland on Broadway. It's a fine modern jazz combo, measuring up to the best in the U. S. On the Epic label, "Swedes From Jazzville" spotlights swinging combos from Sweden who, though from a northern clime, don't play it so cool as the Viennese. *Herm.*

Teresa Brewer's

New Hit on Coral

I'M DROWNING MY SORROWS

Mills Music, Inc.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National
Rating
This Last
wk. wk.

Title and Publisher

			New York (MDS)	Boston (Mosher Music Co.)	Philadelphia (Charles Dumont)	San Antonio (Alamo Piano Co.)	Chicago (Lyon-Healy Music)	Indianapolis (Pearson Music Co.)	Detroit (Grinnell Bros. Music)	Kansas City (Jenkins Music Co.)	St. Louis (St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles (Prestman Music Co.)	San Francisco (Pac. Coast Music)	Seattle (Capitol Music Co.)	TOTAL POINTS
1	1	†Yong Love (Lowery).....	2	1	2	1	8	1	1	1	1	1	1	1	2	120
2	4	†Marianne (Montclare).....	1	3	3	4	1	4	3	3	8	4	3	2	1	103
3	2	†Banana Boat Song (Marks-B)	5	8	4	2	5	3	6	5	2	2	6	4	5	86
4	3	†Don't Forbid Me (Roosevelt)	3	..	6	3	9	2	2	2	5	3	4	3	10	80
5	7	†True Love (Buxton Hill).....	6	..	5	6	7	..	4	..	3	5	5	..	..	47
6	5	†Cinco Robles (Warman).....	7	10	..	7	..	..	7	8	7	..	2	7	8	39
7	11	†Chantez, Chantez (Chantez).....	10	..	4	6	5	..	..	..	..	7	9	..	..	25
8	9	†Butterfly (Hill & Range).....	4	..	7	..	6	..	..	..	..	..	..	..	3	24
9A	9	†Too Much (Southern Belle-P)	7	..	8	..	..	..	10	9	7	9	5	..	..	22
9B	6	†Singing the Blues (Acuff-R)	6	..	5	..	10	..	..	6	6	..	..	..	..	22
11	..	†Almost Paradise (Peer).....	1	..	3	..	..	..	..	..	..	..	..	..	..	18
12A	12	†I Dreamed (Trinity).....	10	..	7	8	..	..	..	..	..	8	7	15	..	15
12B	12	*Round and Round (Rush).....	9	..	2	8	10	..	..	..	9	8	6	..	..	14
14	8	*Anastasia (Feist).....	9	..	9	..	9	..	9	8	6	..	..	..	..	14
15	15	*Moonlight Gambler (Morris)	10	..	9	..	5	..	..	8	..	..	..	..	..	12

ASCAP Row

Continued from page 43
tions of ASCAP publishers would, of course, lead to bitter internecine war. The publishers, particularly the small and medium-sized ones, need the performance coin from BMI and, in fact, many of them would go out of business without it. While the ASCAP catalog has longterm value in building up some equity in the ASCAP pot, the BMI operations are needed to oil the current-day-to-day activities. Under BMI's deal, publishers are paid off according to present activity while the ASCAP formula takes into account such factors as seniority and availability which operate over a long number of years.

Tax Disaster

Continued from page 45
companies are deemed to be legitimate companies which are in a position, not of their own choosing, where royalty money, as against income from sheet music, has become the dominant factor.
Such "true operating companies" are distinguished in the MPPA thinking from the "incorporated pocketbooks." The latter publishing firms are the repositories of old copyrights with no plugging activity of any consequence. Their whole income derives from the royalty route and these firms like it that way. Hence, they should be taxed at the full 85% personal holding rate.

Kramer P.A. of Atlantic

Atlantic Records has set up an advertising-publicity department bringing in Gary Kramer to head up the division.

In addition to his ad-pub duties, Kramer will assist Nesuhi Ertegun in the production of jazz LPs and some pop singles. Diskery also has set up Lester Sill as Coast rep. Sill will continue with the operation of his Quintette Music firm.

Inside Stuff—Music

Cleffer L. Wolfe Gilbert's new book, "Without Rhyme or Reason," tells the story of Gilbert's successes as songwriter and vaudevillian, but omits any mention of his having been a recording artist. In fact, Gilbert still doesn't recall how he happened to make his one-shot effort as a platter thrush, which was brought to light in an odd way. In the book Gilbert tells of writing, in 1923, a followup to "Waiting for the Robert E. Lee," called "The Natchez and the Robert E. Lee," and says that when Vincent Lopez's Orchestra played it in stage shows he tagged along and gave a recitation describing a race between the two vessels. (Natch, the Lee won!) Apparently the only recording of the tune was an Edison Diamond Disc by the Broadway Dance Orchestra.

Recognizing this as an alias for the Lopez outfit, which was under exclusive contract to Okeh, VARIETY diskologist Jim Walsh noticed the platter features a recitative (not credited on the label) of the type mentioned by Gilbert. Walsh made a tape recording and sent it to the vet writer, who confirms the voice is unmistakably his. But he has no recollection of going to the former Edison lab at 79 Fifth Avenue.

James L. Davis, San Antonio author, has compiled a new book on popular music titled "Your All Time Hit Parade." It's the result of several years of research and, along with documented text about the nation's most celebrated dance orchestras, it contains "hit parade" tunes, over 3,000 of them, dating back before the turn of the century. Actually, Davis has dug up the names of the songs people were singing long before the American revolution. The first public sale of the book will be held this week in the lobby of the Majestic Theatre, San Antonio.

Composer Johnny Richards has signed a two-year writing pact with Silhouette Music's Quincy Jones. The first assignment under the deal will have Jones and Richards producing a special instrumental folio for piano and instruments entitled "Calypso Jazz." Richards, composer of "Young at Heart," just completed a new album for Bethlehem titled "Something Else by Johnny Richards." Jones' latest disc release is "This Is How I Feel About Jazz" on an ABC-Paramount LP. Hansen Publications acts as selling agent for the Silhouette properties.

The songwriting team of Diane Lampert and Johnny Gluck Jr. have gone out on a calypso limb. Team's efforts in the Trinidad temp so far include "Let's Go Calypso" recorded by Rusty Draper for Mercury, "Push-Push Pushcart" by the Goofers for Coral, "Pull Down De Shade" by Kay Brown for Decca and Len Quaddling for Coral, "Joe He Gone" by Norma Douglas for RKO-Unique, "Li'l Steel Band" by David Carroll for Mercury, and "Big Belly (De Mayor)" by Warren Covington & The Commanders for Decca.

ABC-Paramount has tied in with the Milwaukee bottling firm of Squirt & Nesbitt's to promote the George Hamilton IV etching of "Only One Love." The bottler will include a coupon with each "six-pack" of Squirt & Nesbitt's entitling the buyer to purchase the Hamilton disk with a 25c discount upon presentation of the coupon. Bottling firm also is incorporating the promotion in spot plugs over the Milwaukee stations. Deal was set by Irwin Garr, diskery's national promotion manager.

Nacirema Productions, indie film firm, intends to cash in on the rising public interest in west coast jazzmen by exploiting the use of top sidemen in the film "Hot Rod Rumble." In an unusual move, Nacirema will utilize a separate screen credit card listing the 22 musicians who recorded the Sandy Courage score for the Allied Artists release. Sidemen involved include Barney Kessel, Shelly-Manne, Frank Rosolino, Pete Candoli, Maynard Ferguson, Bud Shank, Bob Cooper and Dave Pell.

Skiffle Group leader Lonnie Donegan, a big disk seller in Britain with "Rock Island Line" and other folksy specialties, is to make his first film, a light domestic comedy entitled "Light Fingers." Donegan is composing the theme song together with all the background music. He and his Skiffle Group will record the music for the picture during the week of March 18, prior to their departure for the States on tour with the Harlem Globetrotters.

Country music is getting a national salute from the U.S. Chamber of Commerce May 5-11 which has been designated as "Grand Ole Opry Week." There'll be a special country music show at the National Press Club in Washington that week, in addition to other ceremonies being set by WSM in Nashville, home base for the "Grand Ole Opry" show.

Small Combo Reviews

CHUBBY JACKSON'S RASCALS

(5)
Cloister Inn, Chicago
Back on the bistro beat after serving his term in tv, Chubby Jackson's bass fronts a showl quintet that gets on the floor strictly to provide entertainment. The musical ideas seem a bit rigid but the heavy volume is a frantic effort to reach a happy music.

The group toys with its music and occasionally something comes out of this; like the sustained passages of Don Osborne's drums or the wide ranging tours of Jackson's bass. All five members of the Rascals display a sharp technique that makes for enthusiasm in the barroom crowd, but the cornball antics of Jackson and stagey postings of the combo seem to prevent a consistently high calibre of musical effects.

Hefiest hands come on numbers like "Northwest Passage" where the combo's drive and flexibility are at their best. The bass trumpet of Cy Touff and tenor sax of Sandy Mosse give deep trenchant sounds and low-register material that fits into small rooms better than the shrill volumes of high-noted brass. Marty Rubenstein's keyboard handles the upper octaves adequately. But the group sometimes is more competitive than cooperative. Quintet remains here indefinitely. *Leva.*

EDDIE HEYWOOD TRIO

London House, Chicago
Eddie Heywood pleases the following he has built up at this eatery with a keyboard styling full of feeling and surprises. He keeps a comfortable audience with a louder piano than is common to eating spots, but it's an intense sound and characterized by rich, left-hand figures that carry through to the house.

The "Begin-Begune" arrangement makes some profound comments on that warhorse while keeping hold of its thematic quality. Heywood not only shows ideas but gets them across to his hearers. He remains throughout the evening the central figure of the trio consisting of Laverne Barker on bass and Jimmy Johnson on drums. The arrangements are strictly for piano potential. Trio stays on until April 9. *Leva.*

MITZI MASON TO VIK

Mitzi Mason has been added to the Vik label's artists roster. Deal was set last week by Herman Diaz, Vik's artists & repertoire chief. Thrush previously recorded for MGM and ABC-Paramount.

a wonderful
seasonal song

STYNE AND CAHN'S

LET IT SNOW! LET IT SNOW! LET IT SNOW!

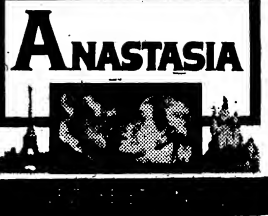
CAHN
MUSIC

"I THOUGHT IT WAS OVER"

Jaye P. Morgan

REMIK MUSIC CORP.

ANASTASIA



Another BMI "Pin Up" Hit
**YOU ARE MY
FIRST LOVE**
Recorded by
NAT "KING" COLE.....Capitol
Published by
REX MUSIC PUBLISHERS
PICCADILLY MUSIC CORPORATION

Chez Paree Artists Pacts Mastin Trio For Tour; Await AGVA 'Employer' OK

Chicago, March 12.

Chez Paree Artists has inked the Will Mastin Trio (Sammy Davis Jr.) through William Morris to headline a travelling package show operating on a one-nighter basis across eight midwest states during the period May 18-June 10. The contract, already signed by Phil Consolo of Chez Artists, is pending approval from national headquarters of American Guild of Variety Artists, according to Ernie Fast, AGVA's midwest regional chief. The contract, says Fast, gives Chez Paree Artists AGVA status as an employer of talent by which they are obligated to pay all salaries net; no commissions are to be deducted and salary bonds must be posted. Organizations functioning as employers of talent can't serve dual function as agents receiving commission from AGVA acts, according to Fast, and this contract thus serves to define the status of Chez Paree Artists with AGVA if approved by its New York office.

The show will involve salary bonds of approximately \$42,000, says Fast. Consolo and Jay Lurye, speaking for Chez Artists, said four acts in all will be involved in the revue type show with Ted Fio Rito's 12 man orch handling the scores. Fio Rito heads the house band at the Chez Paree niter here where Sammy Davis Jr. is appearing through Monday (18).

Candelabra at \$5 Couvert As Liberace Plays Quickie SRO for N.O.'s Monteone

New Orleans, March 12.

The older generation of local ladies shelled out an unprecedented \$5 cover in addition to a \$3 minimum for the privilege of seeing Liberace at the Monteone Hotel here Friday and Saturday (8-9). Even at these tariffs the room was so crowded that the dance space had to be occupied by tables in order to accommodate the girls, many of whom were up far beyond their normal bedtime. During his stay, Liberace did four shows.

The candelabra kid played a batch of requests, kidded the British critics who took him apart during his recent trip to England, and even ribbed his fancy wardrobe. Routine included virtually everything in his normal repertoire from "Beer Barrel Polka" to "Warsaw Concerto."

George Liberace, as usual, provided the musical accompaniment for his brother during the two-hour recital. Nick Stuart's band, supplemented by a number of men from the George Liberace orch, worked throughout the show.

Liberace played the date in appreciation to boniface Frank Monteone, "who gave me a break when I was nobody."

EX-NEWARK BURLEYCUE AIMS AT VAUDFILMER

The Adams Theatre, Newark, closed recently when the city cracked down on burlesqueries, has now applied for permission to operate as a vaudevilmer. Application has been referred to the city's legal department to determine whether the revocation of the burlesque license also affects the theatre in which the violations occurred. The theatre had been operated by Harold Minsky who is presently appealing the new legislation that closed the house.

The Adams' operation as a vaudeville is sans Minsky. Application has been made in the name of the Essex Amusement Corp. offered by Thomas A. Adams, president; Emanuel A. Adams, secretary; (both sons of the original owner, the late Adam A. Adams), and Frederick J. Ewald, treasurer.

Jane Froman's Cafe Return

Jane Froman, absent from show biz for further surgery resulting from the 1943 crash of the Lisbon Clipper on the Tagus River, Portugal, will return to the cafe orbit. She's been set for the Beverly Hills Country Club, Newport, Ky., for July 5, with other dates still to be set.

DOWNSTAIRS' 'BELOW' ON THE UP AND UP

New York's Downstairs Room has one of the longest running shows this year. Opus, "Son of Four Below" second edition of the layout which opened the room last year, has passed its 250th performance.

Julius Monk, the boniface who runs the spot on a cooperative basis, meanwhile has found prosperity in other fields. He has become one of the most successful male models in New York, having hit ads in some of the top mags.

Another oddity connected with the room lies in the fact that the comedy team of Fletcher & Sheidy isn't separated by virtue of the fact that Fletcher is the only member of the team working in the show. Sheidy has become the spot's headwaiter, and since he no longer has to rehearse during the day, has become connected with the passenger dept. of a major airline.

Phil Rosen O.O.s Versailles, N.Y.

Phil Rosen, operator of the Chambord, N. Y., may take over the operation of the now shuttered Versailles which folded recently, going into the red for more than \$658,000 which represents about \$450,000 owed to the Government in cabaret taxes. There's likelihood that the effects of the restaurant will be sold at auction to satisfy certain legal requirements, and then Rosen may take over the lease, provided he will not be saddled with the backlog of debts.

Rosen until recently operated Le Perigord in the Sherry Netherland Hotel, N. Y., and has been with the Versailles for many years. The Versailles had been operated by Nick Prounis and Arnold Rossfield. John Boggiano had at one time been partner in the enterprise, but stepped out some time ago. Should the Rosen deal go through, it's probable that the Versailles will go under the hammer next month.

MCA UP (NOT DOWN) IN CHICAGO OFFICE

Far from cutting down the activity of the Chicago office as has been rumored off and on in the midwest, Music Corp. of America is expanding activities there. Agency has transferred Hugh Heller from the San Francisco office and has put on two additional agents, one of whom, Charles Warfel, had been a Detroit percenter.

The personal appearance departments in New York have expanded activity with the acquisition of several new performers and bands, and agency has felt that additional manpower in this section was needed to maintain its expanded pace. Among those recently packed with the office is the Ralph Flanagan band which moved over from General Artists Corp.

Hub Bradford Roof Folds Shows for Party Setup

Boston, March 12.

The Bradford Roof niter, which had been running year round for several years, does its last floor show tonight (Tues.) and room goes over for functions. Boniface Al Taxier said, however, that the club may be reopened this fall.

Closing leaves Hub with only two supper clubs going, Blnstrub's and Steuben's, smallest number in history here. Owner Ralph Snyder made the decision to close the room and turn it into a function setup on his return from Florida last week.

Shaw's H'wood Wing

Milt Shaw, proxy of Shaw Artists Corp., left for the Coast Monday (11) to supervise the opening of the agency's California office. Ira Siddelle, who's been in the N.Y. outfit, will head the Hollywood operation.

Tallu's Debut

Tallulah Bankhead has been signed for a six-week date at the Cafe de Paris, London, her first European niter engagement. Miss Bankhead's cafe career was previously confined to the Sands Hotel, Las Vegas.

Deal was made recently by the cafe owners directly with Miss Bankhead. Ordinarily, her pacts are made by the William Morris Agency. However, under rules of the American Guild of Variety Artists, an act can freelance where foreign engagements are concerned, and deals can be made with no agent involved or even with another office.

The Cafe de Paris is probably the top user of American names in the London niter market.

Acts Working N.Y. Now Protected On Travelling Time

Time spent in travelling and from a place where a performer is working is now construed as being part of the job through a decision handed down by the N.Y. State Unemployment Insurance Appeal Board. Board ruled that time spent in travel to place of employment is part of the service being rendered to the employer, and therefore injuries suffered during that time would make the performer eligible for unemployment insurance.

Decision is regarded as an important gain for all performers working in N. Y. State. Present law requires at least 20 weeks of work prior to filing a claim. Since comparatively few performers can dig up enough time to be eligible, all added time periods, even the time spent in travel, looms as important in helping an entertainer pile up the total working time.

Designed by Dali: An 'Organic' Mex Niter In Assorted Sizes

Salvador Dali is now going in for designing night clubs. The surrealist painter, working on an Acapulco cafe, has a lot of ideas about how an after-dark spot should operate. New venture in Mexico, to be ready by the end of the year, will reflect that artist's ideas not only in the design of the place, but in the uniforms of the servitors, the decor, the kind of glass and chinaware used, and even the menu.

Dali said in New York last week that the new night club would be the opposite of functional. It would be "organic." It would lend itself to physical transformation virtually overnight. It would be just like a "living organism," he said.

Dali has been commissioned to design the niter as a venture separate and apart from the Hotel Presidente to be constructed in Acapulco by Cesar Balsa & Javier Arias. Niter will be on the grounds of that inn. Balsa & Arias now operate the Jocaranda, a Mexico City niter, and the Focopare, an eatery in the same city.

The owners haven't yet been told by Dali what the night club will look like, except that it will seat around 1,000. However, they do know that it will have the ability to become larger or smaller as befits the needs of the spot. Even its function can change when necessary and it could even be transformed into a plaza de toros (bullring).

The Dali concept fits in with the duo's ideas of niter operation. Balsa said that other than music, there will be no entertainment. He said that he doesn't want to work for actors. He relies mainly on novelty and atmosphere to attract a clientele. He apparently feels that Dali can provide enough novelty and atmosphere to make the spot pay off big.

Arobie Robbins has been signed for two dates at the Steel Pier, Atlantic City, the Easter show April 20 and with the Mills Bros. layout starting Aug. 18.

Loew and Par Slot Easter Shows In N. Y. Area for Vaude Highpoint

N.Y. COPA COOKIN' NAMES TO END OF '57

Jules Podell, operator of the Copacabana, N. Y., has signed nearly enough headliners to take him through the balance of this year. Boniface has pacted Joe E. Lewis to open next season for a six-week period starting Sept. 5. Following on Oct. 14 will be Nat King Cole with the likelihood that Jimmy Durante will come in about Nov. 14. Podell will discuss the amount of time to be played by the Schnoz next week following the dinner being tendered him by the Jewish Theatrical Guild, Sunday (17) at the Waldorf-Astoria Hotel.

Sammy Davis Jr. coupled with Gene Baylos are due in April 11 for five weeks, to be followed May 16 by Tony Martin and two weeks of Jerry Lewis starting June 13. Podell is currently mulling the summer bookings, though keeping this time period open in case some names will be coming into New York.

According to Podell, the current season is one of the best in the history of the cafe. Each month, with the exception of February, which was on the same level as last season, is ahead of last year.

Set \$10,650,000 As A. C. Budget

Atlantic City, March 12.

It will take \$10,650,000 to keep this resort's government ticking this year, with taxpayers kicking in more than half (\$5,608,000), the so called luxury tax \$1,550,000, and the rest coming from various sources such as mercantile fees and liquor licenses. Luxury tax is collected mostly from visitors, who are assessed 3% on hotel bills, cigar and cigarettes, liquor and amusement tabs.

It will cost the resort \$362,635 for its Press Bureau to function, or about \$5,000 more than requested last year. Of this total \$290,675 is being expended for advertising and staging local events while operating costs of the City Press Bureau is estimated at \$71,960, of which \$44,000 is spent for salaries and wages.

Biggest bite in Press Bureau budget is the \$175,000 spent for magazine and newspaper advertising. The bureau will expend \$35,000 for special features and promotions staged mostly in season, while \$25,000 has been appropriated for radio and tv shows (programming, production, line charges, etc.).

For public entertainment, concerts, etc., staged on Garden Pier, \$13,000 has been fixed. During season the city sponsors weekday concerts and entertainment on the pier. Not in the Press Bureau budget but in a separate appropriation is \$37,120 for maintaining and repairing the pier, once a top amusement spot.

Apparently the city has dropped any idea of sponsoring a tv program once weekly following two summer programs tried here. Instead it will endeavor to bring in established shows such as the Garway morning show, which has originated here one morning for the past three years, and will move to televisive big events, not excepting the Pageant, which is sponsored by Philco.

Connie Towers Must Rest; Kavazza Subs in Toronto

Toronto, March 12.

Connie Towers bowed out of her date at the Royal York Hotel here last week suffering a throat infection. Singer was ordered to take a six-week rest. It's the third time this season that a throat condition has forced her to curtail engagements. She had been stricken previously at the St. Regis Hotel's Maisonette, N.Y., and the Palm Beach Towers, Miami.

Carl Ravazza was rushed into the spot the following night (5) to finish out the stand.

Easter Week will have more vaudeville in the N. Y. metropolitan area than has been around for a long time. Loew and Paramount circuits have already plotted one show each, and a second is being blueprinted by the Loew chain for the Metropolitan, Brooklyn.

As the score now stands, Loew's State will play the Jocko Henderson Show, starting April 18. The Brooklyn Paramount will day-date a return of the Alan Freed Show, and the Metropolitan, Brooklyn, has virtually set a calypso show starting the same day.

Another bill in the works is a layout headed by Pat Boone for the N. Y. Paramount. Date hasn't been picked as yet.

Possibility of three spot shows on these two chains gives New York more stagings than it has had in a long time. Of course, the regulars playing stagings in New York include the Radio City Music Hall, the Roxy (ice show plus vaude acts) and the Palace. On April 20, a day following the spot shows by Loew and Par, the Palace starts an engagement of Libera.

All the circuits headquartered in N. Y. are quite anxious to present stagings when suitable attractions become available. In recent years, tendency by the loops has been to slot the displays during the peak holiday weeks, Easter and Christmas, when the schools aren't in session. Nearly all the houses have done extremely well with the occasional vaudeville forays during those periods.

Henderson, a newcomer to midtown theatres, is a WOV disk jockey, who has played the Apollo in Harlem. Freed, a WINS deejay, holds the record at the Brooklyn Par. He recently played the Par on Broadway.

Jerry Lewis Winds Up With Silver and Gold In Palace Finale Gala

There was no economy of encomiums as Jerry Lewis did his bowout turn at the Palace Theatre Sunday (10) night after a 42-performance (four and a half weeks) run. Sol A. Schwartz, president of RKO Theatres, took the stage at the end to present the comedian with a silver tray on which the Palace front was etched, this tying in with Lewis' previously-expressed (to Schwartz) eagerness to play the house.

Circuit chieftain wrapped up his sentiments with an invitation to Lewis to "come back any time for as long as you want." Exec noted the run could have been extended perhaps another six weeks except for Lewis' pic commitment with Hal Wallis, Schwartz, incidentally, handles the mike like a pro.

Also part of the getaway was an appearance by Steve Allen, who placed Lewis in the same league with the greats of comedy. Allen, who identified himself as Ed Sullivan, handed Lewis a gold platter of "Rock-A-Bye Your Baby," signifying sales of 1,000,000 for the Decca single.

Within the framework of the finale performance, as Lewis brought members of the audience to the act to play stogie in his "Shine on Harvest Moon" segment, more plaudits were delivered by Arlene Dahl, Fernando Lamas, Jan Murray and Joe DiMaggio.

The house was capacity and Lewis was no letdown. He maintained his usual robust pace throughout and the yocks made it seem that everyone was a partisan. But in acknowledging the praise, he was strictly from solemnity. He needed a lift in switching to a single and the smash run provided it, he said.

Miss Atwell's Aussie Tour

London, March 5.

Winifred Atwell is to make a six months' tour of Australia in the fall. This will be her second tour of the country. She recently turned down a big money offer for a 30-day stint of one-nighters in Australia.

Miss Atwell starts her own weekly BBC-TV series April 14.

House Reviews

Palace, N. Y.

Laurie & Argo, Fred Lowery, Lee Davis, Sandy Gamory Trio, Helene & Howard, Lillian Briggs, Myron Roman House Orch; "The Big Boodle" (UA); reviewed in VARIETY Jan. 30, '57.

The Palace is back to the grind standard following the hard-ticket policy with the run of Jerry Lewis. The initial show, which opened Monday (11) for a 10-day run, looks like a new deal for the theatre. There's a conscious attempt to appeal to new audiences, and there does seem an effort to spend a little more loot and get a better-known grade of act. Also new here is the transfer of the band from the pit to the stage.

The first bill has a lot of new elements including of all things, rock 'n' roll and calypso. The number of acts has been cut down from eight to six, so that a more representative routine can be elicited from each performer. Again, with fewer acts to buy, more can be expended for the individual turns.

Lillian Briggs, known as an r&r adherent, has apparently gone into this house armed with the knowledge that here go a lot of the squares. She did a wise thing in concentrating on the old items like "Some of These Days," "Robert E. Lee" and swanee-type numbers, but done with a savage beat and hep tromboning that impresses itself on any type of audience. She does extra well here.

The calypso dept. by the Sandy Gamory Trio is further discussed under New Acts.

The comedy sector is especially strong, with Helene & Howard hitting a good stride with their satirical terps. Even though some of the talk can well be eliminated and parts of their act tightened, the general effect is good. Lee Davis displays a new line of material in his gab about country living and he goes over with his usual effectiveness.

Whistler Fred Lowery, a fave at this house, works his way to a good hand, trilling a repertoire that winds up with the "William Tell Overture" finale.

The Myron Roman band onstage is highly effective for this show. Laurie & Argo are under New Acts.

Jose.

L'Olympia, Paris

Paris, March 5.

Charles Aznavour, Peters Sisters (3), Trio Aravah, Bordes & Andre Martin, Dalida, Hoppers (2), Duxy (3), Vargas (5), Tom & Jerry, Dean & Baxsen, Simone Morin; \$2 top.

The current bill has pull for the young set via singer Charles Aznavour and a come-on for the American colony in the Paris return of the Peters Sisters (3). Though

somewhat topheavy in song acts, the supporting bill should help push this into a big grossing three weeks.

Aznavour seems quite recovered from recent auto accident in which he almost lost both arms. He proves it in his free wheeling, physical underlining of his songs of love, youthful yearning and the sudden releases of energy in jam sessions and new types of dansapation. He has a raspy, hoarse voice full of agonized glissandos. However, he makes up for it on his obvious fervor and sincerity. A rare entry, with his powerhouse drive and solid songalogs, he is a chancey bet for the U.S. He was heavily mitted by the younger element and grudgingly admired by the oldsters.

Peters Sisters, in first Paris appearance since they parachuted to the stage of the Folies-Bergere in their headline stint five years ago, score on their fine choral work, drive and fractured French fling. Dressed in white gowns, they give the heft to the show and theft the plaudits for the first segment.

Trio Aravah bring the beguiling sound of Israeli rhythms to the boards and are aptly applauded on their fine choice of songs, dynamic groupings. So is Dalida, a sultry looking, big voiced singer who may be heard from when she finds the right songalogs. (Both turns in last week's New Acts.)

A welcome singing parody is donated by Bordes & Andre Martin. A big, bearded man does the soprano and a woman does the male chores in a group of risible duets. The one joke pales before the act terminates, but it is in for good response. Hoppers (2) do a square dance on stilts for a fast, short and pleasing filler.

Duxy (3) in sailor suits are in for an acrobatic act. The knock-about and tenor of the act is familiar, but it makes for an okay interlude. Tom & Jerry essay a fine parallel bar number. A fast run-through makes this a peppery filler, and a good comic note is sustained due to perfection on the bars. Vargas (5) are a Hispano group who favor the heel & toe routines. Never quite rising to a romp in their stomp, this is only a passable entry.

Dean & Baxsen, a couple of Danish musical clowns, have a series of inventive routines that shape this into a yockful slapstick number. It is helped by timing and aiming, they look a good item for U.S. video chances. Simone Morin is an engaging femcee who displays a rapid, intelligent manner that is needed in this atmosphere of fast changing acts.

Mosk.

AGVA Taps Clayton Hart As Twin Cities Eagle-Aide

Chicago, March 12.

Clayton Hart is handling American Guild of Variety Artists' new Minneapolis sub-office. Hart, working under AGVA midwest regional director Ernie Fast, will handle the Minneapolis and St. Paul area which according to Fast requires closer policing.

Two additional men for the Chicago office of AGVA to handle outdoor events and club dates are being chosen also. More office help here will also be necessary to support increasing AGVA activity, according to Fast.

Prince of Wales, London

London, March 5.

Henri Salvador, Irene Hilda, The Blue Stars of France (6); La Compagnie Des Marottes (4), Dany Ray, Les Bingsters (4), Woodrow, Lucienne, Bob & Astor, Ghezzi Bros. (3), Harold Collins Orch.

An all-French bill gives the Prince of Wales one of the best vaude layouts it's had for a long time. Much of the talent is new to London and the all-round entertainment standard makes this look a stout b.o. attraction for its two-week run.

Headlining the bill is Henri Salvador, a versatile comedian who is an accomplished impressionist, a smooth guitarist and, above all, a smash entertainer. His act has the stamp of originality and is designed to achieve maximum yocks. He's a natural clown, speaks English quite fluently, and constantly impresses by his versatility. One of the nearest items in a half-hour stint is the offstage playing of a recording of Salvador's own laughs, while he anticipates what's coming.

Irene Hilda is no newcomer to London. She starred for a year in the West End production of "Can Can" and has frequently been on view in cabaret and tv. She's a vivacious blonde who puts plenty of vitality into a songalogs, which has a distinctive Parisian flavor. She, too, knows the English language and that, naturally, is a big help. A couple of specialty numbers set the standard and she has the audience with her to close strongly with a participation rendering of "C'est Magnifique."

A completely different vocal mood is set by the Blue Stars, a close harmony group comprising three males and three gals. They deliver in the strict modern idiom, with pleasing arrangements to suit their style. La Compagnie Des Marottes have one of the most pleasing marionettes routines seen for quite a while. It has taste and charm, with matching sound effects. Dany Ray has a highly accomplished magic act, which, too, has its note of originality.

Les Bingsters, a femme vocal trio with a male guitarist to accompany them, have specially designed costumes which enable them to make quick changes to suit the needs of each individual number. They're also a versatile trio as their closing acrobatic display confirms. Woodrow's juggling also has a surefire appeal. Most of his business is done with three topkats, which he manipulates with remarkable skill. Lucienne, Bob and Astor are well known locally for their tough apache routine, while the Ghezzi Bros. get plenty of laughs with their hard-hitting knockabout acrobatics.

Myro.

Apollo, N. Y.

Jay Smythe, Edna McGriff, Amos Milburn, Jackie Mabley, The Clovers (6) George Wiltshire, Lloyd Price Band (12); "World Without End," (AA).

Rhythm and blueser Amos Milburn and the strong rock 'n' roll current sesh at the Harlem delivery of Lloyd Price highlight vaude house. The rest of the bill is run-of-the-mill.

An interesting sidelight is the inclusion of calypso tunes by regular rock 'n' rollers such as the Clovers (6) and Amos Milburn, a real pro with the pipes and the piano, who apparently also is riding the calypso bandwagon. The Trinidad variation in both cases helps their respective songalogs, adding a touch of variety to the r&r act.

All the performers this sesh have been at the house before. Opening the bill is tapping roller skater Jay Smythe. He does some quick interpretations of a variety of popular dances ranging from the cha cha to the Charleston and a little trick atop a small table. But he seems to have some way to go before he gets the needed grace and individual style.

Coming in second is young, attractive Edna McGriff who goes through her three numbers in okay fashion. Negro gal is a sexy dish and with more grooming in the voice department and the acquisition of better stage savvy, she can upgrade her engagements.

Jackie Mabley in the No. 5 position is a weak comedienne, the weakness stemming from her cliched material. She appears to be a trouper who has mastered all the comic facial expressions to good effect. But along with that she needs the lines, now sorely lacking.

The Clovers' songalogs, hardly distinguishable from other r&r teams, set the stage for the curtain-closing Lloyd Price. Latter has a lot of vitality and throws himself into the mood of the song. His pipes do not match his vitality, although that factor seems not to miff the r&r fans.

Horo.

Vaude, Cafe Dates

New York

Jackie Miles signed for three dates at the Americana, Miami Beach. Penny Singleton inked with Mercury Artists Corp. Living Room marked its first anni Monday (11). Ben Blue goes into the Dunes Hotel, Las Vegas, March 27 for a 12-week run. Rusty Draper to the Town Casino, Buffalo, June 14. Jimmy Nelson preems at the Radisson Hotel, Minneapolis, March 28. Isobel Robins a newcomer at the RSVP. Corbett Monica to the Jefferson Hotel, St. Louis, March 15. Hazel Webster, longterm at One Fifth Ave. and latterly the Bon Soir, moved to the Byline Room. Andrews Sisters to entertain at the Radio-TV Correspondents Dinner, Sheraton Park Hotel, Washington, March 23. Fisher & Marks inked a pact with General Artists Corp. Morty Guntz ditto with William Morris Agency. Marguerite Sierra tapped for the Ritz Carlton, Montreal, May 14. Caprice Chantel to hit that spot May 1. Carl Ravazza going to the Nacional, Havana, May 1 and follows with the Fontainebleau, Miami Beach, May 22. Hilltoppers hit the Town Casino, Buffalo, April 19. Felice Sardi moved to the Bon Soir, last night (Tues.). Dave Bines handling lights and scenery for the Danny Kaye show at the Colonial, Boston.

Pat Matthews starts at the Dabury Room, Boston, Friday (15). Malagon Sisters open at the Chateaux Madrid March 21. Joan Bishop moves from the Cafe Pierre to the Hotel Manager Vanderbilt March 18. Deep River Boys have shortened their name to The Deepes. Shirley Leigh moves into the Monsignore tomorrow (Thurs.).

Chicago

Ben Beri into Club Crescendo, Houston, with Los Barrancos for two-weeker opening today (Wed.). Dagnar opens Friday (15) at the Black Orchid in spot originally skeddled for Denise Darcel. Dick Shawn and Giselle & Francois Szony to open four-weeker with Richard Jr. at Palmer House April 20. Mort Sahl, who wound up four weeks at Mr. Kelly's on Feb. 28, is in for four more, currently with Billie Holiday and continues with Josephine Premice, March 25.

Steve Lawrence opens at Eddys', Kansas City, April 22, for a double set. Fredanis into the Chase, St. Louis, for two weeks, April 26. Margaret Witting at Eddys', Kansas City, for two sets, March 22. Rusty Draper to Balinese Room, Galveston, for two stanzas, May 9. Sarah Vaughan into Mr. Kelly's April 9 for three weeks. Lenny Colyer into the Chez Paree, Montreal, for two weeks, March 19, follows with a two-weeker at Bradford Roof, Boston, April 3.

Hollywood

Earl Barton in Las Vegas staging the opening show at the Tropicana Hotel. Barbara Heller signed a personal management pact with Gabbe, Lutz, Heller & Loeb. Johnny Mandel signed as one of the arrangers for "Can Can," which opens at the Hacienda, Las Vegas, shortly. Jack Broder, owner of the California Racquet Club, looking around for

a "super-planet" for weekend stints at the club. Trierers open March 19 at Zardi's Jazzland. Deal being dickered for Bobby Short to return to the Keyboard.

Scotland

Howard Keel will headline at Empire Theatre, Glasgow, week of May 20. The Teenagers set for two weeks at the Glasgow vaude April 22 and 29. Bob & Alf Pearson, Gitsom Sisters and Four Dark Knights inked for Pavilion, Glasgow, spring season. Tommy Morgan opening annual vaude stint at Pavilion, Glasgow, April 22. Mitchell Torok played full week's vaude at Empire, Edinburgh. Slim Whitman pacted for the Edinburgh house April 15. Frankie Vaughan, English disk singer, heading new roadshow at Glasgow April 8.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 12. Among the trustees elected to serve on the Saranac Lake Free Library Assn. for the next two years was William Morris Jr. The Library committee recently reported acquisition of the Robert Louis Stevenson collection donated by Morris.

The Jacques DeMattos, owner manager of station WNBZ, off to Florida; ditto Mose LaFontain, owner of the Birches and Durgans niteries.

Jack Norton, who has been suffering from virus pneumonia, is back in circulation after a two-week bed ordeal; ditto Dr. D. M. Brumfiel, house medico of the Will Rogers, who is now at the general hospital.

Charles (IATSE) Fisher, chief projectionist Warner Bros. Cinema Theatre, Washington, D. C., motored in with his frau for a bedside chat with L. A. Franks.

Arthur J. Slattery winged to Gotham to settle a business deal before going into our local general hospital for a second major operation on his fractured arm.

Alice Farley in from Gotham for a week of sports and annual check-up, then back to work.

Julia (IATSE) Donohue, one of the oldest of the wardrobe mistresses still on the job today, motored in from N. Y. with Elselman for a chat with Charlotte Elselman, her daughter.

Write to those who are ill.

Bell Boys' Brit. Dicker

London, March 5.

British agent Leslie Macdonnell is back to London after a week in New York negotiating for Freddie Bell & His Bell Boys to appear in Britain in May. They've enjoyed big click here with their disk "Giddy Up A Ding Dong."

An exchange deal for the group is under negotiation.

WHEN IN BOSTON

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Inside Stuff—Vaudeville

Joe Calts, of the Calts Bros. vaude act, who died last week, bequeathed \$1,000 to the Friars Club, where he had been employed for the last 10 years. The organization hired Calts at a time when he wanted to do nothing but be around show people. He was given a job in the Friars' card room, where he maintained contact with the theatrical world. His brother Lou found employment elsewhere, as a sales manager.

Calypso had a big night at Cornell U. on March 3 when a show topped by Enid Mosier, her Trinidad Steel Band and the Tarriers scored an SRO \$10,200 at a recital in Barton Hall. Bash clocked 7,100 admissions, a record for a single night's entertainment event in this site.

Dave Solti, veteran outdoor booker, has retired. With the George A. Hamid office for many years, Solti went over to General Artists Corp. when that office absorbed the Hamid concern and formed the subsidiary GAC-Hamid. Solti's duties in the office have been assumed by Henry Hamid, nephew of the head of the outfit.

A question of ethics has been bothering several agent-members of Artists Representatives Assn. One of the percenters brought in a specific complaint about one of the "Big 3" offices, claiming that he was asked to submit a singer at \$750 to a Boston booker that he represents in New York. The agent claims that a few hours after he put in the \$750 bid, the agent controlling the act sold the singer directly to the cafe involved for \$300.

It's unlikely that the ARA will do anything since it's a sharp bit of chicanery that's an old story with agents who are trying to lodge an exclusive booker out of a spot. It also has the virtue of hiking the value of a turn so that when a lower price is presented, the buyer generally tends to lock up the deal quickly. Meanwhile, the Hub agent and his correspondent-percenter in New York feel that they've been discredited by these tactics, but there's little that either they or the ARA can do about it.

Lou Walters Enterprises Accenting Industrial Wing; Tapering Off on Talent

Lou Walters Enterprises, headed by Cass Franklin, with the exception of a few performers will gradually withdraw from the personal management field. Instead, outfit's big activity will be in the industrial show field. Firm has already lined up the Cadillac Show which will tour in 10 cities in the fall, and anticipates repeats on the Colgate-Palmolive shows which it staged for several seasons.

Feeling of the firm is that the same effort expended in this direction will pay off to a greater extent than concentration on entertainers. Franklin pointed out talent is too prone to leave after they've gotten started, and the same effort expended in building the industrial show field will result in some permanent business for the firm.

Baldwin Quits Ky. Fair

Louisville, March 12. J. Dan Baldwin has resigned as manager of the Kentucky State Fair to take a job with the Canadian promotional firm, Exhibition Advertising Ltd. He will be American general manager, with headquarters in Louisville. Baldwin has been manager of the Kentucky Fair since 1950. There were indications that no successor will be named to Baldwin's \$8,100 post. The Canadian promotional firm plans to make Louisville the center of its Canadian and U. S. operations, according to its prexy, R. A. Hodges.

YVONNE MORAY

SAHARA HOTEL

LAS VEGAS, NEV.

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ROCK 'N' ROLL TALENT FOR UPTOWN, N. PHILA.

Philadelphia, March 12.

In the footsteps of the sock Rock 'n' Roll sessions at the Stanley Warner Broadway in Camden, N. J., Sam Stiefel, owner of the Uptown, North Philly film-vauder, has skedded tryout runs of top local and big name rock and rollers for the next two weeks.

Stiefel has set Bo Diddley, Fay Adams and the Turbans for the first frame (13-16); Mickey and Sylvia, Bullmoose Jackson and the Jive Bombers for the following round (27-30). Tab will be hiked to \$1.49 for evening performances.

N.Y. Senate Votes Hatcheck Tax

Albany, March 12.

The N.Y. State Senate last night (Mon.) passed by a vote of 55 to 2 the Moritt Bill which allows cities to tax up to 50% the income derived from hatcheck concessions. Measure was introduced by Sen. Fred Moritt, of Brooklyn, who occasionally is a songwriter.

This bill has passed the Senate several times in previous years but has always been killed in the Assembly. Passage of this measure would hit niteries tremendously since a substantial part of the income is derived from the cloakroom. Value of the concession would be cut in half by enactment of this bill and conceivably could force tottering cafes to shutter.

Despite Names, Auto Show In K. C. Drops Behind '56

Kansas City, March 12.

Annual Auto Show in the Municipal Auditorium exhibition hall (downstairs) came off considerably under previous year's show in attendance. While figures were still being muffled after Sunday's closing show, it appears the show ran at least 15% behind the 1956 edition in the same hall but run a couple of weeks earlier last season.

Motor Car Dealers Assn. sponsoring the show went in heavily for names, the talent including Bob Crosby, Teresa Brewer, Guy Mitchell, Brenda Lee, the Tarriers, William Lundigan, Mary Costa and Les Harding orch. Each was in for only three days, except Crosby who came for only two, and lineup was staggered through the week in an attempt to get repeaters.

Entertainment was rated good for the week, but traffic at the boxoffice did not come up to expectations. Admission of 90c prevailed for both mats and eves.

RAPS CENTENNIAL BUDGET

Politician Calls Entertainment Items Over-Priced

Minneapolis, March 12.

Opposition has developed in the Minnesota legislature against a request for \$2,000,000 to defray the cost of the state's 1958 centennial celebration which a special centennial commission is planning to make into a big show.

The show will include considerable pageantry, special attractions of various kinds in cities throughout the state, and colorful parades, among other things.

Rep. Lee Mosier, chairman of the House appropriations committee, has put himself on record to the effect that "one or two hundred thousand dollars, rather than one or two millions, should suffice for the aforesaid items."

At the same time, Mosier declares he favors taking the celebration away from the present commission and turning it over to the governor.

Adams' Rib

San Francisco, March 12.

Joey Adams spent a fortnight in the Frisco area pushing Israel bonds, finished last weekend with a rally in Oakland.

"But the audience was so cold," said Adams afterward, "that I wound up selling \$100,000 worth of Arab bonds."

Vegas Frontier in Reorganization; Krupp, Manchon Take Powder

Las Vegas, March 12.

KAYE'S RECORD 100G IN BOSTON ADVANCE

Boston, March 12.

Danny Kaye's International Show opened a four-week stand at the Colonial Theatre last night (Mon.) with advance sale edging \$100,000, largest in Hub legit history, according to the theatre management. Prospects are that Kaye and troupe will do capacity \$48,000 for each week of the "limited engagement." Kaye may extend his stay for two extra weeks if Coast film commitments permit.

Capacity week would establish new house records for the Colonial.

Brit. Hi Diver's Near Miss In K.C.; Circus' 90G Draw

Kansas City, March 12.

Stan Bond, English high diver making his first appearance in this country, narrowly missed a catastrophe on second night of the annual Police Circus in which he was a leading attraction. Billed as the "flaming torch," Bond ignites himself before diving into a water tank with burning gasoline atop it. He was pulled unconscious from the trough at the Wednesday matinee, but was back at his regular perch for the evening show.

After recovering, the performer explained that he made a bum dive, failing to hit the water properly when smoke from the flames confused him. He carried on his entire performance under difficulty as much of his equipment, including metal tank, was lost in shipments and had to be replaced here.

Circus in the Municipal Auditorium enjoyed bullish biz throughout its six-day run, chalking up a \$90,000 take, about 5% ahead of last year's show. It's staged to aid the police Benefit Ass'n pension fund.

Mrs. Vera Krupp and Louis Manchon have given up control of the New Frontier Hotel to a group of stockholders. Mrs. Krupp exited last week after attorneys advised her against investing any more money in the financially troubled spa to tide it over until the busy summer season begins.

Mrs. Krupp, Manchon and several partners took over the hotel four months ago when they invested some \$300,000, pulling the New Frontier out of a money crisis. Mrs. Krupp ankled on the eve that a \$100,000 monthly rental became due. Hotel is also obligated to pay Uncle Sam \$118,000 on Thursday (14) for unpaid back taxes.

Heading up the stockholders who have taken over are the original New Frontier promoters, Maurice Friedman, Irving Leff and T. W. Richardson. Latter has assumed post of general manager. Reports are that stockholders have come up with a fresh bankroll with which to keep the hotel in action.

WALDORF'S DIAL-OWN PHONE NUMBER SYSTEM

The Hotel Waldorf-Astoria, N.Y., is installing a new telephone system permitting guests to dial their own numbers whether it be long-distance, local or within the hotel. Considerable time will be saved by dialing calls direct and bypassing the inn's switchboard, especially during peak hours when, for example, meetings held in the hotel adjourn and the guests start answering messages left for them.

Changeover will cost the N.Y. Telephone Co. \$175,000, while an initial investment of \$75,000 will be made by the hotel. Program has already started with modification of the hotel's switchboard. Project will be completed in 1958. Plans are being studied to equip all Hilton hotels with this system.

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VARIETY BILLS

WEEK OF MARCH 13

Numerals in connection with bills below indicate opening day of show whether full or split week
 Letter in parentheses indicates circuit: (I) Independent; (L) Low; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 14
 Ann Gilbert
 Fourstone
 Rockettes
 Eleanor Reina
 Ann Buchan

Palace (R) 11
 Fred Lowery
 Lillian Briggs
 Helene Haney
 Lee Davis
 Sandy Gamory 3
 Laurie & Argo
 Myron Roman Or.

AUCKLAND

His Majestys (T) 11
 Katherine Dunham
 Co.
PERTH
 His Majestys (T) 11
 Johnny Lockwood
 Bobby Limb
 Ray & Faye
 Dawn Lake
 Johnny O'Connor
 Darryl Stewart
 Les Thakka
MELBOURNE
 Tivoli (T) 11
 George Wallace
 Jim Gerald
 Colleano & White
 Jennie Howard
 Quenne Paul
 Millie Hansen
 Ben Barling
 Peggy Mortimer

Black Orchid
 Dagmar
 Jay Lawrence
 Wayne Roland
 Chas. Faye
 "Calypso Tropi-
 cana"
 Jeannette Marshall
 Lord Christo
 Priscilla Hood
 Marjorie King
 Lady Alma
 Al D'Lacy Or.
 Flat Top
 2 Randoms
 Honky Tonk 4
 Tivoli (T) 11
 Richard Hearne
 Julia
 Nicolas Darvas
 Ross & La Pierre
 Lane Bros.
 Bob Bromley
 The Albins
 Alwyn Leckie
 Frank Ward
 Barling Davey
 Lewis Jacob

CHICAGO
 Clifford Guest
 Colston (2)
 Karen
 Jo Ann McGowan
 Bill Christopher
 Paul Gibben
 Naomi Wild
 "Chalk" Clark
 Ann Cuckey
 Encores (4)
 Frankie Masters Or.
 Boulevardiers &
 Dons (12)
 Drake Hotel
 Gabe Robbins
 Gene Krupa (4)
 Two Ton Baker
 Miki Chas. Faye
 Will Mullin 3 with
 Sammy Davis, Jr.
 Hal Loman Dncrs
 3 Chas. Faye
 Able (8)
 Ted Fio Rito Or.
 Miki Chas. Faye
 Chubby Jackson's
 Rascals (5)
 Dick & Kiz Harp
 Conrad Hilton
 "Skating Memories"
 Boyers (2)

Waldorf-Astoria
 Benny Goodman Or.
 Emil Coleman Or.
 Mische Borr Or.

LOS ANGELES
 Interlude
 Cal Tjader Quintet
 Meco
 Johnny Beach
 Ann Mason
 Paul Hebert Or.
 Moulton Rouse
 Gunders (3)
 Felix Martingone Or.
 Crescendo
 Harry Dawson
 Ray Toland Or.
 Dick Stable Or.

LAKEVIEW
 Joe Wolverton
 Harry Ranch
 Jig Adams
 Eddie Peabody
 Day, Dusk, Dawn
 Joe Graydon
 Bruce Davis
 The Players
 Kathy Parr
 Trent Proutier
 Venus Starlets
 Garwood Van Orch.
 Heidi
 Harry Belmont
 Ray Sinatra Orch.
 Ames
 Fran Warren
 Sharen Dancers
 Pops
 Dean Martin
 Cops Girls
 Antonio Morelli Or.
 Joe Cappa
 Brenda Hollis
 George Fennell
 Showboat Girls
 Mike Werner Orch.
 Edward Pepper
 Hank Henry
 Bob Lawrence
 Bob & June
 The Peop-Cets
 Jessica James
 Barney Rawlings
 Sparky Kaye
 Mac Dennison
 Slipperies
 Geo. Redman Or.
 Thunderbird
 "International Rev"
 Lenny Evans
 Lara Lee
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 Pops
 Dean Martin
 Cops Girls
 Antonio Morelli Or.
 Joe Cappa
 Brenda Hollis
 George Fennell
 Showboat Girls
 Mike Werner Orch.
 Edward Pepper
 Hank Henry
 Bob Lawrence
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 The Peop-Cets
 Jessica James
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 Sparky Kaye
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 Slipperies
 Geo. Redman Or.
 Thunderbird
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Charlie Spivak Or.
Corley Plaza
Lord Count
Juliette Robbins
Serge Valdez Or
O'Clock
Nudem
Tommy Ruff
Al Golden
Parlour Rev
Thunderbird
The Kentones
Dick Sterling
Rip Taylor

HAVANA
 Johnny Puleo
 Gloria & Rolando
 Carmela Reyes
 Ruffin
 Ramon Calzadilla
 Paulino Alvarez
 Alvin Jones
 A. Romeo Or.
 Sans Souci
 June Christy

RENO
 Maps Skyroom
 Jack Durant
 Allyn Copeland
 Ray Malone
 Skylets
 Ed Fitzpatrick Or.

Circus Review

Medrano, Paris

Paris, March 6.
 Moustache & His R'n'R (14),
 Coronas (6), Lother, Michele Mar-
 con & Andre Rancy, Bismis (5),
 French (2), Michel De La Vega
 (2), Edgard & Amnerys, Realls
 (2), Silvano (2), Toly Beer; \$2 top.

The sawdust has been seeping out of the Cirque Medrano programs since the war, and the main circus aspect is now in the name. The present content, except for a horse, two clowns and a trapeze act, is practically music hall. In fact, the topper this stanza is a jazz outfit (Moustache & His R'n'R (14), whose only concession to the one-ring tradition of the house is a knockabout routine during the music.

Jerome Medrano is still trying to find that cross between circus and house and, in three weeks, features one of the lead comic video names in pantomime: Fernand Raymond. The current bit has some good numbers, but his, when caught during a weekend, was slow. A definite formula has to be devised or this renowned circus may be in trouble. Incidentally, the Cirque d'Hiver, the other perm sawduster in town, does okay by sticking to the tried and true classical shows. Perhaps Medrano should take heed.

Moustache is a hefty drummer who makes plenty of jazz noise, and tries some Gallicized r & r to garner some half-hearted clapping. Music is okay but it sounds hollow under the big top. The addition of a group of dancers does not help much either.

Coronas (6) leap on a trampoline for smart sight values. Their trumps are a sustained series of somersaults and a blindfolded bounding bit. Lother balances precariously on a trapeze, and swings back and forth while in a head-stand sans hands. He gets the gasps and palms to the spectators. Bismis (5) does a youthful bicycling act with enough variety and zest for a solid entry.

Mony Moren & Co. (2) has a shapely girl upping to a perch on her partner's shoulders for acceptable handstands and contortions. Realls (2) are a risly number mainly distinguished for the precision in their footing of various objects. Silvano (2) do a solid acro-pratfall number. It is standard but always a fine filler. Toly Beer essays a fast and snappy jugglery routine for palatable sight values.

Edgard & Amnerys are a dance act which looks out of place and lonely in the ring. The woman is thrown into splits for the lead appeal. Mitts are desultory. French (2) are a clown interlude for the principal yocks. Their oldnat gags and props give needed nudge to the proceedings. Michel De La Vega (2) is a trunk magico affair always in for the right audience reaction. The assistant is crussed and put into the trunk. A curtain is drawn around it; De La Vega changes places with the inmate quicker than you can say Joe E. Lewis. It is a good entry.

Michele Marconi & Andre Rancy do a notable offbeat. Miss Marconi, a shapely ex-Opera Ballet dancer, executes a neat haute ecote terp session. She expertly mimics the various gaits of a horse. Colorful Hispano outfit and shapely gams are also an asset. The partner, Rancy, enters on a real mount and they do a series of steps together. Their number could be extended for house chances, and Miss Marconi could also do this alone for more ample opportunities. Mosk.

New Acts

DEAN MARTIN (1)
 Songs
 60 Mins.
 The Sands, Las Vegas

Dean Martin's opening as a single Wednesday (6) at Jack En-tratter's desert playground estab-lished at least one other important precedent besides that of his solo night. For first time since the Las Vegas casinos began importing big-name shows, a production got on and off in 60 minutes, which sur-pertised the croupiers to such an extent they were caught with their sticks down.

The credit, and its only one of many, goes to Martin, who kept his entire turn, including a begoff speech and the introduction of a number of celebs in the audience, to 38 minutes. This is in sharp contrast to the average Vegas headliner, who appears to make a contest of who can outwait the other, he or the audience. The audience up to now has found it as difficult to win in the cabaret as in the casino. If only for his sensible running time, Martin rates honorable mention. But he's a big credit besides, delivering expertly as a nitery performer with his wing personality that's a relaxed admixture of Schenley and Crosby.

Martin's way with a song is surefire and he faltered only in opening show only with a couple of bits of comedy that are sure to go. In fact, he announced immediately that an unfunny bit with an expose mag and also the gag of having one of the chorines come onstage with a portable bar were seeing their first and last performances.

But when singing "Just a Gypsy in My Soul," "Inamorata," "When You're Smiling," "True Love," "That's Amore," a medley of "Once In A While," "Embraceable You," "I Don't Know Why," "All of Me" and, finally, "Memories Are Made of This," in an informal, unembroidered style, Martin wraps up his audience with ease. On the other hand, a calypso number, "Marianne," is not his forte and should also be eliminated.

Like Joe E. Lewis, Martin makes a point of kidding a love of the grape and the grain. Also ditto Lewis, he obviously has the knack and personality to sell this type of comedy for big laughs. At his very opening he announces, "There'll be no songs from 'My Fair Lady,' but there will be drinking," then follows with other material in this genre. For instance, "Drink up! The drunker you get the better I sound," "I don't drink any less, but I don't drink any more!" "I will sing a song from my new album — 'Ballads for B-Girls'."

If audience reaction is any criterion, Martin will be around long and strong as a single cafe en-tertainer and headliner. Opening night he could have heeded the customers' demands and remained on much longer. He wisely quit way ahead.

Antonio Morelli's 17-piece orch, with Hal Borne joining at the piano for Martin's session, plays the show expertly. Scho.

LAURIE & ARGO
 Dance
 9 Mins.
 Palace, N.Y.

Laurie & Argo (a tag that sounds like a spasm of Margo & Arge, a somewhat better tag, in dance twin) are a hard-working tap twosome who pound out an as-sortment of rhythms.

It's an old-fashioned turn, de-pite the youth of the dancers, with an overhaul of routines necessary if they're to widen their horizons. Some of the bids for applause aren't effective and there's little departure into anything that would distinguish their efforts. Jose.

BORY & BOR
 Novelty Dancing
 10 Mins.
 Blinstrub's, Boston

European one-man dance "team," in which lad works Jackknifed, using his own legs as a partner, appearing as two dolls four feet high, has been in the U.S. about a year, but not yet documented in VARIETY. The novelty act is slick flash and when blond youth stands upright holding femme costume and show-ing hands in distaff side shoes, impact is sock. Opening with fast footrot, he segues to a waltz, then to fast samba and clinches with jitterbug swinging onto a table.

Short comedy routine, with both halves falling off table, leads to disclosure of single performer. Sco. Novelty.

MARILYN DAVIES
 Songs
 20 Mins.
 Di Lido Hotel, Miami Beach

Marilyn Davies, svelte blonde looker, has obviously been around the cafes, but hasn't been summed up under the New Acts files. She's a guleful songstress with a flair for high-range balladings plus talent for a tongue-in-cheek clefting to spell the straight chansons.

Working in a touch spot for a thrush—this is a rhumbadict's rendezvous where they gather to show their derriere-tossing talents to Pupi Campo's music—she grabbed attention fast, and held them via smart use of her carefully arranged book and authoritative manner. Big item in her repertoire, is lim-ning of Eva Tanguay, Nora Bayes, Helen Morgan and for the payoff-puller, Judy Garland. Good material, showing she can handle any type of tune scored from middle-register to high. Gowning is on the smart side, to add to overall impact.

A good bet for the smarter intim-eries. Lary.

LYDA FAIRBANKS
 Songs
 15 Mins.
 Mayfair, Boston

Tall, well-stacked blonde in eye-filling wardrobe delivers come-hither ballads with plenty s.a. in first pro appearance. Using sub-date as break-in of act; looker with throaty pipes needs only selection of more personalized arrangements to rate as good draw for intimate niteries. Carefully groomed and garbed, thrush handles mike and stage appearance with aplomb of vet.

Best number is upbeat "Mood For Love." Also delivers strongly with Roberta Sherwoodish "Lazy River." Gwy.

RONNY BISHOP
 Comedy
 35 Mins.
 Bradford Roof, Boston

Ronny Bishop, who has played around the Pittsburgh area for some time, now out on the nitery circuit, but not yet documented in VARIETY, shows promise as a comic. He has a wide range of material ranging from carbons to terping and piping. His act, now breaking in, is a succession of bits, some of which are sock, but needs integration and streamlining, for rounded polished whole.

Standout comic uses derby and stick to get laughs carbons. Ted Lewis, Durante, Cagney and Bette Davis, pipes "Laugh Clown Laugh" straight, makes a comic production number out of "Ebb Tide," segues into a nice English music hall bit and bows off with clever eccentric terping, which could be expanded.

He has an abundance of extrane-ous material and could throw out almost half of the unrelated bits without harm. With his routine slicked, polished and integrated, Bishop looks to be heard from. Gwy.

SANDY GAMORY TRIO
 Calypso
 13 Mins.
 Palace, N.Y.

With calypso the big noise, there's been some feverish activity in digging up new units of Trin-idad-style singers and instrumen-talists. Not all attempts were suc-cessful. With some outfits, it's feared, by the time they develop into good acts, the calypso fad will be over. Fortunately, the Sandy Gamory Trio look like they don't have to wait that long.

As it now stands, the combo com-prises three individuals, strange to the mores of working techni-que and not familiar with stage technique as yet. However, just a bit of work will get them on the right road. Gamory, playing an over-sized uke, is accompanied by two lads, one with the guitar and another on the conga drum, with chimbe in both songs only occasionally. Their num-bers are generally familiar, "Marianne" and "Hold 'Em Joe" go over well and constitute their strongest numbers. The others may be big in Trinidad, but not so at the Pal-ace.

Their saucy tunes aren't overly indigo and generally, with more work and further experimentation with their routine, they should be eligible for the bulk of cafes try-ing the calypso beat. Jose.

MAC-MARCUS CALYPSO
 Mercury Artists Corp. has added Dick Marcus to work in a newly formed calypso dept. He was for-merly with Music Corp. of America in Chicago.

Agency recently signed dancer Geoffrey Holder for all fields.

Cabaret Bills

NEW YORK CITY

Copacabana, N. Y.

Jules Podell presentation with Roberta Sherwood, Myron Cohen, The Gaylords (3), Mike Duroso & Frank Marti Orchs, Doug Coudu Line; \$5 minimum.

The new Copac card looks as one that will continue the healthy business streak at the Jules Podell spot. Roberta Sherwood, who elicits the praise of syndicated columnist Walter Winchell, plus Myron Cohen, who attracts more Seventh Avenues than a buyers' meeting, provided an extremely responsive opening (8) with the Gaylords giving an extra fillup to a highly playable bill.

Miss Sherwood just about a year ago came out of Miami Beach obscurity when Winchell latched onto this matronly singer. She has zoomed from modest takes at Murray Franklin's Lounge to important coin in some of the top spots in the country. Miss Sherwood looms as an inspiration to the Serutan set who cheered unabashedly at the oldtime salesmanship of this singer. She shows the ardor of the revivalist and a zeal that's contagious to many. Whether this contagion hits everybody is problematical. The packed Copac did have faces with a lot of blank stares who didn't dig what the shouting was all about. It seems that she has to have a very partisan and pre-sold audience.

Miss Sherwood knows of no subtlety. She bangs out a series of the durables, sometimes accenting the rhythm with her beat-up cymbal. Her tunes are of the hardy variety and her applause for her prolonged stay has been a divided school of thought throughout the country since her entry into the top stratum of performers and the controversy is likely to be continued with each change of geography. At the Copac, Miss Sherwood's partisans easily have the upper hand.

Myron Cohen's series of stories are easy to absorb. He projects a series of yocks mixing some of his staples with a liberal dose of new material. His dialectics are funny. Cohen tells stories with genuine affection for his subjects. Although bulk of his yarns are in the Yiddish vein, they are germane to old folks and nouveau-riche of any racial strain. The prototypes of Cohen's tales are inherent in any nationalistic background. It's this quality that gives him a strong appeal to most large niteries.

Completing the layout are the Gaylords, a trio who have clicked on the Mercury label. The lads are good singers, have good arrangements and when they stick to straight songs get a deservedly big hand. The lads do best with the melodic tunes of Italian derivation. They hit a swing and a lilt that's accentuated by two of the boys who double on piano and bass.

The Mike Duroso orch showbacks with authority and Frank Marti entices the latino addicts to the floor. The Doug Coudu line routines plus the tastefully contrived costumes add to the show values. Jose.

Cafe de Paris, London

London, March 5. Pearl Bailey with Benjamin Lloyd Phillips; Arthur Coppersmith and Harry Roy Orch; \$8 minimum.

Pearl Bailey joins the elite of the Cafe de Paris headliners whose success is without question. In a show running for a full hour she makes the top impact with a performance that has the stamp of spontaneity, but is, in fact, carefully rehearsed down to the last detail. It is top-grade performance which should keep this ritzy room at capacity level for the month's run.

Right from her first entrance, the sepiu songstress strikes an unconventional note. Instead of making the standard entrance down the famed Cafe staircase to customer plaudits, she stops halfway to complain that the maestro had forgotten to provide her with a trailing mike for her opening number. The mike is handed over, the lights are dimmed and the entrance is made afresh. The impact is all the stronger.

For her delayed opening number, Miss Bailey makes a buff start with "Rocking in My Rocking Chair" which sets the mood for the next hour. From then on it's one hit after another, with entries of the calibre of "The Solid Gold Cadillac," "Tired of the Life I Lead," "Since I Became a Husky for My Husband" and "Sing With the Strings to Me." Her tempo is maintained with "He's Gone," another song in similar vein, and then comes "Bill Bailey" which she has done on a previous cafe stint in London. In the begoff class she gives a powerful interpretation of "House of Flowers,"

although the buildup to the number packs a powerful comedy wallop. And, as a consummate artist, she closes on a strong comedy note with a specialty entry, "Write Myself a Letter."

Apart from the obvious strength of her material, much of Miss Bailey's success is scored by her casual in-between-the-number comments, which are in the nature of confidential asides to ringleaders. More particularly is her fooling around with maestro Arthur Coppersmith and, in one number, he's arm-twisted to follow her around the floor doing a solo accompaniment on the fiddle. All of which proves there's nothing quite as spontaneous as a piece of carefully rehearsed horseplay.

The Arthur Coppersmith combo have a difficult task in keeping up with the star, but with her own accompaniment (Benjamin Lloyd Phillips) sitting at the 88's, they never miss a cue. The Harry Roy orch is, of course, also on hand to share the dance sessions. Myro.

Desert Inn, Las Vegas

Las Vegas, March 5. Frankie Laine, Beverlee Dennis, Art Johnson, Jerry Jackson, Diane Varga, Cindy Givard, Larry Maldonado, Donn Arden Dancers (9), Carlton Hayes Orch (18); \$2 minimum.

Frankie Laine registers solidly in his return to the Painted Desert Room, delivering a well-planned repertoire of his disclicks plus new numbers which seem destined for top popularity. In a relaxed manner, he showcases his distinctive voice with about 20 songs, drawing enthusiastic applause, especially for "That's My Desire," "Moonlight Gambler" and "Jezebel." He nixes all chatter, save for intro of band and his pianist, Al Lerner, drummer Stanley Kay and guitarist Joe Sinacone. His "torch medley" with excellent lighting effects is good showmanship.

Beverlee Dennis firms up the yocks with her expert musical comedy set which provides Laine a formidable complement. Miss Dennis' infectious, spright personality is well aligned to her material, which includes her now w.k. Sophie Tucker impress and her classic chorus doll takeoff. Bright opener and ensuing patter cement the foundation for her numbers, which individually nail down avid response.

Two plush and imaginative production numbers, "Concerto Baroque" and "The Ballad of Frankie & Johnnie," are held over, latter being an exciting Donn Arden presentation with touches of tongue-in-cheek humor to make it one of the best staged here in many a season. Carlton Hayes guides his orch (18) with ear-pelting ease through show, which shuts down April 1. Duke.

Hotel Roosevelt, N. O.

New Orleans, March 5. Jan Garber Orch (14), Paul Gilbert, The Quarternotes (4), The Cordolins (4), Deanna St. Clair, Marv Neilson; \$3 minimum.

Current layout in the town's leading nocturnal rendezvous is a lively Mardi Gras offering that adds up to a winning parlay.

Jan Garber and crew dispense a brand of toe-tlingling, danceable music. The maestro has achieved a happy blend of the lilting and the mellow, and the result, as always, is a rewarding evening for those who are as particular about their music as their food. The Garber rhythms are bouncy but not raucous. It was a tribute to the irresistibility of his music that the dance floor was packed during the ankle-bending seshes.

Paul Gilbert is a funny guy who, unfortunately, uses some coarse material that is not in good taste. The customers didn't seem to mind, however, because his songs and raucous comedy bits kept them howling. He knows how to time and punch his lines across. And he'll do anything for a laugh, including pratfalls.

The Quarternotes, making their bow here, are a young harmony foursome loaded with talent and musical stylings. Their turn is a well-balanced bag of rhythm, ballad and rock'n'roll. Kids put style and imagination into their songs, fishing out some solid voice blending to the backing of two guitars. The Cordolins, four pretty red-heads, generate plenty of enthusiasm with their musical turn featuring three violins and an accordion. Youngsters score heavily with fare ranging from classics to hoedown.

Garber's vocalists, pet Deanna St. Clair and Marv Neilson, also share in the evening's honors. Neilson nets plenty of palm-pounding with warbling of tunes from "Show Boat." Show runs until March 27. Lutz.

Hotel Plaza, N. Y.

Jacqueline Francois, Ted Straeter Orch, Mark Monte Continentals; \$2-\$3 cover.

Jacqueline Francois is a good performer, a ditto singer, and when she left the floor after two sets of encores at her Persian Room opening (7), she left a good taste. In fact, everything about the Mile from Paris (her theme song) is good. She can belt them out or coo; she can handle ballads, torchs, bluesy and soubse songs with equal facility. Her pose is sincere, meaning not artificial; the song repertoire represents a savvy mixture of class stuff without brassy trimmings. The arrangements are easy to take. She's a pro.

The chantoosy has come quite a way since that day about six years ago when she worked out at the Montmartre in Montreal to a rather downbeat reception for her North American debut. She got to the Persian last May and they liked her well enough to ask her back. To the extent that the French singer commands attention, has a pleasant way about her, and won't pander to any of the stylized "cut" stuff that some imports accent, she fits into the posh room as a regular.

She is apparently steadfast in playing it straight French without so much as an English word dropped in, except after her first number when she does a thank-you and states, "that's all the English I know." If she knows American and doesn't want to make with it in the songs, that's her business. Some monolingual customers might enjoy her even more if they were privy to French, but the performance is extra-enjoyable as is, so no complaint on this score.

Forepart of the nicely gowned mademoiselle's act is a runthrough of her formalized repertoire with the admixture as noted. In the deserved bring-back department, she shrewdly plays it largely in French versions of U.S. tunes, such as a very winning "September Song." She gives caressing devotion to everything she does.

For her act, an unbilled male relieves maestro Ted Straeter at the piano and does a corking job. Straeter and his musicians, along with Marke Monte's latino-belt crew, are key assets at the Persian. Trau.

Statler-Hilton, Dallas

Dallas, March 8. James Melton (with Richard Hankinson), 4 Violinets, Bob Cross Orch (12); \$2-\$2.50 cover.

Lengthy radio and Met Opera stints of James Melton are bringing the tenor results in a niterly stint at the Empire Room. At Thursday's (7) opening he clicked with a near full house and word-of-mouth should augur a healthy fortnight here. Clad in pre-summer white suit, was his pianist Richard Hankinson, Melton proved his pipes are still hot with a runthrough of w.k. tunes.

He gets off "Almost Like Being in Love" and "I Don't Want to Know" (from the Spanish "Ay, Ay, Ay") ahead of a hit bit, "September Song." Comely femme fiddle quartet backs throughout and showcases with instrumentals, "Hot Canary" and "Lover." Melton plugs one femme, soprano Barbara Meister, a looker who's a hit with solos of "I Could Have Danced All Night" and "Si Te Vas" in Italian. Longhair aficionados are assuaged only by tenor's duet with his singing doll, a nice projection of O. Soave Fanciulla from La Boheme, despite mike trouble. Rising wind-up is duetting of "El Rancho Grande." Hankinson 88s at showtime and gets ace support from the Bob Cross crew, which—at terp turns—picks the woodwork.

Act ends March 20, with the De Castro Sisters opening March 21 for a fortnight. Bark.

Town & Country, B'klyn

Alan Dale, Billy Vine, Enid Mosier & Trinidad Steel Band, Buster Burnell Dancers, Ned Harvey Orch, La Playa Sextet; \$5 minimum.

Ben Maksik has apparently found a profitable modus operandi for his 1,750-seater in the outer reaches of Brooklyn. When the uppercrust of names such as Milton Berle, Sophie Tucker and Harry Belafonte aren't available, he'll take those that have been on the verge for a long time, and then depict the fact that her act of the weekend bit to put him in the profit column. Apparently, these tactics are paying off handsomely.

In his present show, Maksik has collected Alan Dale and Billy Vine with Enid Mosier & Her Steel Band in support. The entertain-

ment combination is sufficiently potent to insure a lot of traffic in that direction, at least over the two strong days of the week.

Dale, a youngish vet on the song circuits, has been getting a lot of applause without the commensurate payoff at the wickets. He has scored in the waxworks with "Cherry Pink" and "Sweet & Gentle" when his earnings graph in niteries goes up, but like most singers who score on etchings, the rise is only with the spin of the disk. In his stint here, Dale hits a good score with his collections of ballads and rhythm numbers. He goes strongly until his finale, when he lets some of the vocal impressions get away from him. Otherwise, he weaves a potent registry with the viewers.

Vine, a dependable performer for virtually any niterly situation. He works sharply and cleanly and in a thoroughly professional manner. Vine has some durable bits of business which includes his crying drunk, a series of good stories and a Zero Mostel impression that does the subject a lot of good should he want to resume work in niteries. He hits the maximum response in his stint.

Miss Mosier, more accustomed to smallies like the Village Vanguard, where she's a staple, indicates an excellent potential for the large rooms. The sepiu singer handles calypso and comedy for a high degree of potency. Her Trinidad Steel Band helps heighten the effect of her turn.

Buster Burnell has whipped up some imaginative dances for the mixed line, and Ned Harvey backs the show with his accustomed excellence. La Playa Sextet relieves. Jose.

Bradford Root, Boston

Boston, March 6. Jackie Kahane, Fran Leslie, Agostinos (2), Harry DeAngelis Orch (5); Zarde Bros. Trio; \$2.50 minimum.

This is the Bradford Root's last show, opening Wednesday (6) and closing Tuesday (12), following which rooftop boite becomes a function room. Some possibility that the room will be opened again in the fall as a niterly is indicated, however, by boniface Al Taxier.

Jackie Kahane, fast gagging comic, is off on a slick French routine portraying the typical Gallic piper with beret. He does some funny bits with a trumpet and works his gimmick of passing out coins for laughs to good returns.

Agostinos open with drunk bit, both as tramps, with femme carried on in a sack. Blonde strips from tramp garb atop partner's shoulders revealing well stacked chassis. Pair execute slick panto in opening segue to pyramid balancing and close strongly with aud thrilling body-lifting by male while jackknifed over a chair.

Fran Leslie, sum, nicely costumed, dark thatched thrush, sells her stint with buff showmanship. Her selection of ballads and pops is well integrated and she goes off ahead. Guy.

The Village, S. F.

San Francisco, March 7. Lili St. Cyr, Phillis Inez, Lois Ray, Joy Healey Dancers (6), Joe Kirchen, Leon Radsliff Orch (9); \$1.50-\$2 cover.

Lili St. Cyr's "Carmen" has been bootailed, apparently, but stripper is still a fine draw and in her own limited art is tops.

But what kind of booking is this? In addition to St. Cyr's sex, Village's management is trying to purvey two other sexy acts on what amounts to almost an all-gal bill.

Phyllis Inez, clad in a form-clinging white gown, punches across half a dozen specialty songs like a minor league Dorothy Shay. Numbers include "Three-Headed Woman," "Never, Never, Trust a Man" and the more upbeat "Silver Dollar" and calypso "Marianne."

Lois Ray, a real looker and a pretty fair tap dancer, bounces around stage in one of the briefest—and most attractive—costumes Frisco's seen in many months. She doesn't have to dance too well to rate a heavy hand.

St. Cyr's "Carmen" has been cut from something like the 18 or 20 minutes she's done in recent years at Las Vegas to 11 or 12. Explanation is that this night spot's stage is too small for full one-woman act. Understood cops caught a rehearsal, too. Short or not, customers like her fine, despite the fact that her act of top Miss Ray's and Miss Inez's is rather like a banana split after a baked Alaska.

Joy Healey line is okay, on restricted stage, emcee Joe Kirchen adequate, Leon Radsliff's orch loud and clear. Stef.

Flamingo, Las Vegas

Las Vegas, March 7. Helen Traubel, Robert Lamouret, Richard Jr., Don Kirk, Mary Menzies, Flamingo Starlets (8), Louis Basil Orch (13); \$3 minimum.

A robust, gala career is reflected in the song interpretations of Helen Traubel, whose return to Las Vegas this time is showcased for three frames in the Flamingo Room. Miss Traubel exudes all of the elegance of her operatic background, yet maintains an earthy, intimate acquaintance with her audience as she tunes up an assortment of classics, standards and pops that range from Puccini to Romberg to Duranthe's "Real Piano Player" roll.

Under scoring her performance is acute savvy of show business technique that enables her to freely liberate her songology, whether it be a stern Wagnerian overture or a cakewalk to "Bill Bailey." Further enhancing her excellent presentation is the extremely delicate taste with which her material was selected and scored. Miss Traubel, a jovial, warm performer, is one of the now numerous divas who have stepped on the niterly boards, suggesting rather convincingly that opera 'aint as stuffy as accepted opinion would have one believe.

Early portion of show, which embraces the magic of Richard Jr. and the ventriloquies of Robert Lamouret, fail to build the firm foundation which should support Miss Traubel's entrance. Both Lamouret and Richard have their values, but on the same bill they lack the proper hookup. Lamouret scores yocks with his animated ducks to which he plays foil during some keenly honed pantomimes. He caps it with his now w.k. "Barber of Seville" kicker.

Richard knows his business, whether it be sleight-of-hand manipulations or creating a hanky panky illusion such as horizontal suspension of a girl from a broomstick. But his mannerisms tend to come off a bit too affected, and at time he appears to be a frustrated ballet dancer as he flits from trick to trick, prop to prop via some overly decorative terms.

Producer Hal Belier has elected to hold over from the previous bill that gaily enacted Irish vignette, inserting it at the center for this opus. But opening night (7) was an almost totally disastrous one for the Irish when somebody goofed and the music became fouled up, the Starlets dancing to one refrain, the Louis Basil orch tooting another that wasn't due for several bars. However catastrophic, this faux pax served to give rise to the talent of production singer-dancer Don Kirk, who captured the audience with an extemporaneous session that, in the truest sense, saved the night. Alan.

Eddys', K. C.

Kansas City, March 8. Joe Maize & His Chordsmen (3), Pin-Ups (5), Tony DiPardo Orch (8); \$1-\$1.50 cover.

The Eddy floorshow for the current session has comedy antics as the chief ingredient, with Joe Maize & His Chordsmen as the purveyors. They are in for their first engagement in the spot, combining with the house line, the Pin-Ups, for a 45-minute show that moves nicely and has a plus score on the laughs.

The Chordsmen in their more serious moments have some smooth sides albumed by Decca, but here they play it strictly for fun. Maize has a glamorized steel guitar in a console mounting, Johnny Cassinari squeezes the pinch-box, and Chubby Dorin thumps the string bass. This lasts only a few bars by their format before the comedy touches are injected. Maize, with a nest of unruly hair, leads the romp as they kid away at a variety of numbers from Latins to Hawaiians to pops. A single word, "Wonder," comes off almost straight, and gets a generous hand. But the wacky song treatments keep the customer's laughing and takes the trio off to a strong finish. Quin.

Seven Seas, Omaha

Omaha, March 9. Grover Ruwe, Sam Fraser Trio; 50c. cover weekdays, \$1 Sat.

Definitely one of the most talented ventros ever to play this lone downtown Omaha niterly.

Ruwe employs two dummies, a brash, redheaded punk named Luwe, and old grandpa dubbed Sunshine. Clever manipulation, excellent lyrics and eye-catching garb are Ruwe's trademarks. Top gimmick with Luwe has the dummy playing the harmonica, while Sunshine concludes with a "Memories" songfest that has tablers joining in. Ruwe is polished and ready for the bigtime. Trumpp.

Literati

Evelyn Waugh's Award

Author Evelyn Waugh was awarded \$5,600 damages against Nancy Spain, Daily Express book critic and Beaverbrook Newspapers Ltd., for libel. Waugh complained he was libelled in an article by Miss Spain in the Express on March 17, 1956, headed "Does a good word from me sell a book?"

Defendants denied that the words complained of were defamatory. Miss Spain's counterclaim for damages alleging libel by Waugh in an article titled "Dr. Wodehouse and Mr. Wain," published in the Spectator on Feb. 24, 1956, was dismissed with costs.

Chi Sun-Times' Amus. Setup

Herman Kogan has been installed as editor of the Chicago Sun-Times new arts & amusement department. Kogan continues as the tabloid's drama and book critic, a post he has held since 1951. New appointees to the A&A sector are Paul Molloy, as television critic, and Robert C. Marsh, as music critic. Latter berth had been filled on an interim basis by staffer Glenna Syse since the death of Dr. Felix Borowski last September. Mrs. Syse now will double as amusement reporter and second-string critic.

Other regulars are Bentley Stegner, who writes a Sunday night club column; Eleanor Keen, film critic using the Doris Arden house byline; and Frank Holland, art critic.

Chi Actions Vs. 'Confidential'

Confidential Inc., which publishes Confidential mag., and the Kable Printing Co., its printer, were indicted last week for mail law violations by a Federal grand jury in Chicago. Publisher Robert Harrison was not named in the six-count indictment which carries a maximum \$5,000 penalty for each count.

Indictment charges the defendants with mailing out 139,364 copies of the March issue which carries an article that violates a Federal law against "mailing obscene or crime-inciting matter. The Government claims the article, tagged "The Pill That Ends Unwanted Pregnancy," described a drug "in a manner calculated to lead another to use or apply it for producing an abortion."

Ted Collins' Column

Ted Collins, partner-manager of Kate Smith, is starting a newspaper column, formatted after his old "Cracker Barrel" television feature. Local outlet for the weekly column will be the New York Enquirer, where it starts this Sunday (17).

Syndication will be handled through Art Franklin Inc., Collins' publications counsel.

Mike & Screen Press Directory

The Radio-Newsreel-Television Working Press Assn. has published the third edition of "Mike and Screen Press Directory." It's a durable hardcover that, as a ready-reference for newshounds, should be helpful. Moreover, press agents should be able to turn to the book and get some help, too, since it pinpoints a multiplicity of news outlets. Of further help is the inclusion of special editorial advice on such "occult aspects," as the editors describe them, as pooling, special news credentials, reuse of filmed news stories as tv commercials, audience potential, etc.

Run-down on the network news departments, newsroom houses, tv station news directors and news facilities, on metropolitan radio outlets and newspapers seems complete and should be of considerable help to publicists. After the newsmen themselves blink at the euphemistic "Spokesman" substitute for the word pressagent, they can find a well-rounded compendium of Federal government, United Nations and industrial sources for stories.

Though it weakly suggests the growing importance of "industry news film," the tome's lead article is too broad and ill-defined to serve as a guide to this specialty. Editor Arnold Lerner, who bylined "Industry News Film: A Survey," defines "news film" as "motion picture film of news events, either 16 or 35m., made by or for tv networks, syndicates or stations and/or theatrical newsreels." This is done without recognizing or differentiating from what the trade knows as "industrial film." He doesn't discuss, even in the usual broad terms he employs elsewhere, the value film can have in terms of public relations and news. Without lucid direction by Lerner and Co., the wealth of statements about

hand-out newfilm by industrial companies become somewhat pointless.

Whodunit Org's New Slate

New prexy of Mystery Writers of America Inc. is Margaret Millar (alias Ross MacDonald). Others elected for '57 were James Reach, exec vee; Lawrence Treat, treasurer, and Holly Roth, secretary. Group will have 13th annual Edgar Allan Poe Awards dinner April 25 at Toots Shor's restaurant, N. Y.

Coteau's Show Biz Angles

"Journals of Jean Coteau," edited by Wallace Fowle (Criterion; \$6), may interest staggers because of Coteau's achievements in theatre and film, both touched on in this self-revealing book; and because of the Frenchman's associations with many persons prominent in international show biz. In reflections on 70 days spent in New York, Coteau writes penetrating observations of the city, of Life Magazine, and of some of the town's celebs, as well as touching on Manhattan's cultural suburb, Hollywood.

Drawings by the author embellish the tome.

British Smalltime Show Biz

"Our Glad" by Joyce Warren (Harper; \$5.50) is a sparkling novel of smalltime show biz in Britain. heroine acts with a Pierrot company in an English village, and is the central character in an eccentric, amusing family of stage pros.

Book gives excellent glimpses of British provincial theatre life, and though somewhat special in its appeal, it should, in proper hands, make a good film.

Krutch's Updated 'Drama'

"The American Drama Since 1918" by Joseph Wood Krutch (Braziller; \$5), is a revised edition of the author's earlier work of the same title. New tome updates material from end of World War II through 1956. In this period, Krutch observes, the plays of Tennessee Williams and Arthur Miller would have been the only major events of a decade "had it not been for the appearance in 1956 of O'Neill's posthumous 'Long Day's Journey Into Night,' which unexpectedly reaffirmed his greatness." As drama critic for The Nation (1924-52), and as professor of dramatic literature at Columbia U., Krutch has dealt with the stage for many years. In this book, he is on firm ground tracing the development of contemporary theatre; yet the book opens and closes with Eugene O'Neill, and the average reader may conclude that one playwright has actually given our theatre its true claim to international stature during the last 40 years.

Rodo.

'America's First Hamlet'

"America's First Hamlet" by Grace Overmyer (N.Y.U. Press; \$6.50), is the only complete biography of this unusual personality who not only was the earliest American to play the Dane (in Boston on April 9, 1809), but who also was a noted child actor, boy author, playwright, composer, and diplomat. Miss Overmyer has cut through legends about John Howard Payne to achieve a fascinating, accurate portrait. Once Mary Shelley's suitor, after the poet's death, Payne remained a bachelor but won enduring affection from his countrymen by composing "Home, Sweet Home," which was part of the score of Payne's 1823 opera, "Clari; or, the Maid of Milan." Payne's career as U. S. Consul at Tunis, and his work among the Georgia Cherokees (for which he once was jailed) are reported. Tome combines excellent scholarship with attractive writing. One of the season's highlights among show biz books.

Robe.

The Windmill Girl

"No Excuses," by Sheila Van Damm (Putnam, London; \$2.20), (daughter of Windmill Theatre topper Vivian Van Damm), is largely about her experiences as a car rally driver. Only brief mention is made of the theatre side of her life, but it ties in with the flow of the story. The influence her father has had on her life is revealed without pulling any punches, even to the fact that she started her rally driving as a publicity stunt in a car christened "The Windmill Girl."

'3 Lives of Mrs. Ayer'

Ex-Ziegfeld singer Margaret Hubbard Ayer, onetime women's editor of the old N.Y. World, later

on the N.Y. Journal, later married to Frank I. Cobb, editor-in-chief of the World, and Isabella Taves have coauthored "The Three Lives of Harriet Hubbard Ayer" for Lipincott.

The subject concerns the famed beauty preparations manufacturer, but that's not the basic story of the bio by her daughter and Miss Taves (now Mrs. Dan Mich, wife of the editorial director of Look mag).

Art Buchwald's No. 2

In the same idiom as "Art Buchwald's Paris," the Paris columnist on the P's edition of the N.Y. Herald Tribune has collated his entertaining column into another volume titled "The Brave Coward" (Harper; \$3.50).

It is organized into three segments but whichever and at whatever point the book is picked up it's funny reading. Buchwald's columns have lasting flavor for all the fleeting fame of the scores of topical names that he drops en route between his travels from sundry global points until they see print from the rue de Berri bureau of the Paris Herald.

Abel.

CHATTER

Theo Lang named press officer to upcoming Edinburgh Film Festival.

Helen Gould leaves Coast next month for 12-month tour of Europe.

Dora Albert has completed her second book on popular psychology for Prentice-Hall.

Casdie Stinnett, p.r. exec of Curtis Pub. Co. and humorist, off to Cuba to work on his second novel for Rinehart.

M. R. Werner and John Starr, co-authors of a new book on the Teapot Dome scandal, utilizing new source material, will shortly deliver the manuscript to Viking Press.

Lyle C. Wilson, veep and general Whittington manager for United Press, was taken to the capital's Doctors Hospital after a heart attack. He'd been treated at home several days.

William B. Stapleton, formerly picture editor of Collier's mag. joined the Eastman Kodak's editorial service bureau. He'll direct the Newspaper National Snapshot Awards and will also handle special contacts with magazines.

Prentice-Hall is circulating a new Book Promotion Merchandiser among 10,000 booksellers. Apart from its design as a promotion hypo, the handbook is a partial reference guide to stores. It outlines the promotion-publicity plans the publisher has for the overall spring catalog.

Mabel Herbert Urner, for 30 years author of her syndicated "Helen and Warren" column, which was widely distributed in the U.S., Canada and England until she retired 15 years ago, died in her New York home after a long illness, age 77. She was Mrs. Lathrop Colgate Harper in private life.

Hearst's morning San Francisco Examiner, biggest, richest daily in northern California, started publishing its first tv tabloid last Sunday (3). Other three Frisco dailies went to special tv tabloids several years ago, but Examiner has continued publishing program logs in departmental features section until this week.

Anthony Sampson, who came from London to run "Africa's first newspaper, written for and by Africans," has written a book on "Drum": The Newspaper That Won the Heart of Africa. "Drum" has a rep as "a newspaperman's newspaper" because of its unique local impact. Houghton, Mifflin is publishing.

Society of Magazine Writers plans big drive to recruit new members for west coast chapter according to Murray Teigh Bloom, chairman membership committee. Booklets and information have been mailed to top non-fiction writers on Johnston list. Richard Tregaskis and Jim Joseph are Coast leaders in recruiting program.

William Veitch, vet editor-in-chief of Kemsley-controlled Aberdeen Journals, Scotland, retiring after active career of 55 years:

H. L. (Hae) Straight has quit after 15 years as m.e. of Vancouver Sun (plus nine in sports dept.). He's going into real estate. Hymie Koshevoy, news editor, becomes acting m.e. of daily owned by the Cromie family (Donald Cromie, publisher).

Clive Bell, eminent 75-year-old English art critic and historian, has put together some of his recollections in book form for Harcourt-Brace publication titled "Old Friends." These include personalities like Picasso, Segonzac, Matisse, Deraigne, Mrs. Virginia Woolf (Mrs. Bell is her sister), Lytton Strachey, T. S. Eliot, Roger Fry, Stravinsky, Joyce, Proust, Diaghileff, John Maynard Keynes and others.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, March 12.

One of the America's subtlest satirists on stage, screen, video and disks has returned recently from a tour of Australia and immediately reported to me at Bedside Manor as if I were Sir Francis Scully. Name: Stan Freberg.

I didn't ask him to surrender his passport so I could stamp it, "Good only for return to Hollywood." It would have been silly anyway. He had just come from Hollywood with his querry, Robert Lewin. He arrived, smiling and beaming, with a copy of MAD under one arm and a staggering load of press clippings under the other.

He had enjoyed a most successful tour of Antsack, kidding everything from the Olympic torch to his shirt-tearing contemporaries in the field of entertainment.

Much of his humor is skating on thin ice these days, but he's home with his shield, and not on it, so I guess he knows how far he can go in ribbing people at home and abroad.

He made at least one "first" in Australia and these are hard things to take away from a man. While he was on tour live tv came to Australia. He was on a program called "Sneak Preview" and sneaked so well that the show ran a half-hour over schedule.

"One reason for the program running overtime was the ad lib humor of Stan Freberg," wrote the critic of the Daily Telegraph. "This caused almost continuous laughter among the studio audience and at times had Compere Bruce Gynell speechless with amusement."

A compere is old French for emcee. They use old French in Australia. Freberg gave them everything from his glove puppet show to his performance of "Intense pain set to music." This was described as a parody of Johnnie Ray called "Try." He picked Ray because Australians were familiar with Johnnie and hadn't quite got around to the sexy serpentine weavings of the latest Tennessee shad.

Probably no place in the world could better understand a humorist with social vision than Australia. There are places in America where it may still be understood, though there seems to be fewer of them in this generation than there were in the last. Because of this, Freberg is a mid-century anomaly. That he hit the McCarthy menace with his "Point of Order" right on the nose, instead of getting busted right on the back himself, is proof that his timing in the main is as good as Mickey Mantle's.

Freberg, though 30, looks very much the Ivy Leaguer—all, slender, blond with squarish shaped horn-rimmed glasses, hair cut half between a butch and a Caesar's coiffure. He wore a Malayan type sports coat and dark gray flannel trousers, proof that he's ready for any style-show coming up this year.

Australia appreciated his "John and Marsh" satire of soap operas, though they can't possibly have as many of them there as we have here. It amused them to know that later, when played straight, his sad sex satire was a gold medal as the best commercial of the year. As a result, stations which banned his satire now use the same dialog to plug the merits of a cake mixture.

In his time Freberg has satirized about everybody except Liberace, and the legal department has stopped him there, which goes to show that one more wing of liberty has been clipped since the heyday of burlesque when anything some people took seriously, from T.R. to Billy Sunday, could be laughed at by other people.

How To Light A Cigar

The lengths to which Freberg's daring carried him is best illustrated by the fact that he appeared before all the Olympic athletes carrying that Olympic torch. Some things get sacred and symbols like this frequently do, but Freberg thought the torch was more characteristic of Australia during the Olympic games than the kangaroo. And so he used it as a prop.

He played boxing stadiums mostly because houses were not big enough for the crowds he was drawing. On stage would be a character hunting for matches to light his cigar, which had gone out. Freberg would enter the arena running down an aisle; holding that lighted Olympic torch aloft. On reaching the stage, he would run over to the cigar-smoker and light his butt with the torch. It never failed to produce a whole houseful of bellylaughs, and when you get 10,000 people laughing you know you're in.

Before going to Australia, Freberg talked with the editor of the currently extinct Collier's and got himself accredited to cover the Olympics for them. In Melbourne, he got his official passes and a little Italian Olivetti typewriter. These were loaned to all correspondents. The Olympic officials asked Stan his name and the names of the papers he was representing.

"Mad," said Freberg.

"I say?"

"Mad," Freberg repeated.

All the officials stopped and looked at each other. They asked him again and he repeated, "Collier's and Mad."

To head off international repercussions, they sighed and handed him his credentials.

"He may be representing a psychiatrists' house organ," one official whispered to another.

After Freberg returned home and Collier's was no more, he ran into his old editor who asked him, "What are you going to do with all your notes?"

"What are you going to do period?" Freberg asked the editor. Apparently part of the notes he brought back from Australia the Mad Man Muntz of show biz has since used to plug Quantas, Australia's overseas air line. Most of the glossy magazines have been running full page ads written by Freberg, plugging a victory for J. Dunlap McNair of Muncie Inc., for finding new names for old continents. The judges, all deadpan, reading from l. to r. were Stan Freberg and the Rev. Bob Richards (the pole vaulter, holding a 16-foot pole in one hand and his other arm a kangaroo). Next to Richards was Anna May Wong and next to her Stanley Slotkin, prez of Abbey Rents.

As well as writing the ad copy, Freberg played himself at the extreme left of the picture of the judges. That way he got to name himself, first, the sly one.

Like all presumably suddenly arrived geniuses, Freberg has been in there pitching almost from infancy. From the time he was 11 it was his job to load the pockets of the coat of his uncle, Conray the Magician, with mice, rabbits, guinea pigs, and white doves, and then hop down in the audience and steam up public interest in the act.

Voice Trick Of The Century

Born in South Pasadena, he met up with Clifflie Stone when he was in high school. It was here that Freberg discovered his skill at imitating famous voices. During the war he was called upon by CBS to impersonate the voice of President Roosevelt. He did it so well that he simulated greetings from the President to himself, only to discover he had been inducted into the Army.

When he got out he found a lot of babies had been born during the war and the only place where jobs were plentiful were among truck-drivers for baby laundries. So he took one of these until he could get his voice into the cartoon field. In time he worked for Disney Lantz, Paramount, Warners, Columbia and UFA.

His "Time for Beany" show established him as a smart puppeteer. He and Daws Butler played five to 15 characters on that show. It had a terrific following on the west coast in the early days of tv.

His "St. George and the Dragonet," "Little Blue Riding Hood," "Yellow Rose of Texas," and of course, "Point of Order" made him the champ at this sort of nonsense. Beyond "Heartbreak Hotel" he hasn't done much with Presley. But then everybody else has.

'Sergeants' Booked by Concert Subsid

'Organized Audience' Concept Starts in Fall of '58—
Mostly 2-3 Night Stands

Columbia Artists Management, the concert outfit, is ice-breaking in the legit booking field with "No Time for Sergeants," which it will tour next fall through its new Columbia subsidiary, Broadway Theatre League, Inc., under the supervision of Bill Judd.

Maurice Evans turned over the New York company to the newcomer, which promises to use some new-to-legit methods. This will be a cut down version to travel by bus and truck. As a starter the new League is "inviting theatres and auditoriums" and "educational institutions" in specified cities to wire open dates for a coast-to-coast trip—differing from Chicago Company.

"Sergeants" booking, with others expected to follow, is one result of recent demise of the United Booking Office. As a separate undertaking for the autumn of 1957 it should not be confused with the "grand plan" of Columbia to transplant its "organized audience" concept from concert to road legit. That will get going in the fall of 1958, much time being required to line up subscriptions, town by town.

Broadway Theatre League field men will make preliminary visits this spring. Actual campaign to get subscriptions would span next season. Thereafter, each town would be fully sold in advance. Target is 36 towns minimum to start, 100 ultimately. They're ex-

(Continued on page 62)

Move to Scratch 'Match' Dates for Chicago Stay Sparks Booking Blaze

A proposal by co-producer David Merrick to extend the click four-week Chicago run of "Matchmaker" is meeting opposition. The extension would mean the cancellation of a week at the Nixon Theatre, Pittsburgh, and possibly subsequent dates at the National Theatre, Washington and elsewhere.

The comedy, an American Theatre Society-Theatre Guild subscription entry, is scheduled to play the Nixon Theatre, Pittsburgh, as the final offering in a seven-play local subscription series. Gabe Rubin, manager of the house, is refusing to go along with the cancellation unless a suitable replacement is found. It would, according to Rubin, have to be a production that has been grossing as well as "Matchmaker" on the road.

The juggling of road bookings is not uncommon, but in the case of the Nixon there will be no available time for bringing in the comedy at a later date since the theatre has booked the film, "Around the World in 80 Days" for a run, beginning April 8. Failure of the house to get "Matchmaker" or a suitable replacement would therefore make fulfillment of its subscription series impossible.

Subsequent bookings which Merrick is seeking to scratch, besides the two-week stand beginning April 8 at the National, Washington, include Ford's, Baltimore, the week of April 22; Her Majesty's, Montreal, the week of April 29; Royal Alexandra, Toronto, the week of May 6, and the Hanna, Cleveland, the week of May 13.

Ironically, the Theatre Guild is partnered with Merrick in the "Matchmaker" production.

Big-Towners' Show-Bus To New Haven Tryout

Alexander H. Cohen is linking his Theatre Tours operation with the out-of-town opening of "First Gentleman," which he's co-producing with Ralph Alsberg. A special New York-New Haven legit tour has been set up by Cohen for the show's March 20 debut performance at the Shubert Theatre in the latter city.

The Tours package will include roundtrip bus transportation, dinner at Kaysey's in New Haven, an orchestra, seat to the Walter Szlak-starrer and souvenirs. The tab per person will be \$17.50. Cohen previously ran a bus tour to New Haven early in 1955 for the Shubert preem of "The Pajama Game" road company.

Ask \$2,500,000 U.S. Funds For a 'National Theatre'

Washington, March 12.

A bill to provide \$2,500,000 of Federal Funds for a "true national theatre" is being introduced in the Senate by Sen. Jacob K. Javits (R., N.Y.), and in the House by Rep. Frank Thompson (D., N.Y.). Javits said that part of the emphasis is developing a national theatre under his measure would be "at the college level," because some colleges already offer performances which "rival commercial theatres in the quality of their productions."

Thompson notes that Congress is now voting about \$2,500,000 annually to send leading performers and groups overseas to make good will. "If we can contract with ANTA," he explained, "to carry on an important overseas cultural program, we should, in all logic, be able to contract with it to help the arts at home."

Equity Set For Quiet Election?

The perennial factionalism in Actors' Equity has apparently subsided for the moment. At least, that is indicated by the lack of controversy in the selection of the nominating committee for the union's annual June election. This initial phase of the election is normally the occasion of membership uproar.

The committee, regarded as being almost entirely moderate in complexion, is expected to come up with a non-controversial regular ticket. In consequence, it's anticipated that no opposition slate will be entered. It had been figured that the dissident element in the union would make another attempt to gain control of the nominating committee.

The upcoming election involves only 13 council replacements. The council representatives on the nominating group include Jane White, Stephen Douglas, Robin Craven, Leo Kayworth and Sara Bettis. The latter three are principals and the latter two chorus members. All supported last year's independent ticket put up in opposition to what was regarded as an ultra-liberal regular slate.

Membership reps elected to the nominating committee at the quarterly meeting last Friday (8), include principals Alan Hewitt, Ruth White, Jean Stapleton, Peggy Cass, Joyce Van Patten, Don Ameche and Jack Gilford. The chorus reps are Uralee Leonardos, David Thomas and Nancy Hackenbush.

The council members whose terms are expiring are: John Drew Deveraux, John Forsythe, Marjorie Gatenon, Richard Gordon, Katharine Miskill, Claudia Morgan, Elliott Nugent, Kent Smith, William Talman and Frederic Tozere, all principals. Those on the chorus slate are Betty Jane Keating, Eddie Weston and Gordon Woodburn.

Wha' Hopped to Liz, Chi Stock Group Asks

Chicago, March 12.

Studebaker Theatre Co. has asked Actors Equity to look into the circumstances under which Elisabeth Bergner recently cancelled her contract to appear in the stock company's revival of "Cherry Orchard." Actress, currently in Germany, notified the local stock management that she would be unable to fulfill the commitment because of illness.

"The Guardsmen" has been substituted for the Chekhov comedy, starting April 2 as the third entry in the Studebaker's current subscription series. Plans to present three one-act plays by Tennessee Williams as the windup production May 14-June 2 have also been erased. The same author's "Cat on a Hot Tin Roof" opens April 29 at the Erlanger. To his agent withdrew the stock rights for the one-actors.

Got Two 10's for a 5?

Toronto, March 12.

Whenever he has occasion to enter the ladies' dressing room backstage at the Avenue Theatre here, electrician Lyle Alton sings out, "Close your eyes, girls, I'm coming through!"

One of the femme players in "Spring Thaw," current revue at the house, suddenly gasped last week with the realization that she'd been absent-mindedly falling for the gag.

Add 2 Skits To 'Ziegfeld Follies'; Squawk on 'Lady'

Two new sketches for Beatrice Lillie are to be inserted in the "Ziegfeld Follies" in the next couple of weeks. The first will be "Bad Times Just Around the Corner," an up-to-date version by Noel Coward of a number Miss Lillie did several seasons ago in London. The comedienne will be dressed as Britannia.

Another, to be added to the show at the Winter Garden, N. Y., a week or so later, is "Pledge Allegiance," in which the star, for once attired as she normally is offstage, will play a British applicant for U. S. citizenship. The skit is by Nancy Hamilton.

A third item due to be put into the revue is "Bea and Sympathy," Charles Cheever's travesty of the Robert Anderson drama, "Tea and Sympathy." It was in the "Follies" during the tryout tour, but was dropped because Miss Lillie felt it wasn't ready for Broadway. Billy De Wolfe, featured comic in the show, plays the young student in the piece.

John Philip, Miss Lillie's personal representative and a featured performer in the "Follies," denies a statement in the VARIETY review of the show that several of the star's sketches are oldies. The only one previously done on Broadway, he says, is "Miss (All You Don't Catch) Follies of 192—" in which the comedienne sits in a large crescent moon swung out over the audience.

Two of the pieces, "Milady Dines Alone" and "Kabuki Lil," were written by Miss Lillie and one is a strawhat tour last summer, but never in New York. The others are being performed for the first time in this revue, according to Philip.

Another skit, "My Late, Late Lady," has drawn a protest from Alan Jay Lerner and Frederick Loewe, respective, adaptor-lyricist and composer of "My Fair Lady." Although burlesques of other shows are traditional in revues, Lerner and Loewe object to some of the paraphrasing of music and lyrics in the Dean Fuller-Marshall Barer piece, in which Miss Lillie, De Wolfe and Philip spoof the respective parts played in "My Fair Lady" by Julie Andrews, Rex Harrison and Robert Coote.

'VOYAGE' ENDS, PHILLY; COST 100G, PLUS CALL

Philadelphia, March 12.

"Maiden Voyage," which folded at the Forrest Theatre here last Saturday (9) after a 12-performance pre-Broadway tryout, was capitalized at \$100,000, with provision for 25% overall. The Paul Osborn play was produced by Kermit Bloomgarden, in association with Anna Deere Wiman.

Melvyn Douglas, Mildred Dunnock and Walter Matthau were costarred.

Shawn Cops Prize

Ted Shawn, 66-year-old veteran dancer of the classic tradition with a history of 150 world premieres of important top landmarks, whose career spans half-a-century, will accept on March 19 at the St. Regis Roof in Manhattan the sixth annual Capetio Dance Award.

Previous winners: Zachary Sofov, Lincoln Kirstein, Doris Humphrey, Louis Horst, Genevieve Oswald. Horst is a dance critic; Miss Oswald the dance archivist of the N. Y. Public Library.

Ah, Strawhat Peace, It's Wonderful; As Equity-Stock Managers Agree

Madge Sadler Retiring; Ran Strawhat 21 Years

Montreal, March 12.

Mrs. Madge Sadler, owner and producer of the Brae Manor Theatre in Knowlton, Quebec, will retire from the active theatrical scene this year and the theatre is up for sale.

Brae Manor is the oldest strawhatter in Canada and has been operated under the same management continuously for 21 years. Property is located some 60-miles from Montreal in the Eastern Townships and not far from the U.S. border. It consists of a house used as living quarters for performers and an adjoining theatre seating approximately 200.

'Fella' Near 50% Profit to Date

"Most Happy Fella," currently in its 46th week on Broadway, is nearing the 50% profit mark. That is based on a Feb. 2 accounting, plus subsequent estimated earnings.

For the five weeks ending on the date of the audit, the Kermit Bloomgarden-Lynn Loesser production garnered \$42,667 operating profit. Highlights of the Feb. 2 report on the Frank Loesser musical adaptation of Sidney Howard's play, "They Knew What They Wanted," are as follows:

Original investment (returned), \$375,000.

Total profit to date, \$152,437.

Distributed profit, \$90,720 (split 50-50 between the management and backers).

Bonds, \$31,425.

Sinking fund, \$30,000.

Balance available for distribution, \$292.

JOSEPHINE HULL DIES; STARRED IN 'CADILLAC'

Josephine Hull, who achieved stardom and became a boxoffice name after about a half-century on the stage, died yesterday (Tues.) in St. Barnabas Hospital, N. Y. Her age, according to "Who's Who in the Theatre," was 70. Death followed a series of paralytic strokes suffered over the last three years.

The actress, said to have been a beauty in her ingenue days, became a sought-after character comedienne on the strength of her performances on Broadway in "You Can't Take It With You," "Arsenic and Old Lace" and "Harvey," and she finally became a star, with her name above the title, in "Solid Gold Cadillac." Mrs. Hull withdrew from the comedy in August, 1954, because of illness, but subsequently made a few television appearances, notably in a CBS presentation of "The Meanest Man in the World," in 1955.

Survivors include a brother-in-law, film-legit actor Henry Hull, and two nephews, Shelley Hull and Henry Hull Jr. The former, named for the actress' late husband, is a tv producer associated with Producers Showcase. The latter is an exec with a radio-tv firm in London.

Antioch's Shakespeare Set for Toledo Again

Toledo, March 12.

With \$50,000 pledged to underwrite possible losses, Shakespeare-under-the-Stars will be presented again this summer in the amphitheatre of Walbridge Park here. The Toledo Zoological Society, which presented the Antioch Theatre Area Players in a Bard season at the outdoor playhouse last year for a \$38,000 gross and \$68,000 deficit, including \$40,000 outlay for a lighting system, and has bowed out for this year.

The budget for this summer has been set at \$70,000. Arthur Lithgow, Antioch Players producer, plans to offer two companies again this year, alternating between Antioch and Toledo.

Actors Equity and strawhat producers have buried the hatchet. For the first time in the history of barn operations, rules covering performer employment in all pro companies have been jointly established. It brings to an end the perennial producer beef over unilateral union action in the stock field.

Complete coverage of the stock circuit involved the setting up of four different contracts, one of which was negotiated last year and applied only to the largescale al fresco showcases, represented by the Assn. of Civic Musical Theatres. The others recently negotiated, apply to different types of regular barns and the musical tents.

Agreements pertaining to the straight silos were made between Equity and the Council of Stock Theatres, representing the larger operations, and the Council of Resident Stock Theatres, repping the smaller ones. The canvastop pact was negotiated with the Musical Arena Theatres Assn. In all three cases the contracts call for a gradual salary hike over the next three summers.

A breakdown of the wage scales (Continued on page 62)

Moss Hart in Hospital; Lerner Directing 'Lady'; 'Lysistrata' as Musical?

With Moss Hart undergoing treatment at Harkness Pavilion, N.Y. for a kidney stone condition, librettist Alan Jay Lerner is temporarily in charge of the staging of the touring edition of "My Fair Lady," which opens a one-week breakin stand next Monday night at the Auditorium, Rochester. He's being assisted by Samuel Liff, production stage manager of the Broadway version at the Mark Hellinger Theatre, N. Y.

Hart, who directed the original "Lady" company, was repeating the assignment with the road troupe, but became ill late last week and was hospitalized Sunday (10). According to his wife, actress-singer Kitty Carlisle, he has been in considerable pain, but may be sufficiently improved by this weekend to leave the hospital and perhaps attend the "Lady" opening in Rochester.

A report that the author-director has begun working on the book of a musical based on "Lysistrata," the Aristophanes comedy classic, could not be confirmed from associates. A straight-play version of the play, adapted by Gilbert Selles, was produced on Broadway in 1925-26 and has been revived briefly several times since.

BRENDA LEWIS CLICKS AS VIENNESE 'ANNIE'

Vienna, March 5.

U. S. singer Brenda Lewis has scored a personal hit as guest star of the first Viennese production of "Annie, Nimm Dein Schiessgewehr" ("Annie Get Your Gun"), which opened last week at the Volksopera. It's a repeat triumph for Miss Lewis, who was a sensation here several years ago in "Kiss Me, Kate," also in the German language.

The Irving Berlin-Herbert and Dorothy Fields musical comedy has been translated by Marcel Prawy, staged by Heinz Rosen, with Anton Paulik as musical conductor, Dia Luca doing the choreography, Walter Hoesslin designing the scenery and Herbert Schill providing the costumes. Max Lorenz plays the male lead, with Eberhard Waechter featured as Buffalo Bill.

Pasadena Preems 'Mary'; Eddie Horton to Star

Los Angeles, March 12.

"All for Mary," a comedy by Harold Brooke and Kay Benenne, will be given its U. S. preem beginning March 28 at the Pasadena Playhouse, with Lenore Shanewise directing and Edward Everett Horton as star. The play was first done in London in the fall of 1954.

Zasu Pitts in "The Curious Miss Caraway," current at the Playhouse, closes March 24.

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Show On Broadway

Good as Gold

Cheryl Crawford-William Myers production of farce in two acts (12 scenes) by John Patrick, based on book by Alfred Toombs. Stars Roddy McDowall, Paul Ford, Zero Mostel; features Loretta LeVersee, Robert Emhardt, directed by Alfred Toombs. Music by John Larkin; costumes, Noel Taylor; production manager, Billy Matthews; lighting, Al Alloy; production assistant, Sylvia Drake. At Belasco Theatre, N. Y., March 7, '57; \$5.75 top weeknights, \$6.90 Friday-Saturday nights (\$7.40 opening). Commentator: Edward Fuller. Benjamin: Roddy McDowall. Policeman: Zero Mostel. Barbara: Loretta LeVersee. Congressman Fairweather: Paul Ford. Congressman Jason: Robert Emhardt. McDougal: John Larkin. Dana: Clara Harris. Jailer: Tom Arne. Radio Announcer: Edward Fuller. Radio Announcer: Joseph Dooley. Reporter: Clarence Stiemer. Photographer: Todd Patterson. Caucus Room Guard: Clement Brace. Committeemen: Lou Gilbert, Hugh Evans. Storage Vault Director: Hugh Evans. Fredrica: Juleen Compton. Pilsudski: Lou Gilbert.

A lot of laughs, it is again demonstrated, does not necessarily imply a lot of play. Nor is a novel farcical premise enough if the over-all structure wobbles.

"Good As Gold" has a strong giggle spurt toward the end of the first act, but the comic pace is never recovered. The second and final act is talky, silly and a let-down which thrusts upon a couldn't-care-less audience a belated boy-girl romance seemingly insisted upon to sweeten the property's appeal for screen rights.

Although much of the fun in the first act derives from wisecracks about the postures and postulates of political life in Washington, the play's dialog overall is surprisingly dull. Repeatedly, actors are left dangling with awkward silences where a quip is needed, or at least a characterization line.

Indeed, Zero Mostel's performance (in a beard) is one long struggle against what the author did not provide, and it is perhaps a considerable compliment that he seems so consistently satirical and promising. The actor is also assigned a bit of business—drawing himself a swig of Bourbon from a petcock in his wooden leg—which swiftly loses its charm.

Various stage plays and feature films have explored the situation of

a simple-hearted idealist from the sticks visiting the nation's capital. This time it's a botanist from Utopia, Ore. He has perfected a formula to turn pure gold, which he despises, into magical dirt which grows cabbages the size of cottages.

Roddy McDowall, first of the three starred names, is less hero than straightman for the Congressional blowhards he encounters. Although ostensibly the inner spring of the farcical plot the character is only remotely involved. That's a basic weakness, among many others, in the John Patrick adaptation of the novel by Andrew Toombs. It says something for young McDowall's attractive personality and stage presence that he looks as good as he does for his part is as wooden as his sidekick's gags.

Possibly because blowhard Congressmen are well-established in American folklore, the two rivals as played by Paul Ford, starred, and Robert Emhardt, featured, are the most convincing characterizations. They provide some quite delicious touches.

What a young actress's brave attack and best techniques can do Loretta LeVersee does with and for the love interest, but as written the whole thing is stock. True, there is the "complication" of the young botanist having a hometown fiancée, a dumb-doll played by Juleen Compton. She's one of the script's cardboard cutouts. It means a Broadway credit and a Broadway showing, and not much more.

Although failing to make the grade as a Broadway work, "Good as Gold" may, with a fatter and fresher treatment of the material, make a good screen comedy. In that event the writer would have to attend to characterization, explain how people got that way, and effect a reconciliation between satire, farce and human beings.

Fatuous Congressmen will hardly go out of style as a theme for national relish. Moot, of course, is whether any mass media—films, television, radio—would risk the taboo of the FBI as here spoofed, although said to be watered down from the break strokes of the play's Boston break-in.

There is nothing terribly "critical" and surely nothing "radical" in the play's political gags. It's all fairly standard, save for the inclusion of the earnest young Federal sleuths. The popularity-seeking, headline-hungry natures of officeholders go back to Dickens in fiction and Gibbon in history. In the end all that is implied against J. Edgar Hoover's stalwart is (a) that they spy on everybody and (b) that a sense of humor is not mandatory in their training.

"Good As Gold" plays against atmospheric Washington sets designed by Peter Larkin and uses offstage commentary and other "novelties" in production. It is arguable either way whether the direction of Albert Marre is to be credited for the zippy first act, while the sluggishness of the second act is blamed on the adaptor.

The lesson, if any, seems to be the most hazardous of literary forms and the hardest of all theatrical ways of life. Incidentally, after spending the evening in the spirit of slapstick, adaptor Patrick loses his nerve and drags in a "don't-get-me-wrong-fellows-I'm-for-democracy" peroration. It is as superfluous as the second act romance—both constipating the humor. Land.

Anna Maria to Dallas

Hollywood, March 12. Anna Maria Alberghetti will make her first appearance in legit this summer at the State Fair Auditorium, Dallas.

She'll star in an updated version of "Rose Marie," produced by Charles Meeker Jr.

Show Out of Town

The Joker

New Haven, March 6.

George Kondolf production of comedy in two acts (five scenes), by Arthur Sheekman. Directed by Bretaigne Winthrop. Stars: Nat Polen, Tommy Noonan, Anne Kimbell, Marjorie Gatenon, Frank Overton, Mort Marshall. At Shubert, New Haven, March 6, '57; \$2.50 top.

Walter: Norman Howard. Danny Manson: Bruce Kirby. Nat Polen: Nat Polen. Nicky Tyler: Tommy Noonan. Bellboy: Mort Marshall. Stephanie: Anne Kimbell. Stretchers Bearers: Howell Byrd.

Mr. Hector: Wade Dansby. Martha Bradford: Trueman Smith. Theodore Bradford: John Boyd. Kendall Morton: Frank Overton. Rah: Mort Marshall. Dodie Garrison: Connie Van Ess.

Several seasons ago, George Kondolf had a hanging-in-the-balance play ("Fifth Season") in this tryout town and parlayed it into a healthy Broadway and road payoff. He may turn the trick again with his current "Joker," although the present prospect looks a little tougher.

Script, a mixture of originality and corn, involves a tv comic who never knows when to stop clowning, and has the familiar pattern of boy and girl marry boy and girl quarrel, boy and girl make up. The play starts slowly, but improves in the closing frame. The early lethargy is largely a matter of writing rather than Bretaigne Windust's staging, as sympathy for the central character is not developed.

As the perennial laughing-boy, who repeatedly talks himself out of sponsors by his out-of-line ad libbing, Tommy Noonan is a good choice.

Anne Kimbell carries the femme lead attractively and convincingly. Marjorie Gatenon and John Boyd are a conventional parents-of-the-bride couple. Frank Overton is properly stuffy as a quondam playmate, Mort Marshall is a believable bellhop, Trueman Smith pulls hefty chuckles as a frenetic insurance adjuster and Bruce Kirby and Nat Polen fill the bill as a team of comedy writers.

Bone.

Stock Review

The Glass Cage

Toronto, March 5.

Murray & Donald Davis presentation of a comedy-drama in two acts (five scenes), by J. B. Priestley. Stars Murray Davis, Donald Davis, Barbara Chilcott. Directed by Henry Kaplan; set, Marie Day; lighting, Walter Sawie; costumes, Judy Peyton Ward. At Crest Theatre, Toronto, March 5, '57; \$3 top.

John Harvey: William Job. Bridget: Edna Poyer. Mildred McBane: Margot Christie. Elsie McBane: Janet Reid. Dr. Edward Gratton: James Edmond. Malcolm McBane: William Needles. David McBane: Frank Peddie. Douglas McBane: Murray Davis. Jean McBane: Barbara Chilcott. Angus McBane: Donald Davis.

Though located in Toronto in 1906, J. B. Priestley's "The Glass Cage" is general in appeal and, with a few dialogue changes, could be transferred to Boston, Philadelphia or Priestley's own British midlands. This presentation is the play's world preem.

As usual, the author is an international moralist who despises greed, big business and middle-class smugness. The philosophy deals with words rather than action in the first act, but "Cage" subsequently rises to humanitarian values whereby revenge is not necessarily the penultimate of human existence. (Incidentally, Priestley has optioned the entire cast to appear in the play in proposed presentations in London and subsequently on Broadway).

The author wrote "Cage" for a brother-and-sister trio, the Canadian actor-manager duo of Murray and Donald Davis, operators for four seasons of the Crest Theatre here, and their sister Barbara Chilcott.

On playwriting technique, Priestley has evolved a morality comedy-drama involving two brothers and a sister who had an Indian mother and happy-go-lucky Scots father.

Murray Davis is excellent as the happy, alcoholic Scot, and Donald Davis is outstanding as the more calculating brother. Miss Chilcott is alternately regal and raffish as the unpredictable sister.

Frank Peddie gives a splendid performance as the hard-driving businessman brought up on Old Testament precepts, with Margot Christie as his prim, Commandment-driven wife. James Edmond is excellent as an understanding family doctor. Janet Reid is good as Edwardian nice-girl, and William Job is believable as a tipsy theology student savoring the flesh-pots.

Performance-Rehearsal Parity

Reports that Actors Equity is aiming for an eventual evening-up of rehearsal and performance pay on Broadway and in stock are apparently substantiated in gradual salary hikes worked out for summer theatre performers from 1957-58. In the case of the smaller resident company operations, rehearsal and salary pay, which were already the same last year, increase at an even rate.

In the larger non-resident company houses, which book star packages and job performers, the rehearsal pay jumps \$20 to \$75 over the three years, while performance pay goes up only \$5 to \$90. The same boosts apply to the larger resident companies, employing stars, with rehearsal pay hitting \$75 in 1959 against \$80 performance pay.

An eventual evening off of salaries, has been worked out, though, for the smaller star houses and the larger non-star resident company setups, with rehearsal pay jumping \$15 to \$70 in '59 and performance pay advancing \$5 to \$70 also. In the tent field, rehearsal and performance pay for resident company and chorus members even off at \$75 in 1959.

Shows Abroad

Subway in the Sky

London, Feb. 28.

Peter Saunders presentation of melodrama in two acts (six scenes), by Ian Maitland. Stars: Margaret Lockwood, Zachary Scott; features Nigel Stock. Staged by Murray Macdonald; decor, Disley Jones. At Savoy Theatre, London, Feb. 27, '57; \$2.35 top.

Anna Grant: Valerie White. Dinah Holland: Margaret Lockwood. Joseph Hopkins: Reed De Rann. Baxter: Zachary Scott. Gene Grierson: Nigel Stock. Sgt. Mulloy: Joseph Wise.

Ian Maitland, a former stage manager turned writer, sets the action of his first play in New York, although he has never crossed the Atlantic. He has created the right atmosphere for a taut and well constructed meller. It looks like another winner for Peter Saunders and has obvious prospects for the U.S.

The author has mastered the art of the shock tactic and the timing of the curtain fall. Zachary Scott's first appearance, made from behind drawn curtains, has a remarkable chilling effect. And the subsequent incident in which it transpires that he's not only a deserter and suspected traitor, but also wanted for murder, adds to the tense dramatic situation.

The meller involves an a.w.o.l. Army officer, an ex-Communist, wanted on a murder charge and suspected of passing secret information, and a not-so-gay British divorcee who falls in love with him.

Scott plays the suspect entirely without relief, and his performance goes a long way toward maintaining the taut atmosphere. Miss Lockwood, as the Englishwoman in New York, hits the right note in a smooth and polished portrayal.

Nigel Stock, as the man from the D.A.'s office, is fortunate in having a part with the best dialog and the only one in which real humor has been injected.

Reed De Rouen, who came to London originally for the Drury Lane production of "Plain and Fancy," turns in a compact study as the divorcee's lawyer friend, Valerie White suggests the hysterical wife and Joseph Wise, with only a small scene as a cop, completes a fine acting team.

Murray Macdonald's staging is properly vigorous. Myro.

A Hatful of Rain

London, March 8.

Edward J. & Harry Lee Danziger and Nicholas Duke Biddle by arrangement with Jay Julien presentation of a drama in three acts (six scenes), by Michael V. Gazzo. Stars Sally Ann Howes, Bonar Colleano, Sam Wanamaker; features George Coulouris, Jean Dawnay. Staged by Wanamaker; decor, W. Stanley Moore. At Princess Theatre, London, March 7, '57; \$2.20 top.

John Pope Sr.: George Coulouris. Johnny Pope: Bonar Colleano. Celia Pope: Sally Ann Howes. Mother: Al Mulock. Apples: Vivian Matalon. Church: Bernard Bresslaw. Polo Pope: Sam Wanamaker. Putzki: Jean Dawnay. Man: Leonard Davies.

The Danziger brothers, whose main activity has hitherto been confined to film production, have made an auspicious start with their first legit venture. "A Hatful of Rain," imported from Broadway, is a strong meat entertainment, powerfully acted and intensely dramatic. It's worthy of a long run, but Londoners do not always take readily to such challenging entertainment.

The agonies endured by a dope addict unable to get his shot in time, are far from a pleasant sight, but Bonar Colleano simulates the tortured "junkie" with such realism that revulsion is turned to pity. His powerhouse performance is one of three acting triumphs.

Sally Ann Howes, a musically

star, essaying the role originated on Broadway by Shelley Winters (later played there by Vivian Blaine), shows a remarkable dramatic talent as the pregnant wife, unaware of her husband's drug habits but suspecting that his prolonged absences from home involve another woman. Sam Wanamaker, who has on this occasion also directed himself with noteworthy restraint, achieves a striking emotional note as the misunderstood brother.

Wanamaker's deliberate and leisurely staging has its advantages. Even so, the tension, striking though it is, could be heightened by stepping up the pace. This is particularly true of the hour-long opening act, which takes a little more time than necessary to establish the characters and the situations. The direction is aided by W. Stanley Moore's composite set with the overhead railway above as the instrument for additional sound effects to hypno the general nervous tension.

Apart from the three leads, there is also a noteworthy performance by George Coulouris as the father. It is a difficult role, but he plays it with distinction. Al Mulock's sinister interpretation of a dope peddler has a chilling effect, while Vivian Matalon and Bernard Bresslaw are properly sinister as his henchmen. Jean Dawnay, best known as a top model, plays the fur-coated nymphomaniac realistically. Myro.



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**A NEW THEATRICAL RECORD
\$1,000,000 IN 113 PERFORMANCES! ***



JO MIELZINER presents

Ethel Merman in **Happy Hunting** Fernando Lamas

with Virginia Gibson Gordon Polk Mary Finney
Leon Belasco Olive Templeton Renato Cilibi

Book by HOWARD LINDSAY and RUSSEL CROUSE

Lyrics by MATT DUBEY Music by HAROLD KARR

Settings and Lighting by JO MIELZINER Costumes designed by IRENE SHARAFF Dances and Musical Numbers Staged by ALEX ROMERO & BOB HERGET

Musical Direction by JAY BLACKTON Orchestration by TED ROYAL "Dance Music Devised by ROGER ADAMS

DIRECTED BY ABE BURROWS



TONIGHT
(WED. MARCH 13)
Miss Merman in "Happy Hunting," after only 113 performances on Broadway, has established an
ALL-TIME HIGH IN THEATRICAL HISTORY
BY PLAYING TO GROSS BOX OFFICE RECEIPTS OF
ONE MILLION DOLLARS***
Never before — never in the history of any legitimate theatre in New York City has such a record gross been achieved in so short a time.
Never before has there been such a demonstration of popular acclaim as that which theatregoers have accorded
ETHEL MERMAN
***Does not include one-third of a million dollars from 48 performances in Boston and Philadelphia.

"When Ethel Merman strides on stage, audiences visibly relax. They are sure of one thing, a superb entertainer in a highly professional show. 'Happy Hunting' fills the bill. It is one of the most eye-filling musicals I ever saw."

—CLAUDIA CASSIDY
Chicago Tribune

"A gay, giddy, heart-lifting show in which Ethel Merman, that heavenly calliope, is at her marvelous best."

—JOHN MASON BROWN

"A cheerful, handsome musical hit, distinguished by the presence of Ethel Merman, who is superb in it."

—WILLIAM McDERMOTT
Cleveland Plain Dealer

"In 'Happy Hunting', Ethel Merman has the best show of her great career. It roars through the evening in a gale of rough-house humor, exultant and exhilarating. Do not expect anything arty. It is an uproar, not an opera."

—ELLIOT NORTON
Boston Record

Broadway

Halliwel Hobbes left for the Coast yesterday (Tues.).
Errol Flynn readying his memoirs for Doubleday publication.
Century Theatres doing a \$200,000 renovation job on its Huntington Theatre, Huntington, L.I.

Arthur B. Krim and Robert S. Benjamin back from Coast production confabs.

Roger H. Lewis, United Artists ad-pub director, back from a week of Coast conferences with indie producers.

Barney Ross back from the Coast where he was technical adviser on Edward Small's production of his biopic.

Red Cross drive has Larry Lowman of CBS heading the hucksters and Bruno Zirato of the Philharmonic the longhairs.

Henry Cornelius, British film director, made a brief Gotham stop-over Sunday (10) en route from London to the Coast.

Herman Levin, producer of "My Fair Lady," has two or three indie picture production offers which he may crystallize shortly.

Daniel Barenboim, 14-year old Israeli pianist, off to London and BBC concerts. Spent two months in U.S. under S. Hurok.

Paul Ralibourn, Paramount v.p., due back at the weekend after three weeks of intermittent sun and rain in Boca Grande.

General David Sarnoff and Mrs. Sarnoff will house-guest in Frank M. Folsom's Palm Beach apartment when they head south on the 16th.

"Night Chase" is the new title of the British Academy Award-winning picture "Chance Meeting" being distributed by Pacemaker Pictures.

Stanley Warner Cinerama exec Patrick McGarry told the N. Y. Kiwanis Club about "The Motion Picture Revolution" at the Lexington Hotel.

Dinner in salute to Bruno Walter indefinitely postponed. The 80-year old conductor has virus, missed his Met Opera chore Saturday matinee.

Joseph Rosenstock, who was with N. Y. City Center some time ago, is currently conducting the NHK Symphony, adjunct of the broadcasting system in Japan.

Bill (Elwood C.) Hoffman, whose "Affair of Honor" was on Broadway last season, has completed another play, "The Ravished Sleeve," which Theatre Guild is currently reading.

The 70-year-old Joseph A. Michel who was slain with wealthy 63-year-old widow Mrs. Edith Hallock, while vacationing in Aca-pulco, was the brother of Dr. Leo Michel, w.k. in show biz.

Dave Munro, who will be remembered in N. Y. advertising circles as founder of the newsletter Space & Time, has been visiting Manhattan but has now returned to his teaching post at Orienta U. in Cuba.

Edna Davis, the ex-taxi-driver-turned-gamine-turned-playwright, and Sam Alper have a new legit musical on tap satirizing tv, titled "Madison Ave. Boys." Davis is also working on a musicalization of Jacques Deval's "Tovarich."

Pressagent Dick Weaver, handling "Stage Struck" for RKO, is making sure his clients don't beef about being misquoted. At press conferences with company toppers, Weaver has a stenotypist present. After the conference, full notes of the meeting are sent to reporters.

Columbia hired the Latin Quarter Thursday (7) afternoon to audition for a dog with a talent for eating bagels. It was a gimmick for "Pal Joey" and the press showed up in good number. But neither a line nor a photo appeared in any of the papers despite the fact that the original announcement of the canine talent scouting got good coverage.

(Johnny) Wayne & (Frank) Shuster, Canada's top comics, teed a weekly column in Toronto Star, "The World of Wayne & Shuster." They remarked, "We have an international reputation. We're the only comedy team in North America that's still talking to each other." Both were on the editorial staff of the Daily Varsity at U. of T., of which they're grads in English.

Showfolk were on shuttle this past Sunday between the elaborate cocktail-dansant at the Waldorf to tee-off the new Harry E. Gould Clinic in the about-to-be-opened Beth David Hospital (UN zone), and Clara Bell Walsh's ditto at the Plaza for Mary Martin. Gould, w.k. in show biz, is general chairman of this coming Sunday night's dinner for Jimmy Durante. Mrs. Walsh's party was part of the Plaza's golden jubilee celebration.

Allen Meltzer, ex-CBS & Warner Bros. who in later years has been operating as an indie press agent and in public relations, is doing what most men dream of but never get around to doing. He's chucking it all to live in the Virgin Is-

lands, where he's bought a hotel in St. Thomas. Saw an ad for the hotel in a weekly mag three weeks ago and by last week had the deal finalized. He leaves N.Y. "to work out the rest of my days in Bermuda shorts" on March 29.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 4944)

Plush La Nouvelle Eve, shuttered for three months, reopens next week with a big revue spec.

Israeli actress Haya Hararitz to do a role in the next Leo Joannon pic which will star Pierre Fresnay.

Paul Guers, Bernard Dheran and Jacques Toja quitting the Comedie-Francaise for more lucrative film and legit offers.

Talk here of reopening the long defunct Bal Tabarin to serve as a starring spot for Lizi Jeanmaire, backed by a big scale show.

Besides Martine Carol, Brigitte Bardot and Francoise Arnold are being approached to make pix for Hollywood in new move for Continental coproduction.

Gillies Margaritis, lead tv variety show producer, will direct his first feature film here next month, "Paris Follies." He will also continue his biweekly tv chores.

"Anastasia" (20th) got a gala preem in presence of Ingrid Bergman, Anatole Litvak, Haya Hararitz and Jacob Tsur, Ambassador of Israel, in a benefit for the Ailah Youth Center for aid to Israeli orphans.

According to producer Ernest Menzer, he has set up a deal for Tobis Film to make a pic on the Hungarian Revolution to be sponsored by the Hungarian National Revolutionary Committee, a group officially recognized by the U.S.

TV Comics

Continued from page 1
at best, he'll be back in a half-hour show but even that's a moot point right now. George Gobel may be teamed with Eddie Fisher in a Tuesday hour but his solo stint scrapped. Jonathan Winters, the only other live entry at the moment, will lose his weekly quarter-hour in the fall when NBC converts its 7:30 to 8 strip to half-hour programs.

Moreover, there won't be anybody around to replace the departing comedians. Like the warnings about the impossibility of the task of furnishing comics with enough material to perform on a week-in, week-out basis, the warnings that television must develop fresh young talent have come true. There have been only four new comedians with regular exposure over the past three years. Only one made the grade, Gobel. Winters came close. Johnny Carson flopped last year and Buddy Hackett dittoed this season.

Yet, the predictions didn't come altogether true because television doesn't need 'em—not badly. Instead of being an indispensable commodity to television, the comics have become an adjunct. The reasons are simple—new personalities and new kinds of programs. The personalities are mainly the vocalists, the Perry Comos and Dinah Shores (and the Frank Sinatra and Pat Boones, to judge from ABC's plans). Three years ago, they were vocalists and nothing more in fact, the webs tried and failed with Sinatra and others fronting the hour variety displays.

Como and Miss Shore changed all that. When the former moved into his Saturday hour opposite Gleason last year, he had the benefit of competing against the ill-advised "Honeymooners" series, but few thought he'd survive the Nielsen wars against the full-hour Gleason layout this season. Not only did he survive, but he knocked Gleason out of the box. Miss Shore developed this season, sweeping away all opposition with all the grace, charm and stagecraft of a Broadway musical queen.

Then there are the bands, like Lawrence Welk, who knocked Sid Caesar off his perch. Then the westerns ("Wyatt Earp" made it no contest against "The Brothers," for example). So successful were they that all three webs are going all-out next season with at least a dozen on the books so far. There are the costumers, with "Robin Hood" opening the floodgates. There are the quizzers, which though apparently on the wane, helped kill off the golden hams for a couple of seasons.

What will happen next year, nobody knows, but for now, the industry is unconcerned about the demise of the weekly comics.

London

(Temple Bar 5041/0052)

Gavriel Messeri in from Tel Aviv on a product prow.

Victor Borge opens a sixweek season at Palace Theatre April 9.

Otto Preminger off to Paris to edit "Saint Joan" and prep "Bonjour Trislesse."

Terence Morgan taking over the lead in "The Country Wife" from Laurence Harvey.

Mary Murphy in town to co-star with Rod Cameron in "Escapee" for Anglo-Amalgamated release.

The Variety Club is endorsing a bed at the St. Agnes Orphanage to perpetuate memory of the late "Dickie" Dickinson.

Ron Randall planes to the U. S. today (Wed.) on urgent personal business. He guested on "What's My Line?" last weekend.

Sam Eckman Jr., whose contract as chairman of Metro in London ended last week, opened his own offices off Berkeley Square.

Leslie Frewin, who quit Associated British studios last year, to open his own publicity organization, setting up a branch office in Paris next month.

George Singleton elected new prexy of Cinematograph Exhibitors Assn., with E. J. Hinge as his deputy; latter continues as treasurer.

George H. Elvin, general secretary of the Assn. of Cine, Television and Allied Technicians, allowed out of hospital for a few hours Sunday (10) to attend his union's annual meeting.

Henry Cornelius planned to Hollywood over the weekend on the prow for an American femme star to play opposite Kenneth More in his upcoming production of Paul Gallico's comedy, "Enchanted Hour." Pic rolls in the spring for British Lion release.

Philadelphia

By Jerry Gaghan

Lee Henderson, chorus line producer, in Methodist Hospital.

Wilbur Evans opened midtown studios for voice and dramatic training.

Conchita Nakatani, amusement editor of Pittsburgh Courier, resigned after 15 years in post.

Classic guitarist Rey de la Torre will leave on tour of Japan after appearance here last week.

Local film press agents grouching because Sheraton Hotel ignored them in bringing in the glamor for opening hoopla.

Eva Gabor and Jerry Colonna will make personal appearances Friday (15) at local mercantile houses to aid Hungarian-Relief.

Former disk jockey Harvey Sheldon pacted by Board of Education to put on double jazz show at Northeast High School assembly.

Harold Berg, general counsel for AGVA, here to contest booking agent Charley Marano's suit against actors' union \$50 franchise fee.

Johnny Dee, Campbell College sophomore and pop song composer, taken about town to exploit his new ABC-Paramount recording, "Sitting in the Balcony."

Belgrade

By Stojan Bralovic
(8. Ohridska, Belgrade; Tel 41232)

Josef Palenec, prominent Czechoslovakian pianist, scored in Belgrade concert hall.

Westminster Chorus from the U.S. gave a successful concert at People's University here.

Thirty of the 60 pix so far made by Yugoslav producers have been sold to 48 foreign countries.

The government intention to pass a special law for domestically produced films indicates clearly that the Yugoslav film production is undergoing a serious crisis. The distributors and cinemas prefer foreign films, especially U.S. productions, which are apparently surefire b.o. in this country. The new anticipated law for the protection of domestic films is expected to eliminate the present practice.

Miami Beach

By Larry Solloway
(1755 Calais Dr.; Union 5-5389)

TV producer Ed Wolf buying a home here, on Allison Island.

Errol Flynn and Patrice Wymore made the plush-cafe circuit last week.

Tony Bennett comes back to the Americana early in April; sooner than originally planned.

Gene Austin took over all-night lounge adjunct to Olsen and Johnson's Helix-A-Poppin' Club.

Lou Walters reported taking over Copa City for next season, backed by group of localities.

Low Parker joined wife Betty Kean for first wedding anni; they

were married at the Thunderbird in Hallandale.

Murray King at Roney Plaza setting up new indie film to be shot against Beach locale. Gloria DeHaven first to be inked for role.

Balmoral Hotel installed weekly show policy with Margerita Sierra kicking off the run; Helen Almee is current and Judy Tyler following.

Bubbles Darlene, banned by the gendarmes from the Beach last spring for a year for giving an "indecent" performance, leaving the Miami Leon & Eddie's for return across the bay to Five O'Clock Club.

Rocky Marciano, who's set to join Jimmy Durante's company at the Chez Paree late this month, gandering all shows around town. When he was champ, his appearances at local bistros when here were rare.

Joe Pasternak

Continued from page 3
would be to make nine pictures over the next three years.

Pasternak's philosophy is that no indie producer should be completely independent. He maintains that an indie, in order to have a successful operation, should be associated with a major studio where he will have the advantage of a world-wide distribution organization as well as the guidance and experience of the studio officials. "After all," he said, "these men are not stupid. They know their business. Otherwise they would not be in the positions they are today."

Although he is taking the plunge into the indie ranks, Pasternak believes that the trend, in the not too distant future, will be reversed and many independent film-makers will return to the major studios. He said he thinks it would be better for the industry if it were not "spread out so much."

Currently on a nationwide tour "to sell" his "10,000 Bedrooms," Pasternak recently wound up his M-G contract assignment with "This Could Be the Night." His next picture, as yet unannounced, will be his first indie production. For his future slate, Pasternak said he would continue to make the type of pictures that he has been associated with in the past, namely, escapist entertainment films. "I'm not a good enough politician to sell the world," he said, "and any time kissing and laughing gets out of style we're in trouble."

RCA-Batista

Continued from page 1
their expenses in return for whatever footage they brought back.

Pair were watched closely by Batista's police and when they reached within two miles of their rendezvous with Castro were picked up. After a couple of days in jail, they were sent back to the U. S. by Cuban authorities. Since the Mathews series, which was highly unfavorable to the Batista regime, the Cuban President has been extremely sensitive to the rebel situation, deleting references to Castro in the domestic press and keeping an eagle eye on foreign correspondents.

The attempt by Prentice and Falletta to get to Castro obviously embarrassed Batista, and he felt that the fact that they were working for an RCA subsidiary was rubbing salt in the wounds. Attitude of RCA and NBC is that objective newsgathering is a legitimate and vital function of a network, but Batista obviously doesn't see it that way. RCA is attempting to soothe matters down with the Cuban dictator.

'Sergeant's' Tour

Continued from page 57
pected to be two-three day stands mostly. Each town would get four legit shows a season. League might handle more but route them variously. Again precepts established in concert economics would govern.

Under the League a legit producer sending his attraction on the road would be free of the run-of-mine hazards since this would be ticket-money-in-the-bank economics. Concert impresari typically send no program anywhere on spec.

Two major agencies already vying for touring shows are the Legitimate Independent Theatres of North America, formed by out-of-town theatre managers, and the Independent Booking Office, organized by the League of New York Theatres.

Hollywood

James Stewart to Fort Worth for a week.

Vet cameraman Harry Stradling in Cedars following a heart attack.

W. P. "Whitay" Hendry marked his 33d anni as Metro police chief.

Spyros P. Skouras and Joseph Moskowitz in for week of studio confabs.

Jimmy Stewart's twin daughters, Kelly and Judy, recuping from tonsillitis.

Lone Ranger to Hartford, Conn., to star in annual Greater Hartford Fair, March 13-17.

Bill Bradley appointed a member of the AM-TV committee of National Safety Council.

Patty McCormack's agency pact with MCA approved by Superior Judge Harold W. Schweitzer.

Cecil B. DeMille's "10 Commandments" kudosed by California Federation of Women's Clubs.

Nat W. James, vet RKO flack, set as ad-publicity director of Bartlett-Champion Productions.

Leon Jarvis appointed administrator of the Motion Picture Country House, Hospital and Rest Home.

George Murphy elected to succeed Ronald Reagan as prexy of Motion Picture Industry Council. George L. Bagnall named general chairman of National Picture Relief Fund's educational campaign.

Frank Sinatra Asthma Research Fund set up by Asthma Research Institute for actor's humanitarian activities.

Lloyd C. Ownbey and Morton W. Scott, first and second assistant barkers, will be Tent 25 delegates to the Variety Clubs International convention in New Orleans next month.

Gloria Swanson lunched at Paramount and stirred speculation. But it was a purely social get-together with old friends Y. Frank Freeman, D. A. Doran and Bill Meiklejohn.

Dieterle, Fritz Lang, Richard Oswald and Franz Waxman honored by German government for furthering better understanding between the U.S. and Germany.

Strawhat Peace

Continued from page 57
in the different types of companies represented by MATA, COST and CORST follows:

MATA
Resident performers and chorus:

	rehear-	perform-
sal	ance	
'57	\$65	\$70
'58	70	70
'59	75	75

Jobbing:

	rehear-	perform-
sal	ance	
'57	\$65	\$75
'58	70	75
'59	75	80

Summer theatres: (those without resident companies):

	rehear-	perform-
sal	ance	
'57	\$70	\$85
'58	80	85
'59	80	90

Summer theatres (those functioning without a resident company, but booking star packages and jobbing performers):

	rehear-	perform-
sal	ance	
'56	\$55	\$85
'57	60	85
'58	65	90
'59	75	90

X companies (the larger star houses, with resident companies):

	rehear-	perform-
sal	ance	
'56	\$55	\$75
'57	60	75
'58	65	80
'59	75	80

COST & CORST

Y companies (smaller star houses and the larger resident company operations):

	rehear-	perform-
sal	ance	
'56	\$55	\$65
'57	60	65
'58	65	70
'59	70	70

CORST

Z companies (smaller straight resident company groups):

	rehear-	perform-
sal	ance	
'56	\$55	\$55
'57	57.50	57.50
'58	60	60
'59	62.50	62.50

The contract covering the Z companies includes a provision for reopening negotiations at the end of the second year if the managers feel the third year's \$62.50 figure would constitute a hardship. The new contracts also include wage boosts for stage managers.

OBITUARIES

JOSEPHINE HULL

Josephine Hull, 70, vet legit actress, died March 12 in New York after a long illness. Details in legit.

WILLIAM C. MENZIES

William Cameron Menzies, 60, veteran production designer and winner of the first Oscar for art direction, and sometime film director, died March 5 in Hollywood. He started in the film industry just after World War I, as art director for Famous Players-Lasky and his 37-year career covered many of the top productions of that period. His last assignment was on Mike Todd's "Around the World in 80 Days," on which he was associate producer in addition to production designer.

During Menzies' career, he had worked with many of the bigger independents, such as Pickford-Fairbanks, Alexander Korda, David O. Selznick and Sam Wood, in addition to studio associations. His top credits included "Thief of Bagdad," "Alice in Wonderland," "Gone with the Wind," "Foreign Correspondent" and "Our Town." He won the Academy Award in 1928 for his art direction on "The Dove" and "The Tempest."

Surviving are his wife, two daughters, his mother and a brother.

WILLIAM JOHNSON

William Johnson, singer who

HAROLD A. GAUTIER

Harold A. Gautier, 57, member of the vaude and circus family training and producing dog acts, died March 6 in Plainfield, N.J. He became ill in January while touring in South Africa with his canine turn known as "Excess Baggage."

He was the son of the late Leonard H. and Emmeline Gautier, who for years doubled in a bareback riding act with Barnum & Bailey and other circuses. The elder Gautier, who for a time had his own circus in Europe, later originated and devised a number of top animal acts.

Born in Holland, Harold Gautier joined with his late brother, Leonard, in handling the famed "Bricklayers" act following the death of their parents. Canines in this novelty turn were put through paces as members of a house construction gang. Among other dog acts of the family were Gautier's Animated Toyshop, Phonograph Dogs, Hot Dogs and the Steeplechase.

Surviving "is another brother, Arsene, who works 'The Steeplechase' turn. Brother Leonard died in 1948 while a third brother, Rene, died in 1927. Harold was a bachelor.

GEORGE KOMAROFF

George Komaroff, 65, arranger of music for the shows at the Latin Quarters in New York and Miami

act, the Erettos. Touring South America, he met his wife, a member of Brewster's Planets, English cycling act. They were married in 1914.

Billed as Fred and Florence Overbury, they started an acrobatic act in Europe in 1920. Two years later their son, Rey, six years old at the time, joined his father as the One-and-a-Half Overburys, a comedy acrobatic and musical act. Rey Overbury is still active in British and European vaude and on ships. He recently concluded a year's run at the Tupper Room of the Fairmont Hotel, Frisco.

Howard E. White, 67, longtime exec with Fox Midwest Theatres, died March 2 in Nevada, Mo., where he became ill while attending a meeting of the Veterans of Foreign Wars. With Fox Midwest for a number of years, he retired in 1955 as assistant purchasing agent for the circuit.

At the time of his death White was assistant sales manager for DIT-MCO, a firm making outdoor theatre equipment. Long active in veterans' affairs, he was named deputy national chief of staff of the VFW in 1954.

MEMO BENASSI

Memo Benassi, 65, Italian actor who last appeared with Vittorio Gassman in Jean Paul-Sartre's "Kean," died Feb. 25 in Bologna, Italy, after a two-month illness. More than three decades ago he trouped in the U. S. with Eleanor Duse during her last tour which ended in her death. Benassi later appeared as the Dauphin in the Italian premiere of Shaw's "Saint Joan." He also was seen in a number of Shakespearean roles.

JOSEPH CAITS

Joseph Caitis, 68, an actor who had appeared in vaudeville, musicals and films, died March 9 in New York.

For about 40 years, both he and his brother Louis played together as the Caitis Bros., a comedy and dancing team. Besides vaude, they were seen in many musicals, including "Strike Up the Band," "Night in Spain," "Up-A-Daisy" and "Artists and Models."

Another brother and sister also survive.

MARY P. PERRY

Mary Pauline Perry, 45, former member of the VARIETY and DAILY VARIETY Washington bureau, died of a cerebral hemorrhage March 10 in Washington. She also formerly handled publicity for stations WMAL and WMAL-TV, owned by the Washington Star. She was engaged in general publicity work at the time of her death.

A native of Tulsa, Okla., she is survived by her mother and a brother.

AUGUSTUS W. GARDNER

Augustus W. Gardner, 85, pioneer exhibitor, died March 5 in Albany, N.Y. With his late brother, John, he operated one of Albany's first nickelodeons. They opened the Pearl Theatre in 1909 and relinquished it in 1928 when talking pictures replaced silents.

Surviving is a nephew, John W. Gardner Jr., operator of drive-ins near Albany and Unadilla, N.Y.

MOORE AFRIC

Juan Sanchez Amores, 59, fakir and magician known professionally as Moore Afric, died recently of a heart attack in Melilla, Spain. He was stricken after a performance in that city while on tour with his own vaude company.

Founder of the Spanish Magicians Club, Afric trouped in Latino countries for more than 20 years. He returned to Spain some months ago.

FEDERICO O. CRESPO

Federico Oliver Creso, 84, playwright who authored more than 40 works, died Feb. 6 in Madrid after a long illness. His first play was produced in 1898. He also wrote a number of books on show business.

Surviving are his wife, Carmen Cobena, onetime legit star, a daughter, Carmen, an actress-manager, as well as several sons also active in show biz.

PAOLO SALVIUCCI

Paolo Salviucci, 55, composer and former superintendent of Rome's Teatro dell'Opera, died of a heart attack Feb. 23 in that city. He held the chief office at the opera from 1950-52 and was a leading candidate to return to the post during the opera's current difficulties regarding government subsidies.

His best known symphonic work was "Il Pianto della Madonna."

MONTAGUE EWING

Montague Ewing, 67, composer of pop tunes, died March 4 in Finchley, North London. Best known of his many novelty songs is "Policemen's Holiday." Under the

pen name of Sherman Myers he turned out a number of pop hits during the 1920s, including "Moonlight on the Ganges."

Surviving are his wife, son and daughter.

WILLIAM CRAWFORD

William (Tiny) Crawford, 47, Hawaiian bandleader, died March 6 in San Francisco. A native of Honolulu, he came to the Frisco area 25 years ago, organized an Hawaiian band and played hotels, supper and on ships. He recently concluded a year's run at the Tupper Room of the Fairmont Hotel, Frisco.

Wife and daughter survive.

LOUIS O. DENSMORE

Louis Ogier Densmore, 67, veteran dancer, died in Hollywood March 6 of a heart attack.

A vaude hooper for years, he appeared with the Gertrude Hoffman Dancers and worked with Elsie Janis entertaining servicemen in World War I.

JAMES B. COLLEANO

James Bonar Colleano, 63, onetime acrobat and father of actor Bonar Colleano, died March 7 in London. He was attending the first night of "A Hatful of Rain" at the Princes Theatre, starring his son, when he collapsed. He died en route to the hospital.

His wife and son survive.

DAVID JAVA

David Java, 49, violinist and bandleader, died of a cerebral hemorrhage March 2 in London. He collapsed the previous day during a "Music While You Work" BBC broadcast. For 14 years he was resident leader of the band at the Queens Brasserie, Leicester Square, London.

His wife and son survive.

JOSEPH H. HUSTON

Joseph H. Huston, 88, former circus and animal show operator, died March 1 in Los Angeles. Organizer of the Gentry Bros. Dog and Pony Show, he also helped found the Floto Circus with Hugo Floto in 1902. Later he toured with animal shows in the southwest and Mexico.

Two daughters survive.

MATTHEW A. LENNARTZ

Matthew A. Lennartz, 76, cellist, died March 6 in Philadelphia. A native of Germany, he was a member of the Phila Orchestra from 1902 to 1916. He also played with the old Victor Talking Machine Co. and in local theatre pit bands.

Wife survives.

PEARL HIGHT

Pearl Hight, 83, former musical comedy actress and comedienne, died March 3 in New York. She appeared on Broadway in numerous productions, including "Little Jesse James," "Oh, Pleased," "The Town's Woman" and "Loose Moments."

HUGH ROSE BROWN

Hugh Rose Brown, 81, retired manager of the Metropolitan Opera House, died March 7 in New York. Brown retired in 1946 after 34 years as house manager of the opera and superintendent of all its buildings.

Son, brother and sister survive.

MILDRED H. STONE

Mrs. Mildred H. Stone, 67, pioneer radio announcer, died March 7 in Albany after a year's illness. She was the first woman announcer with station WEAN, Providence. Her daughter survives.

Mary B. Winslow, 42, owner-producer of the Monomony Theatre in Chatham, Mass., and active in the theatre for 20 years, died March 11 in New York. Mother, three brothers and two sisters survive.

Norman J. Farrell, 33, former drummer with Tony Pastor's orchestra and more recently with Stanley Martel's band in Nashua, N. H., died March 4 in Nashua.

Mervin K. Slosberg, 43, NBC foreign correspondent from 1939 to 1942, died in San Francisco March 2. Wife survives.

Mother, 62, of William Collins, a member of the circulation staff of VARIETY, died March 8 in New York.

Herman Ferguson, exhibitor who operated theatres in Malden, Mo., for more than 40 years, died of a heart attack March 2 in that town.

Sylvia Wright, 22, showgirl, was killed Feb. 23 in an auto crash near Paris. She was en route to Italy, where she was to join a company.

Daniel Makarenko, 78, on the Yiddish stage for 50 years, died March 6 in Philadelphia.

Wife of Merlin C. Lewis, exec

secretary of the Theatre Equipment and Supply Manufacturers Assn., died March 3 in New York.

Bert Hewitt, 62, musical director for 14 years at the Empire Theatre, West Hartlepool, Eng., died recently in that town.

Mother of Lawrence E. Spivak, producer-panelist of the tv-radio show, "Meet the Press," died March 7 in New York.

Mother of Rosemary O'Shea, actress-singer, died March 7 in Newark, N. J.

Mother of Robin (Mrs. Tom) Patterson, president of the Canadian Players, died March 7 in Seattle.

Sister of Remigio Paone, Italian impresario, died Feb. 28 in Rome.

MARRIAGES

Baronessa Aldera Franchetti to Henry Fonda, New York, March 9. He's legit-film actor.

Antia Cozier to Alex Welsh, Leith, Scot., March 5. He's a trumpeter-bandleader.

Rose Brennan to George Hurst, Wakefield, Eng., recently. Bride is singer with Joe Loss orch.

Myrna Weinstein to Jerry Tokofsky, New York, March 3. He's with the William Morris Agency.

Bobby Driscoll to Marilyn Jean Rush, Mexico, Dec. 3. He's former child actor.

Peggy Deen to Joe Pinner, Jacksonville, Fla., March 3. Bride is a singer; he's a disk jockey with WMBR, Jacksonville.

Ann Covington Warner to Michael John Arlen, March 9, Claremont, Calif. Bride is a Time staffer; groom, son of late novelist Michael Arlen, is a Life staffer.

JoAnn Sandra Reed to Joseph T. Newlin, Barre, Vt., March 2. Bride is an actress; he's a producer-director.

BIRTHS

Mr. and Mrs. Don Hammond, son, New York, March 3. Father is a staff writer at WCBS-TV, New York.

Mr. and Mrs. Jay Andres, daughter, Chicago, March 5. Father is a WBBM disk jockey.

Mr. and Mrs. Dave Jarecki, son, Hollywood, March 3. Father is an engineer at KTN.

Mr. and Mrs. William Edwards, daughter, Hollywood, March 2. Father is an ABC-TV film department staffer.

Mr. and Mrs. Robert Wolfe, daughter, Burbank, Cal., March 3. Maternal grandfather is Irvin Mazzei, Coast AGVA chief.

Mr. and Mrs. Syd Yallen, son, Hollywood, March 2. Father is operations director at KFWB; mother is former tv singer Penny Joyce.

Mr. and Mrs. Stanley Harris, daughter, Toronto, March 4. Father is a CBC musical producer; mother was with Young & Rubicam.

Mr. and Mrs. Don Gevirtz, son, Hollywood, March 8. Mother is daughter of UI music dept. head Joseph Gershenson.

Mr. and Mrs. Louis Zito, son, Hollywood, March 4. Father is an actor.

Mr. and Mrs. Robert Greensteth, daughter, Hollywood, March 6. Father is a cameraman.

Mr. and Mrs. Robert J. Rubin, daughter, March 6, New York. Father is Paramount v.p.

Mr. and Mrs. Darren McGavin, daughter, New York, March 10. Father is an actor.

Who Needs Singers?

Continued from page 1

tv-screen as Sal Mineo is being groomed as a disk singer. The Epic label already has laid the groundwork for actor Anthony Perkins' emergence as a crooner but hasn't had too much luck with his early releases. Legit-screen comedian Leon Belasco is the latest to take a crack at diskling via the recently formed Tiara label.

Dot, which went into the 1,000,000-plus class with "Young Love," Hunter's disk bow, is now planning to bring Charlton Heston into the crooning fold.

Current disk market is apparently wide open for names not primarily known as singers. Comedian Jerry Lewis, for example, has cracked through with "Rockabye Your Baby," his first solo attempt for Decca. Oater star Fess Parker is bringing in big returns for the Disney label with "Wrinkle Wrangle."

Even Grace Kelly has moved into the disk picture via a duet with Bing Crosby on Capitol's "True Love," taken from the soundtrack of Metro's "High Society." She gets equal billing with Crosby on the label although she's only in for a few bars.

Irene Bordoni

March 19th, 1953

appeared in last season's Broadway production of "Pipe Dream," died March 6 in Flemington, N.J.

Johnson's first Broadway appearance was in 1941 in "Banjo Eyes," with Eddie Cantor. Two years later he joined Ethel Merman in "Something for the Boys." He then went to Hollywood appearing in the films, "Keep Your Powder Dry" and "It's a Pleasure."

He returned to Broadway in 1945 in "The Day Before Spring," and two years later appeared in the London version of "Annie Get Your Gun." He played this role for three years opposite Dolores Gray. He remained in London to play the lead in "Kiss Me, Kate."

Johnson returned to the U. S. in 1954 to replace Alfred Drake in "Kismet." At the time of his death, he was preparing for his return to Broadway in "The Ballad of Baby Doe." He appeared in the tv version of this opera on "Omni-bus" Feb. 10.

Wife, singer Jet McDonald, daughter, father and brother survive.

ADDISON (JACK) FOWLER

Addison (Jack) Fowler who, with his late wife and partner Florenz Tamara, was a familiar exhibition ballroom dancing figure in the ca-

Beach for the past 10 years as well as the Bellevue Casino, Montreal, died in N. Y. March 10 of a heart attack. He worked with his wife, Mme. Natalie Komarova, choreographer of the LQ and Bellevue.

Komaroff also arranged nifty shows at the Dunes, Las Vegas; Earl Carroll's Hollywood, and other cafes. He did the music for the Shuberts for some years. Others he worked on included displays at the San Francisco and Chicago World Fairs. Komaroff was brought to the U. S. by the late Clifford C. Fischer and initially worked at the French Casino. He also did one edition of "Ziegfeld Follies."

Survived by his wife and a daughter.

SAMUEL ORNITZ

Samuel Ornitz, 66, author and screenwriter and one of the "Hollywood Ten" Congressional witnesses, died March 10 in Los Angeles.

A native New Yorker, Ornitz was the author of the 1926 novel, "Haunch, Paunch and Jowl," which dealt with N.Y. politics. He went to Hollywood in 1928 and wrote for films until 1944. His last assignment there was 20th-Fox's "Circumstantial Evidence" in 1944.

Ornitz was among 10 Hollywood actors, writers and directors sentenced to prison in 1950 for contempt of Congress. They refused to tell the House Committee on Un-American Activities in 1947 whether they had ever been members of the Communist party. He served nine months of his one-year term.

Wife, two sons and three brothers survive.

THOMAS HOLMES

Thomas (Tommy) Holmes, 44, owner-operator of the swank Club One-Two, died March 10 in Toronto. Since 1952 he had held a half interest in the club with Lou Chesler, an extensive investor in show biz properties, as his partner.

Holmes had been a boxer, bodyguard to Premier Mitchell Hepburn in the '30s, an executive with the Ontario Liquor Control Board and later a beer salesman for top breweries.

Wife, two sons and daughter survive.

FRED OVERBURY

Fred Overbury, 68, vaude and circus performer, died recently in Birmingham, Eng. Starting on the stage at 14, he was a member of the famous Stein Ertto Troupe of acrobats. Later he formed his own

In Memoriam Sid Grauman

(The Little Giant of Show Biz)
You'll never be forgotten, Sid.
— Arthur S. Wenzel

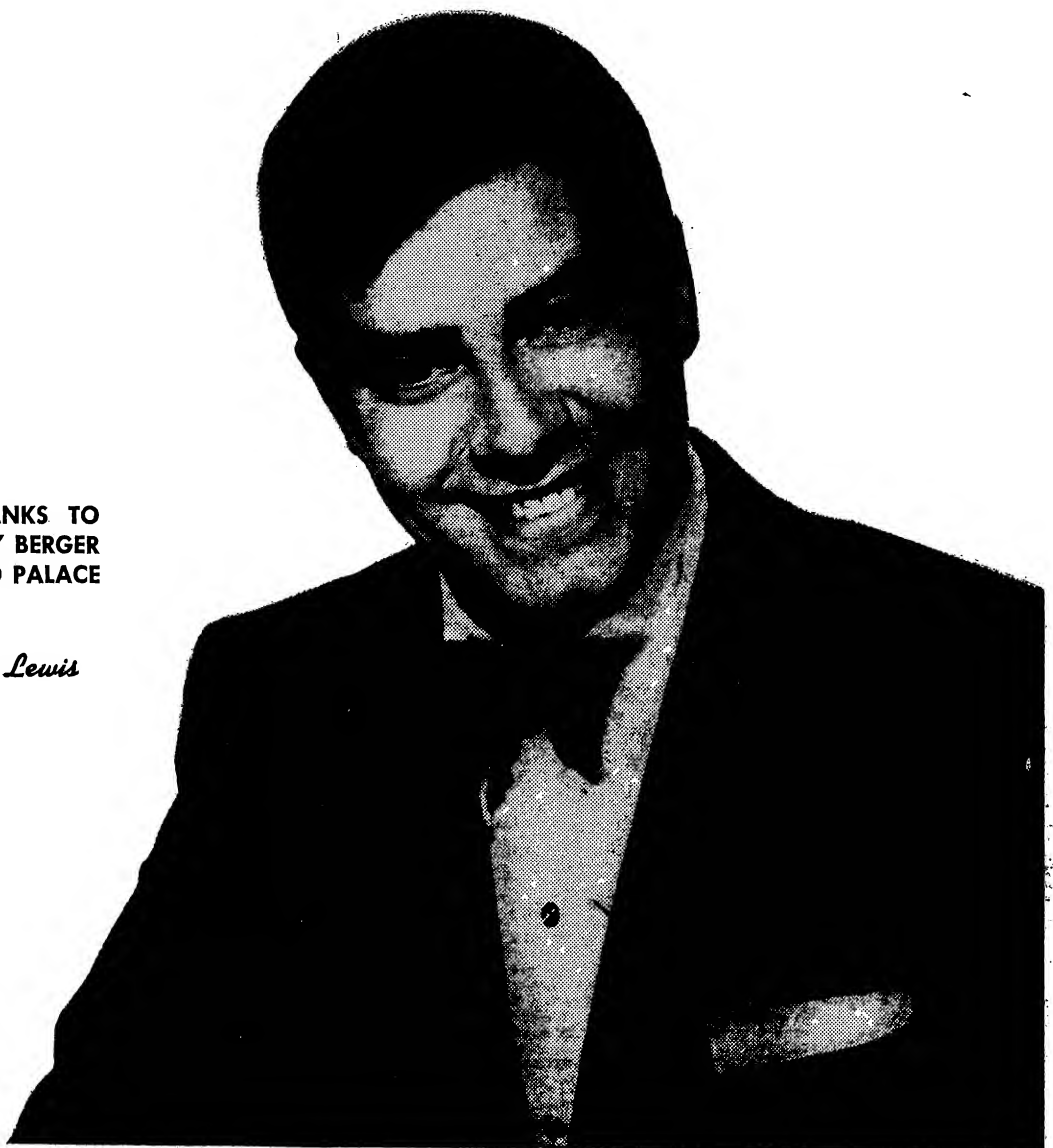
sinos and spas of Europe and in the variety houses and music halls all over the world, died as result of a stroke suffered some months ago at his home in Riverside (East Providence), Rhode Island, on March 9. He was 67. With his second wife, Jayne, he operated the Fowler & Tamara School of Dancing in Providence, a billing devised by both primarily as a memorial for Miss Tamara who died in 1946.

In the heyday of the class niteries in the U. S. and the lush spending of the 1920s Fowler & Tamara toured the top spots. They were of the same dancing tradition as Tony & Renee DeMarco, Irene & Vernon Castle and kindred top-flight ballroom teams.

Besides his widow, two children survive. Mrs. Jayne Fowler plans to continue operating the Fowler & Tamara terp school. Services were Tuesday (12) in Providence.

MY HEARTFELT THANKS TO
SOL SCHWARTZ, IZZY BERGER
AND THE ENTIRE RKO PALACE
STAFF . . .

Jerry Lewis



VARIETY

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Vol. 206 No. 3

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MUSICIANS' BARE TV CUPBOARD

Nudism's Day in Court

Nudity, long the nemesis of film censors, is getting legal recognition.

Here's a quote from the Maryland Court of Appeals decision, denying the Maryland censor's right to cut nude scenes from the Times Film documentary, "Naked Amazon":

"It cannot be assumed that nudity is obscene per se and under all circumstances. Even the application of the narrowest rules would not justify such an assumption. And, from the teaching of psychology and sociology, we know that the contrary view is held by social scientists. Nudity in art has long been recognized as the reverse of obscene. . . . Even such a conservative source book as Encyclopaedia Britannica contains nudes full front view."

Breaking Through Non-B'way Barrier On Albums; Elvis & Harry's 1,000,000

The breakthrough of the 1,000,000-album sale for an individual disk artist is now imminent. Never before accomplished, two singers, Elvis Presley and Harry Belafonte, now have crossed into the golden circle of packaged sales. Presley has cracked through on his "Elvis" set while Belafonte has made it with his "Calypso" album, both for RCA Victor.

To date, the only 1,000,000-album sellers have been showtune packages. These include the original cast album sets of "Oklahoma" (Decca), "South Pacific" (Columbia) and, recently Col's "My Fair Lady." Moreover, these are ar-

(Continued on page 79)

Legit Stars' Bonanza In Summer Show Tents; Salaries Soar to 10G

A new goldmine is opening up for star performers in summer stock. As a result of a musical tent theatre branchout to straight play production, salaries for name talent may soar as high as \$10,000 per week next summer.

That, at least, is what tent theatre operator Ben Segal is willing to pay. As producer of the Oakdale (Conn.) Musical Theatre and the Warwick (R. I.) Musical Theatre, he brought in three straight plays during the final weeks of last season. His 16-week sked at both canvastops for next summer is evenly split between musicals and straight plays.

Both tseepes will offer the same productions on a rotating basis and while one is playing a tuner the other will have a straight play. Segal is willing to pay stars for the straight plays \$5,000-\$10,000 weekly. The higher nut on the musicals makes such salaries prohibitive. The hefty gross potential for straight plays was indicated last season by a \$23,000 take on a week's showing of "Mister Roberts."

Casting for both tents is handled by the Lenny-Debin office, New York. The Oakdale Tent is 2,100-seater and the Warwick a 2,300-seater.

Cole Porter Ritzing Up 'Silk Stockings' With R&R

Hollywood, March 19. Cole Porter has succumbed. Long acclaimed as the author of the most sophisticated pop lyrics, Porter has finally written a rock 'n' roll tune. It's one of two added melodies for the film version of "Silk Stockings" at Metro.

Tune is "The Ritz Roll & Rock" and it is sung in the film by Fred Astaire. Second new entry is "Fated to Be Mated."

Two new tunes will highlight the soundtrack album of the score which will be issued by MGM Records. To release the package, label secured waivers from Verve Records and Bally Records for Astaire and Janis Paige, respectively.

Get the Toll-TV Show on the Road, Comr. Lee Urges

Washington, March 19. Subscription tv was given a real push last week. Federal Communications Commissioner Robert E. Lee, in a statement filed with the Senate Interstate Commerce Committee, advocated authorization of the service as the "logical step" in solving the UHF problem.

Urging immediate commencement of subscription in multi-station markets, limited at the outset to UHF stations, Lee said the issues can only be resolved "by putting the show on the road and letting the boxoffice tell the tale."

Comr. Lee said he has become convinced that such action "would almost overnight make it feasible and logical for the manufacturers to go into all-channel set production which, of course, is the root of the problem."

Furthermore, Lee predicted, (Continued on page 79)

MOOD BRIDGES IN AIR COLLAPSE

By GEORGE ROSEN

If television has contributed toward widening artistic and financial horizons of the actor, the producer, the director, the writer, the designer, et al, it is doing the reverse for the musician, the arranger and the conductor. Compared to video, the musician was really living it up in the days when network (and even local) radio was flourishing. As far as video programming is concerned, personal employment doesn't rate a nod for the fanfares, the kiss-offs or the "think bridges."

From among all the creative components that go to make up a tv show, it's the live musician who has become the "forgotten man." It's a revealing commentary on a medium when many erstwhile top-ranking musicians, culled, for example, from the ranks of the late Arturo Toscanini's NBC Symphony of the Air, are obliged to fall back on clefting filmed commercial jingles to keep in the swim of things.

Of the approximate 36,000 card holders in New York Local 802 of (Continued on page 56)

High Court Test Of N. J. Burlesque

Washington, March 19. The Supreme Court has been asked to determine whether the City of Newark may "censure" entertainment by barring burlesque strippers.

The friendly suit was appealed to the high court yesterday (Mon.) by the Adams Theatre Co. of Newark and I. Hirst Enterprises of Philadelphia, burlesque operator. The appeal is from a decision of the New Jersey Supreme Court which upheld a new city ordinance specifically barring certain types of "removal by a female performer of her clothing in the presence of the audience" and also "exotic" dancing. Key to both is nudity and creating the illusion of nudity.

The theatres were not "pinched" by the Newark police. Instead, the action was brought merely to test the constitutionality of the local law. Adams Theatre Co. operated Minsky's Burlesque at the Adams Theatre. Hirst owns and operated the Empire Theatre. Both houses closed last month due to police "harassment."

Crowded Caribbean

Everybody at the disk companies is angling for all-expense paid trips to the Caribe these days.

Pitch to the boss is that it's necessary to find calypso talent and/or tunes.

'Summer Slumming' by TV Stars N.G. For Cafes; 'Gotta Have Pre-Video Rep'

Rocky Marciano Tosses In Sponge Before Chez Bout

Chicago, March 19. Rocky Marciano, slated to make his nitery debut tonight (Tues.) with Jimmy Durante at the Chez Parée here, cancelled out Thursday (14). Contracts signed by Marciano three weeks ago with Durante and Dave Halper of the Chez were nixed by Al Weill, who still has Marciano under contract. Weill was reported unable to agree with Marciano on financial terms. Marciano failed to appear for rehearsals with Durante as scheduled early last week.

Is 'My Fair Lady' A Fair or Unfair Game for Parody?

The issue of "justifiable satire" has been brought into focus by Foremost Records' LP takeoff on the Broadway legitimer "My Fair Lady." Alan Jay Lerner and Frederick Loewe, tuner's composers, have been huddling with attorney Ben Azlin, of the Fitelson & Mayers office, on a legal course to take against the Foremost package, tagged "My Square Laddie."

As in the case of the "Fair Lady" parody in the current "Ziegfeld Follies," initial action will take the form of formal protest in a letter. According to Lerner, the objection is not that the property has been parodied but that it's been done without authorization. "We've got to go on record," he said, "because silence might constitute a blanket license to parody 'Lady' and to stop an avalanche of parodies on Broadway, tv and records."

Question of whether the parodies are harmful to the original production. (Continued on page 76)

JAPAN LIKES PRESLEY DISK, NOT HIS FILM

Tokyo, March 19. Elvis Presley starrer, "Love Me Tender," laid a Japanese egg during a three-week run at the Shochiku Central. Picture is now showing in the Kansai area, which includes Kobe, Osaka and Kyoto, where the b.o. has been equally sluggish.

It's difficult to put a finger on the reason, Presley's records, released here last December are big sellers. Plugs on radio for the twisting singer are frequent and a big promotion campaign enlisted Japanese talent to push Presley songs on local stage.

Niteries are now looking for refugees from television shows as a means of stockpiling summer headlines. Not too many years ago, the topflight cafes were scouring film names as hot weather lures.

However, even as niteries are booking video headlines, the operators still regard the tele toppers as questionable lures unless they have acquired top rep prior to getting their own video show.

Names such as Jack Benny and Danny Thomas, both of whom are dated for the Las Vegas pleasure domes, are considered in the top category of draws. Even headlines who have run a normal course on video and have retired are still considered good bets, provided their cafe reps were acquired in their pre-video era.

Milton Berle and George Gobel are considered in that category. Berle is current at El Rancho, Las Vegas, and Gobel is set for the Riviera in that spa in July as well as a stand in Lake Tahoe. Eddie Fisher is currently making the nitery rounds and doing well. Herb Shriner is another currently being submitted.

Ann Sothern, long a fixture on (Continued on page 79)

Impressive Bedside Award of French Honor To Ailing Von Stroheim

Paris, March 19. Erich von Stroheim, now 71 and temporarily bedded with spine ailment, was officially presented with the cross of Chevalier of the Legion of Honor at a ceremony at his home 25 miles outside of Paris last Saturday (16).

Veteran actor-director, clad in black Russian pajamas and lying on a divan in his drawingroom, received the French government medal from Jacques Flaud, prez of France's Motion Picture Producers Association, who summarized the colorful career of Vienna-born Stroheim in his address which was televised and filmed.

Beginning as an Austrian army officer von Stroheim rose to become a top Hollywood figure in the '30s, and more recently has been a prominent actor in French pix. At present he is working on his memoirs and doctors predict quick recovery.

Leonide Moguy, prez of the Gallic directors and technicians association, also spoke, and most of the Paris pix-legit world was on hand. Among those present were Ingrid Bergman, Pierre Fresnay, Rene Clair, Yves Allegret, John B. Nathan (Paramount's Continental chief), Martine Carol, Christian Jaque, Francoise Arnoul, Jacques Becker, Cynda Glenn, Jean Delannoy, H. G. Clouzot, Peter Ustinov, Steve and Renee Passeur, Paul Meurisse, Preston Sturges and Georges Cravenne.

Latest Check of N.Y. Film Critics: They're Being Very 'Constructive'

Supposedly "tough" New York film critics during the past month have been handling the new product with kid gloves, with the mass circulation dailies particularly leaning over to accent the positive in their write-ups.

VARIETY check of reviews of 10 American pictures by seven metropolitan dailies in recent weeks shows that the scribes liked what they saw. Fully 21 reviews fell into the "Good" category, 13 counted as "Fair," and 12 were "Poor." There were seven writeups that classified films "Excellent." Another seven rated "Fair to Good," five were "Good to Excellent" and two were "Poor to Fair."

Findings are of interest at a time when the trade is wondering just how a typical New York audience—and reviewers—have become, compared with the rest of the country.

On at least two current attractions—"Oh Men, Oh Women" at the Roxy and "Spirit of St. Louis" at the Music Hall—the respective distributors hope that countrywide reaction will be much more enthusiastic than the N. Y. reception.

New York, while always vital as a launching point for films, has never been a very reliable barometer for what pictures might do in the rest of the country. Conversely, some distribution execs have little faith in "testing" films out-of-town prior to their bow in Gotham, the argument being that

(Continued on page 21)

India's Off-Screen Singer Can Make \$200,000 In A Really Busy Month!

Hollywood, March 19. Although she's never appeared on the screen, Lata Mangeshkar is India's highest paid actress.

She's a playback singer whose voice has been dubbed into as many as 10 features a month, for which she gets as high as a million rupees a month, which at the present conversion rate of five rupees for a dollar gives her \$200,000 a month.

That's the report of R. K. Narayan, Indian novelist-screenwriter, recently here on a visit. He points out that since the rupee has a higher buying power in India than 20c would have here, she does even better than that actually. But she does pay a considerable tax in that bracket, adds Narayan.

More than 300 feature films are made every year in India, generally running over three hours. He says long pix are a necessity because most of the revenue comes from mobile units which set up month-long stands in small towns and pull people from a radius of 10 to 20 miles. Such patrons make an event of the trek and would resent a short film, he said.

'Chatterley' Sex to Japs: It's Not Commensensical

Tokyo, March 19. Japanese Supreme Court, in majority opinion, has ruled that D. H. Lawrence's "Lady Chatterley's Lover," translated into Japanese, is an obscene book because it "depicts sexual acts beyond the commonsense which is socially accepted in Japan."

The nation's highest tribunal thus sustained the lower court ruling which fined the translator and publisher in December, 1952.

The lower court judgment was upheld by a 4-1 majority vote of court justices.

The court acknowledged the high place the work holds in the literary world and said, "The book, from such a viewpoint cannot be regarded as the same as other unwholesome books. . . . In this connection, no punishment should be meted in the particular case."

French Hit, 'Patate,' To Zanuck; \$175,000 Binder And Special Conditions

Darryl F. Zanuck's deal for Marcel Achard's current French hit, "Patate," called "the biggest Parisian comedy hit in 20 years," provides for a \$175,000 down payment and \$2,000 a week to American legit producer Gilbert Miller after the 10th week of the Broadway run. There is a \$400,000 ceiling on Zanuck's obligation. "Ideal casting" for the ultimate film version is considered by him to be Spencer Tracy and Katherine Hepburn.

Zanuck can't make the film version until three years from the date of the contract but Miller won't mount the play in New York until next season. He is currently looking for a suitable American adapter. Chore may go to John Patrick.

The pre-production deal means

(Continued on page 22)

Nixon Back in Time For Radio-TV Shindig

Washington, March 19. Vice President Richard Nixon will be guest of honor Saturday (23) at the annual dinner of the Radio-Television Correspondents Association here.

Affair, to be the largest ever held by the organization, will star Danny Thomas as emcee and top comic. Others in the talent lineup include the Vagabonds, Andrews Sisters, dancer Estelle Sloan, and the Glee Club of the U. S. Naval Academy.

Wire received yesterday (18) assured the broadcast newsmen that Nixon would be back from Africa in time for the dinner.

Pianoing British Peer Eyeing U. S. Nitory Time

London, March 19.

Lord Adrian Foley, whose piano solos were issued on a longplaying disk by MGM Records in the States last summer, is being lined up for a cabaret tour of the U.S. with songstress Myra Baird. There's also a possibility of several tv dates.

Lord Foley apart from his piano work is a peer of the realm and a participant in the affairs of the House of Lords.

Jimmy Durante's Own Turn Tops N.Y. Paddyfest

By ABEL GREEN

The grand ballroom of the Waldorf-Astoria Hotel, New York, was jammed to the second balcony, unusual for a function of any nature, to accommodate the almost 1,200 who crowded into the \$50-a-plate banquet honoring an American comedian of Italian extraction being feted on St. Patrick's Day (17) under auspices of the Jewish Theatrical Guild. In substance it was "an all-amusement industry tribute" to Jimmy Durante at age 64. It was one of the warmest salutes in the succession of such fetes. The reason was simple—and perhaps most succinctly summed up by toastmaster George Jessel's

(Continued on page 18)

Oil Under Lamps Of Showmanship

Hollywood, March 19. Oil drilling under three major Hollywood studios is expected to begin next summer. Columbia has signed lease with Union Oil providing subsurface rights to oil under studio's 12 acres, will be in same subterranean pool with Paramount and RKO which are expected to sign leases shortly.

Oil operation, Columbia reported, won't affect surface operation of studio in any way. Precedent is at 20th-Fox where oil drilling for past couple of years has not upset studio routine. Latter is approximately 10 miles from Columbia, Paramount and RKO.

Rome Vice Squad Raids Film Co. Offices, Takes Striptease Pic Posters

Rome, March 12. Vice squad of Rome's police department descended on the offices of Columbia-CEIAD, distributors of "Miss Spogliarelllo" (French-made striptease pic) and confiscated all posters which had been used immediately after a statement from the Vatican in which suggestive film posters were criticized. It is understood that the criticism also included the busty views of Marisa Allasio in "Poor But Handsome," but this film has finished its first-run dates here.

Another indication of censorship has come with the announcement from Warners that it has changed the title for "Baby Doll" in Italian from "La Bambola di Carne" to "La Bambola Viva" or from "Flesh Doll" to "Live Doll." Film will be shown with no alterations.

Meanwhile, two pix which has been held up by censorship difficulties are now being shown. One is "Blackboard Jungle" (M-G), to which former Ambassador Clare B. Luce raised objections at the 1955 Venice Film Festival, and Jules Dassin's French thriller, "Rififi."

Bob Feller Biopic

Hollywood, March 19. Vic Knight, former radio producer, lately owner of indie Key Records, has closed deal with Bob Feller for rights to a biopic of Cleveland Indians pitcher. Knight will start treatment on original story.

Baseball will be secondary to story. Looking for unknown for title role.

Perpetual Trend: Moving B'way Uptown

The long abandoned Daly's 63d St. Theatre, off Central Park West in New York, has just been razed. It's on the fringe-Lincoln Square section which area will be re-

developed as New York's new cultural, artistic and musical centre, which means it's another attempt to move Broadway uptown. The transplanting of concert, ballet and opera from Gotham's traditional Metropolitan and Carnegie Hall environs will, of course, be an undeniably firm step forward.

In this respect it differs from Daly's 63d St. which, in the 1920s, proved the Emerson mousetrap axiom—if you got a hit they'll find it. "Shuffle Along," the first of the great Negro musicals, proved it in 1921 and Mae West in "Sex" opened there on April 25, 1926 and ran that sensational item for 375 performances.

The razing of Daly's 63d St. has nothing to do with the Lincoln Square redevelopment, being just off the project itself, but this is an historical footnote. The even more advantageously situated, and certainly plusher Century Theatre, on Central Park West and 63d St., where the Century Apts. now stand, couldn't achieve what the musty little playhouse did. Again proving that the play's the thing, for "The Midnight Rounders" and the other grander but duller show biz entries couldn't put the Century on the map with the same impact that the immortal Florence Mills first did in "Shuffle Along," and the lusty Miss West achieved in "26. As a matter of record the attempt to "move show business uptown," or at least away from its presently congested Times Square environs, first saw the W. R. Hearst-

(Continued on page 79)

Mony Dalmes' Click May Help Solve French Tragedienne Shortage

By TOM CURTISS

Paris, March 19. One of the Comedie-Francaise's big headaches in recent years has been lack of tragic actresses of quality. This has put great roles of Racine dramas on shelf and C-F's tour of the U.S. two seasons ago found the company specializing in comedy.

Problem seemed partially solved last Wednesday (13) when Mony Dalmes took over the lead in a revival of Henri de Montherlant's "La Reine Morte" (Queen After Death), dark, poetic melodrama of Elizabethan design about Renaissance court intrigue in 16th century Portugal. Mlle. Dalmes scored a triumph in a demanding, tragic role and may now be cast as Racine heroines.

Aristocratic author, who rarely attends even premieres of his own plays, applauded enthusiastically from his box as did Maurice Chevalier and other first-night regulars.

Mlle. Dalmes has project to take short leave from C-F assignment and tour England and U.S. in classic rep next season, and discussed the matter with Gilbert Miller, in town last week to inspect Paris legit.

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ABEL GREEN, Editor

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MANHATTAN 'ART' BOTTLENECK

New York Sound Track

With "Seven Hills of Rome" set to roll in Italy in May, Metro has begun discussions with Mario Lanza for follow-up vehicles. "Hills" will be a Titanus production for MGM release, with Metro putting up 80% of the financing and Titanus retaining rights in Italy only. Loew's exec Maurice Silverstein huddled with Lanza on the coast last week to discuss future properties, including "The Goose Hangs High." Lanza is understood to be interested in Phil Yordan's "The Golden Voice," which would be directed by Anthony Mann. The four Lanza Metro releases have racked up hefty grosses, particularly in reissues.

Metro has cast nine pacesets, studio's entire roster of young players, in "Until They Sail." Producer Sam Zimbalist to London over weekend to finalize start of Metro's "Captain Dreyfus," starring Jose Ferrer, Viveca Lindfors and Leo Genn.

Arthur Laurents flew to Paris to huddle with Otto Preminger on adapting *Francisco Sagan's* bestseller, "Bonjour Tristesse," after S. N. Behrman first took a crack at the film version. Irving P. Lazar, who agented, quickened to N.Y. to see "Good as Gold," newest John Patrick play which folded after four performances. Patrick is one of his (and Miriam Howell's) clients. Lazar and Richard Brooks' Richlar Corp. still a year away from first two independent productions, Sinclair Lewis' "Elmer Gantry" and Joseph Conrad's "Lord Jim." Brooks is currently at work on Metro's filmization of the Robert Ruark novel, "Something of Value." Marlon Brando is deemed the ideal casting for "Gantry," the renegade minister.

Over in Japan U.S.S. Bennington, flagship of Commanding Task Force 77 and a unit of the U.S. Seventh Fleet, played host to a press premiere of MGM's "The Wings of Eagles" in Yokosuka Harbor, where the carrier was lying at anchor. . . . sky-directed searchlights and an array of glitter simulated a Yank-type premiere. In addition to the press, five Toho starlets and 1,000 crew members watched the filmization of the life of "Spig" Wead.

O. W. Fischer, the German star who went to Hollywood to star in Universal's "My Man Godfrey" and did a walk in a dispute over the interpretation of the role has excited a lot of editorial comment since his return to Germany. That he may return to Hollywood for 20th Century-Fox assignment has been less emphasized. Some German papers see Fischer as a champion of actors. "Not even a servant girl must obey commands without questioning," he was sympathetically quoted in Bill Zeitung. Abenpost headlined, "Are actors heading for a revolution?" and declared that in Hollywood "the men in top seats are like the military." One journalist commented, deadpan, "The Americans refused to accept Kaiser Fischer."

Upcoming Simon & Schuster publication of "Wall To Wall Trap," by film publicist Mort Friedgood, is said to have some readily identifiable picture business characters as the central figures. Novel is about the executive end of the film industry.

Hungarian-born actress Eva Bartok in from Europe to help promote Metro's "10,000 Bedrooms," her first American-made film. . . . Dore Schary set for Swarthmore College's "Art and Mass Media" series on April 7. . . . Earle Luby, last producer-writer on RKO-Pathe's N. Y. staff, exits the company this week. . . . Embassy Theatres' prexy Norman W. Elson leaves for Europe tomorrow (Thurs.) for the production centres of London, Paris and Rome to set deals for his chain of theatres. He's due back April 7 for premiere of "The Young Stranger" at his Rockefeller Center Guild Theatre. . . . David Susskind, who produced "Edge of the City" for Metro, on the Coast discussing an Andrews Sisters biopic with M-G officials.

One more film, and French vet actor Jean Gabin may retire from the scene. . . . French producer Raoul Levy is recording the music track for his "One Never Knows" in Gotham, using the Modern Jazz Quartet. It's a first for the French. Added cost: \$6,000.

Otto Preminger's "Saint Joan," although not due here for another three months, already is set to open at the Victoria. . . . Vic also is to be the showcase for Hecht-Hill-Lancaster's "Bachelor Party" . . . Earl Felton will script "Inherit the Wind" for Stanley Kramer. . . . Helen Ainsworth, who produced "27th Day" for Columbia, negotiating for the rights to Russell Janney's new novel, "Curtain Call," in galley form.

James Blondo now repping Michael Todd's "Around the World in 80 Days" for its current Philadelphia engagement at the Midtown Theatre.

Joan Blondell replaced Thelma Ritter in "Will Success Spoil Rock Hunter" at 20th, latter being tied up by rehearsals for the legitier "New Girl in Town" on Broadway. . . . Paramount is dropping several of its younger players with Gail Land and Elaine Aiken exiting this week and Dennis McMullen due to depart next month.

Jules Dassin, now a successful director in France ("Riffi," "C'est Lui Qui Doit Mourir"), will follow in Carl Forman's footsteps and come to the U.S. to clear himself with the House Un-American Activities Committee. . . . Peter Zorof is French producer Paul Graetz's new U.S. sales rep. . . . Warner Bros. has acquired for U.S. distribution Amalgamated Productions' "The Counterfeit Plan." It's the first of six low budgets which Richard Gordon and Charles F. Vetter lensed in England. . . . Marjorie Geiss back from Cuba vacation.

Hecht-Hill-Lancaster interested in "The Defender," the two-part tv drama by Reginald Rose seen on CBS-TV's Studio One, as a vehicle for Tony Curtis. . . . Richard Egan signed by Universal for "The Man Who Rocked the Boat," autobiography of William Keating, former N.Y.C. racket-busting district attorney. . . .

Nation's newsmen are being drawn into the exploitation campaign for "Beau James," the Jimmy Walker biopic, via prizes up to a total of \$2,500 for the best anecdotes furnished about the late NY mayor by scribes who knew him. Yarns will be collected for publication coincident with the summer release of the Paramount film. George Jessel will judge the entries.

Lester Cowan and Franklin D. Roosevelt Jr. were to tell the press of their new tieup Monday (18) but the late President's son was detained out of town. . . . Jewish Mayor of Dublin's visit prompted this year's St. Patrick's Day special: corned beef and cabbage—with match balls. . . . RKO slimming down further, with Dave Canfor out as exploitation chief and publicity director Al Stern absorbing the job. . . . John Powers, signed this week to a featured role in Paramount's "Loving You," was production manager on the old Samuel Goldwyn studio 40 years ago.

Sophia Loren in April 8 for two days of retakes on Stanley Kramer's "The Pride and the Passion." She'll also do work for "Boy on a Dolphin" at 20th-Fox. . . . Deal close for Spyros P. Skouras' Prudential Line to be bought up by the American President Lines. American wants Prudential's ports-of-call in the Mediterranean. . . . MPEA prexy Eric Johnston now likely to leave for Europe April 10. . . . The U. S. Treasury so far has nixed an American film company bid to tap blocked Egyptian dollar funds in this country. Egypt isn't remitting anything these days. . . . Charles Baldwin, MPEA rep in Italy, has been huddling with Spanish government officials in Spain and now has returned to Rome.

Ferrania of Italy giving competition to Eastman Kodak via the important of black-and-white rawstock considerably below the EK price. Eastman sells back-and-white positive at \$15 per 1,000 feet. Ferrania beats that by 75c per 1,000 ft.

IMPORTERS MAY HAVE TO BUILD

Shortage of showcases on New York's East Side is becoming desperate and has cued an intensive—and so far fruitless—search for new outlets for the "artie" product.

There is speculation, particularly on the part of Richard Davis of the Fine Arts Theatre of building a new house; others, pointing to the exorbitant cost of building, are aiming to either rent houses or to convert arties off-the-mainstem into firstruns.

Booking situation on the artie circuit has rarely been as tight as it is at the moment. There's a dual reason: Long runs for some of the films, and the invasion of American offbeat product. Combination has resulted in a great "backing up" of product, and the competition for playdates is unprecedented. Part of the reason, of course, is that almost all of the artie exhibs now are also in distribution and favor their own outlets. Indie with no theatre, unless he has an outstanding attraction, finds the going rough.

Behind the accumulation of product is not only the still-growing popularity of the imports, which have developed a growing audience core that's partial also to unusual American entries, but also the expanding volume of European production aimed at the U. S. exploitation market.

It was this realization that caused J. Arthur Rank to lease the Sutton Theatre and to assure himself of a steady outlet and that has the French mulling a possible showcase.

There is a feeling among the indies that, within a couple of years, the "new" Third Avenue will be turned into a fashionable street that will support a couple of new houses. Only theatre on the street now is the Baromet. Again, on Times Square, the Central Theatre is being eyed by some as a possible showcase.

(Continued on page 21)

Maestri Heads Frisco Org

San Francisco, March 19. Charles J. Maestri, of Lippert Theatres, is newly elected president of the Entertainment Industry of Northern California Guild and will preside at the group's annual breakfast following mass here next Sunday (24).

Other new officials are: Vice-president, James Donahue, Consolidated Amusement Co.; secretary, Joseph Flanagan, 20th Fox; recording secretary, Kay Hackett, MGM; treasurer, Paul Schmuck, 20th Fox.

More Actions of Loew's Joe Vogel

(1) Retains Louis Nizer; (2) Takes the 'Habit' Out Of Co. Purchasing; (3) Cancels Candy Concession

Hollywood, March 19. Louis Nizer, Manhattan attorney, has been set by Loew's prexy, Joseph R. Vogel as special counsel to assist him in matters pertaining to reorganization of the company, Vogel disclosed over the weekend.

Here for a series of top-drawer studio huddles, following recent vote of confidence endorsing new management at annual stockholders' meet, Vogel simultaneously stated that he has established a series of basic policies designed to boost efficiency of the corporation.

Hereafter, he reported, all purchasing in every segment of company will be on the basis of competitive bidding, sans regard to conventional or habitual ties. Exec declared that notice has already been given to the People's Candy Co., that its concession in Loew's Theatres, which expire at end of 1957, will not be renewed. Wherever practical, LT will operate its own concessions, he added.

(This cancellation is Vogel's promised blow at "family" favoritism within the Loew empire. People's Candy Co. was

65 Features Calculated Risk

Against Television Rivalry; 20th Still Seeks 'Co-Tenancy'

Speed Filipino Biopic

Hollywood, March 19.

Indie producer Harry Smith, who had planned a Carlo Magsaysay biopic for some time, is rushing project in view of Filipino president's death in air crash. Smith recently completed "Day Without Rain" in Philippines under co-production deal with Premier Productions.

Magsaysay biopic will be coproduced with Champion Pictures Inc., another Manila firm.

Manila newspaperman Eddie Infante is working on screenplay but won't finish until after official investigation determines whether fatal plane crash resulted from sabotage.

40% ALLIED ARTISTS RISE ON EXCHANGE

While most film stock issues have been static, and prices at unimpressive levels, Allied Artists' common shares in the past month have gone up 40% in trading value. The issue, which is listed on the American Exchange, was up to \$4.50 Monday (18) after being, until a few weeks ago, at the \$3.12½ level for some time.

Reason for the upbeat, according to Wall Street sources, is anticipated gains in AA's fiscal future. After some period of doubt, it's now pretty well established that the costly "Friendly Persuasion" will wind up at a profit. Further, the advance reports concerning "Love in the Afternoon" have been good. AA is in a unique position among film companies, for a single picture such as "Persuasion" or "Afternoon" can have a major bearing on the corporate financial outcome for a full year. "Persuasion" was brought in at a negative cost of slightly over \$3,100,000 and "Afternoon," which Billy Wilder produced, was wrapped up on a budget of \$2,100,000.

Leon Goldberg, United Artists p.p., named to again serve as chairman of the entertainment industry's campaign on behalf of the United Jewish Appeal in Greater New York.

Charting a "frontal attack" against television, 20th-Fox in the year ending next (1958) March will produce a record 55 pictures, including 30 in the "A" class and 25 showmanship films, 20th prexy Spyros P. Skouras said in New York yesterday (Tues.). With productions abroad, total will hit 65.

He also disclosed plans for a big 90 or 120-minute "trailer" that will tell of 20th's ambitious plans. Subject is to be shown to exhibitors, the press and various other, opinion-making groups all over the world in a revival of 20th's showmanship campaigns of several years ago.

Skouras noted that, of the 30 "A" pix, 12 would be "blockbusters." Eight English quota films are charted. Overall investment in production during the year will run well above the \$50,000,000 20th spent last year.

"I am taking a tremendous chance," said Skouras. "I'm really sticking my neck out. But television is here, and we can coexist profitably only by having better entertainment. We must produce more and important pictures to get people away from their homesets." 20th prexy stressed his company would release in 1957 some 55 films of different types, designed to please all kinds of audiences. He said he was staking his whole reputation on the program. "I didn't have an easy time even selling it to my board of directors," he stated.

20th will make pictures abroad wherever locations require it, Skouras said. Having done "Stopover: Tokyo," he said the studio had another story for Japan lined up—"Townsend Harris Story." Harris was America's first Ambassador to Japan. John Huston will direct.

While 20th will go abroad to shoot films, it has no intention of financing production overseas, Skouras said.

He reported that negotiations are continuing with Metro re a possible lease of studio space by 20th on the Culver City lot. "Our engineers are surveying the situation now," he said, noting that 20th's lot was among the most valuable in Los Angeles. He implied that conditions at Metro were more favorable than they had been at Warner Bros., where it would have cost 20th \$14,000,000 to move in.

"We must save money," said Skouras. "We are still struggling against this gigantic (tv) competition. People generally don't realize how hard we have to struggle."

He called for a single and united exhibitor organization and pointed to Britain's Cinematograph Exhibitors Assn., as a good example. "They are very helpful, and they are united," he observed, adding that the trade here could "learn a lesson" from the CEA.

TEHERAN, IRAN, GOES GAGA OVER 'TRAPEZE'

Manager of the Moulin Rouge Cinema in Teheran, Iran (the former Persia) airmails VARIETY of its amazement in having been able to play UA's "Trapeze" six weeks. Added comment by the manager (name undecipherable):

"The rush of the public was so great at the front of the cinema that more than a dozen Military Policemen were called to keep an order and prevent the crowd from gate rushing and destroying the front of the cinema. It was as though every person in our town, young and old and from every walk of life, was obsessed with the idea to see 'Trapeze.' . . . The word of mouth had spread so fast and so wide that even several members of the Royal Family including the sisters and brothers of His Imperial Majesty The King honored us by their visit."

singled out by attorney Saul Rogers as owned by relatives of Nick Schenck. Rogers had also named Imperial Carpet and Sterling Sign as Loew suppliers which were controlled by kin of treasurer Charles C. Moskowitz.—Ed.)

A general review of company personnel also is on the agenda, he pointed out, so there will be no opportunity in the future for complaint.

"As president," Vogel stated, "I inherited a great company's reputation as the foremost motion picture corporation in the world, one that has paid out more than \$173,000,000 in uninterrupted dividends. "I am determined to put through a constructive program for the restoration of Loew's Inc., and MGM to their prominent position. I am beholden to nobody but the stockholders and nothing will deter me from removing every course of past criticism."

Vogel revealed that he will make further important disclosures on a policy level at next directors' meeting, skedded for March 28.

MOTTO: 'KEEP BRITAIN HAPPY'

Universal Ponders Sale of Oldies to TV

Stalling Has Already Upped Library Value—Other Aspects of Operations Given Stockholders

Universal is investigating the possibility of leasing its pre-1949 films to television, prexy Milton R. Rackmil disclosed last week. Statement at the company's annual stockholders' meeting was the first official indication that U planned to follow the general industry trend. Previously, the company's top echelon refused to be pinned down on the subject, explaining only that it was following "a watchful waiting" policy.

With Paramount currently dickering for the sale of its pre-1949 films and U about to investigate the tv market, the last two remaining holdouts of the major companies are now committed to unloading backlog product to video.

The U prexy made it clear, however, that U will not consider any deals involving the outright sale of the backlog. "Under no circumstances," he emphasized, "will we sell the films outright." Pointing to the value of the company's catalog and that U planned "to be in business for a long time," Rackmil said that the company will sell the films to tv only on a lease arrangement covering a five to seven-year period.

He did not reveal details of any negotiations. He asked the stockholders to leave it to the judgment of the company's officials to determine "when the time is right." By holding out so far, he asserted, the value of the company's backlog films has increased as much as \$5,000,000 to \$10,000,000. He declined, however, to give an overall estimation of the income that could be realized from the tv sales. Rackmil confirmed that Universal is not renewing its deal with Realart for the reissue handling of the company's oldies "because we (Continued on page 20)

HOWARD HUGHES IS SCRIPTING & 'CASTING'

Hollywood, March 19. After an eight year absence from film production Howard Hughes apparently is preparing an active return to the field. He has several writers working on a number of properties and has hired Bill White, former RKO casting director who was pinkslipped in the studio's recent cutback, as talent exec.

Indicative of a plan for steady production, Hughes is understood to be determined to build a contract roster of players. He recently flew Julie Newmark, current in "Li'l Abner" on Broadway, here for a test but no decision has been reached. Hughes still has three films remaining on his six picture deal with Jane Russell, one being a commitment to 20th-Fox and the others being to himself personally. In the past, however, he has used a "personal commitment" for loan-out purposes so there is no definite indication that he plans a film with Miss Russell.

As part of the program to re-enter production, Hughes bought back his former headquarters at 7000 Romaine which he had sold to Eastman some years ago.

List Industries' Net

List industries, formerly RKO Theatres Corp., had consolidated net income in 1956 of \$3,234,085 before special items \$6,140,094 after including net gains on sales of properties. The year's report, issued this week, was computed on a pro forma basis to reflect the reorganization (Gera Corp. with RKO Theatres) which took place last May 1.

Earnings amounted to 75c per share before the special items and \$1.42 per share including the special gains. In 1955, before the reorganization, profit was 62c per share before special items and 65c per share after special items.

Two Companies Not Party To Booz, Allen, Hamilton Study of Selling Costs

Two of the Motion Picture Assn. of America's 10 member companies refused to participate in the MPEA-sponsored survey of distribution economies, it's learned. Survey has been completed and will be delivered to the individual distributors in another couple of weeks.

The survey, conducted by Booz, Allen & Hamilton, "business engineers," will apply to each participating company individually. Recommendations, based on the conclusions, will be attached.

The two distributors standing aloof from the survey did so for the combination reason that (1), it cost too much, and (2) it wasn't necessary.

UA's \$20-Mil For O'Seas Features

Hollywood, March 19. United Artists will double the dollar value of its overseas production this year, with approximately \$20,000,000 earmarked for foreign lensing of nine films. Total tops that of any American film company shooting overseas during 1957.

One of the nine, Otto Preminger's "Saint Joan," is already completed and Batjac's "Legend of the Lost" and Figaro's "The Quiet American," are in various stages of production.

Four films are in the \$3,000,000 bracket, including "Legend," Bryna's "The Viking," and Hecht-Hill-Lancaster's "White Hunter-Black Heart" and "Devil's Disciple." Bob Hope's Toldon Production "Trouble in Paris," will be a \$2,500,000 entry; Arthur Hornblow and Edward Small have slated \$1,500,000 for "Solomon and Sheba," and the Harris-Kubrick "Paths of Glory" will carry a budget of around \$1,000,000.

VENICE STILL HOPEFUL Wants Yanks and Britons Back In Participation

Venice Film Festival continues to make exploratory moves aiming at a compromise under which the Motion Picture Export Assn. and the British Film Producers Assn. would return to the fest.

While Venice is willing to accept nominations, none of its proposals so far have reached the point where an American return to Venice would be feasible. Also, Venice continues to insist on a very limited number of entries.

MPEA last year skipped official Venice participation in protest over Venice fest rules which leave the choice of entries up to fest officials.

Skouras a Partisan American films should participate in any film festival anywhere in the world, 20th-Fox prexy Spyros Skouras said yesterday (Tues.). He added that this was the policy he wished the Motion Picture Export Assn. would follow.

Implication is that, even if MPEA stays out of the 1957 Venice film festival again, 20th—as it did last year—will submit its pictures.

Alta. Tax Off Under 60c

Edmonton, Alta., March 19. The provincial government has abolished amusement tax on all admissions of 60c or less.

Implies an anticipated reduction of \$420,000 in amusement tax revenue this year.

JOHNSTON GOAL IS GOOD WILL

When Motion Picture Export Assn. prexy Eric Johnston goes to Europe April 10, he'll huddle in London with British Government reps to establish whether the mood there demands more concessions from the American industry.

Johnston will be accompanied by Ralph Hetzel, exec v.p. of the MPEA, and Griffith Johnson, MPEA v.p. They expect to hit London at a time when Parliament has finished up work on film legislation, and the Board of Trade has issued its regulations. At the moment, no changes negatively affecting the American industry are expected.

At the same time, however, Johnston is expected to sound out the British Government's feelings about the situation in general. The MPEA attitude appears to favor concessions (if they're asked) that do not seriously affect either the companies' current favorable financial standing in Britain or their right to invest coin in British productions which then can be exported with all the benefits that accrue to British quota films.

MPEA at one point offered to waive remittance rights on amounts accruing from any admissions tax cut in Britain. Several member companies also appear to be favorably disposed towards the return to Britain of at least part of the money earned abroad by Anglo-American films.

While Britain retains restrictions on remittances (\$17,000,000 basic plus various bonuses), the American companies in effect liquidate all their funds in the U. K., partly via local production. In fact, from time to time, they've had a tough time rustling up enough pounds to cover their regular dollar remittance.

Johnston & Co. are expected to hit the Cannes film festival which starts May 2. This is Hetzel's first trip abroad since joining the Association.

U DECLARES 25c DIVVY AFTER ANNUAL MEET

Universal's board of directors, meeting after the annual stockholders' meeting last week, declared a dividend of 25c per share on the company's common stock.

Melon is payable March 29 to stockholders of record on March 23.

National Boxoffice Survey

Trade Still Off; '10 C's' Tops Again, '80 Days' 2d, 'Wonders' 3d, 'War' 4th, 'Shrinking' 5th

First-run biz continues somewhat ragged in current session, with some of new product not helping much. Weather has turned almost as spotty as picture trade, with a batch of springlike weather St. Patrick's Day.

Topping the field for seventh consecutive week is "10 Commandments" (Par), which again easily is outpacing its nearest competitors. "Around World in 80 Days" (UA) is holding tightly to second position, same as last week. "Seven Wonders of World" (Cinerama) is finishing third, as it did a week ago.

"Men in War" (UA) is climbing to fourth spot by dint of some new launchings, and some remarkably fine showings. "Shrinking Man" (U) is measuring up to its potential as indicated by initial playdate, copping fifth position.

"Rainmaker" (Par) is taking sixth money, being helped by some better new playdates. "Full of Life" (Col) is winding up seventh.

"Great Man" (U) will land in eighth spot while "Mister Cory," also from Universal, is finishing ninth even though a bit spotty. "Battle Hymn" (U), now winding its bigger city first-run engagements, rounds out the Top 10 list. "La Strada" (T-L), "True Story of Jesse James" (20th) and "Wee

Home-Toll 'Coals to Newcastle' Now That Commercial Webs Loaded With Theatrical Films—Skouras

Unfreeze of Film Coin In Japan Via Loan To Electrical Industry

American film companies have a total of \$13,000,000 blocked in Japan at present, according to Lacy W. Kastner, president of Columbia International. Deal by which the money will be thawed, as now being negotiated by the Motion Picture Export Assn., provides for loan of the backlog of yen to the Japanese electrical development industries.

As this goes through, the Yanks would have remitted to them in dollars between \$4,000,000 and \$4,500,000. Balance of the \$13,000,000 would be remitted in installments beginning at the end of a three-year period.

20th-Fox Backs Mex Producers

While in Los Angeles last week, 20th-Fox prexy Spyros P. Skouras and 20th-Fox International topour, Murray Silverstone, worked out a deal with a number of Mexican producers under which 20th will help finance some 10 pictures a year in Mexico.

The CinemaScope pix will be distributed by 20th throughout Latin America, and possibly also in the Southwestern United States, where there are large concentrations of Mexicans.

Set Up Ranch for Films

Mesquite, Tex., March 19. The 383-acre Maury Hughes Ranch near here is being converted into a studio by the Alamo Pictures Corp. Dwight Ford is prez of the new film company. Chill Wills, Hollywood film actor was here the past week to discuss a deal.

C. C. McNally will furnish horses and riders for the "westerns" to be made at the ranch.

Subscription television no longer makes economic sense now that the film companies have sold or leased their backlogs to tv, Spyros P. Skouras, 20th-Fox president, told the press in Gotham yesterday (Tues.).

Skouras made it plain that he didn't think much either of the home "telemovies" that have been the subject of much discussion of late. He expressed his primary concern for the welfare of the theatres, which he labelled as still the most important revenue source for production.

The 20th top exec did say he thought toll-tv might come in handy for the presentation on tv of old pictures in years to come. He expressed doubt that the public today would be willing to pay for first-run films on the air in the light of the fact that so many good pictures are being made available gratis.

He said, frankly, he didn't think any kind of film-in-the-home experiment would succeed, pointing out that a great many films being presented free on tv had never been seen by a large segment of the population. He also feared that the advent of toll systems would greatly impair the quality of film entertainment since, with the uncertain future of the theatres, producers wouldn't be willing to make largescale investments.

"To use first-run pictures on television would eventually destroy the theatres. And if they close, billions would be lost and the economy of the country would definitely be affected," he opined.

Skouras made the point that pay-as-you-see definitely had a chance prior to the sale or lease of the big studio backlogs to tv. At the moment, he felt, toll-tv was "outmoded." Apart from noting that it would be difficult to adopt CinemaScope to the homescreen, Skouras didn't commit himself on whether or not 20th would go along with any closed-circuit experiments, whether in Bartlesville, Okla., or elsewhere. "We will go along only as long as the theatres are not affected," he said.

PECK DROPS, WILL SELL HIS 'THIEVES' MARKET'

Hollywood, March 19. Gregory Peck has dropped "Thieves' Market" project and replaced it with tentatively titled "European Comedy" to be made under his Anthony banner for United Artist.

William Wyler, who was to direct "Market," will direct substitute on European location in 1958.

Peck said he was dissatisfied with way "Market" script developed for him. Property now is "for sale complete with knife-throwing midget."

KODAK WAGE DIVIDEND PAYS OUT \$35,500,000

Rochester, March 19. Some 50,800 Eastman Kodak employees in the U. S. today (Tuesday) shared a wage dividend of approximately \$35,500,000. Voted by Kodak directors last November, the payment this year is the largest since the melon cutting plan was begun in 1912. The plan recognizes the part Kodak workers have played in the company's success.

Eligible persons will receive \$31.75 for each \$1,000 they earned at Kodak during the five years 1952-56. Year ago the total wage divvy payment in the U. S. amounted to about \$32,100,000 at a rate of \$30.25 per \$1,000 earned at Kodak during the five year period 1951-55. This was the previous high payment.

(Complete Boxoffice Reports on Pages 8-9.)

AUTHORS-DRAMATISTS RALLY MAY 6 TO PROBE PRICES, ANGLES & COMPLEXES

By ROBERT J. LANDRY

American writers, a group embracing millionaires and charity cases, are imitating their commercial brethren by holding a national "convention," the first in the 47-year history of the 7,500-member Authors League of America. At the Hotel Biltmore in Manhattan, May 6-7-8, the scribes will ask themselves, "who loves us, who hates us, where are we going, and how fast?"

Wide-open discussions from the floor are expected at some 14 "writer problem" panels to be held during two mornings and three afternoons, plus a luncheon meeting, a dinner meeting and two big rallies to be held in a N. Y. legit theatre. Issues are to run the gamut from literary rackets to literary constipation, with plenty of heroes and villains (as seen by writers) likely to be checked off.

A prime source of cheer in the otherwise doleful field of the novel, for example, are the terms obtained of late for Hollywood screen sales. While not too many individual authors are the beneficiaries, the purchase prices paid for stage plays and books keeps up the flagging morale of otherwise ink-stained wretches.

Films will also be extensively cited in the big symposium on "Freedom to Write," with Howard Lindsay in the chair and Mark Van Doren, Oscar Hammerstein 2d and John Vandercook as discussion leaders. League staff has been researching recent censorship decisions and finds the bulk of the examples in the motion picture area, followed by television and book suppression in such communities as Detroit, the new Boston.

Oil Is Not Well

Foreign literary rights, a theme of considerable interest to film companies, also frets the modern writer, especially as regards certain notorious Manhattan specialists in this twilight zone of vanishing royalties and rising commissions.

Another heavy scheduled for the attention of this first "National Assembly of Authors and Dramatists" is the Collector of Internal Revenue, who is called "unfair" to brains. Whether authors are rich and tweedy or poor and seedy, or just average run-of-campus English instructors, they unite in resentment that an oil well can grow old gracefully on depletion allowances, but a creative writer cannot.

Something is expected to be said at the forthcoming Authors' convention about the greatest democracy on earth extending to poets only the freedom to starve (or write Broadway lyrics) and the manic situation confronting novelists with either smash or crash as a way of life.

But the Assembly will not seek to blame the woes of writers solely upon disappearing magazines, the arteriosclerosis of the hardcover book, or national television-induced illiteracy. There will be a soul-probe of "blocks" (inability to write, or meet deadlines) with Dr. Laurence Kubie, among others, fronting the discussion of "Emotional Problems of Writers."

One of the two big meetings will dissect "The Writer's Position in America"—a case of feast or famine and believed certain to provoke a lot of standup psychoanalysis among the breed. (In one of his books, psychologist Dr. Edmund Bergler has said all writers are open to the suspicion of being orally regressed psychic masochists).

For this meeting the keeper-in-charge will be Clifton Fadiman, with Bruce Catton and John Mason Brown as joint whippers-in. Standing by to apply stimulants or sedatives, as needed, will be Jacques Barzun, Leonard Bernstein, Alan Jay Lerner, Bill Mauldin, Arthur Miller, Glenway Westcott, Jessamyn West and Herman Wouk.

Bob Waterfields (Jane Russell) figure too much tv exposure for Jane would deter the public from leaving home to see her in theatres. She's been on with Jackie Gleason, Perry Como and Ed Sullivan but future appearances will be infrequent.

Warners Snatching Top Novels Quick Like Bunny; 'Philadelphian' at 100G

Purchase by Warner Bros. of Richard Powell's "The Philadelphian" for \$100,000 brings to nine the number of novels acquired by Hollywood. "The Philadelphian" is a three-generation story and rates fourth in the N. Y. Times' list of top sellers.

In the non-fiction category, the two top-rated books—"The FBI Story" and "The Nun's Story"—also have been snapped up by the screen. Both will be made by Warner Bros.

Other books on the fiction best-seller list to be made into films include: "Peyton Place," "The Scapegoat," which Metro bought for Alec Guinness and which Ealing Studios will produce for Metro release; "Compulsion," "The Last Angry Man," "Don't Go Near the Water," "Twilight for the Gods," "Stop-over: Tokyo," "Auntie Mame" and—still in the negotiation stage—"Tower in the West."

Hollywood in recent years has gone in heavily for the purchase of books and plays of the "pre-sold" variety. Despite the often tall coin spent, the policy is seen paying off at the boxoffice.

L. A. to N. Y.

Morey Amsterdam
Irving Asher
William A. Bacher
Walter Brannon
Frederick Brisson
Chip Cleary
Martin Gabel
L. Wolfe Gilbert
Norman Granz
Mitchell Hamillburg
Carolyn Jones
Kay Kendall
Julie London
Thelma Pelish
Ted Post
Debbie Reynolds
Jane Russell
Natalie Schafer
William Schuller
Maurice Silverstein
Gloria Swanson
Joseph R. Vogel
Robert Waterfield
Sam Zimbalist

Seal's Career Sealed

Hollywood, March 19. Salvatore, the most famous seal in the film industry, has been retired on doctor's orders.

Seal was taken to a vet after continually missing a bouncing ball during a scene for "Jeanne Eagels" at Columbia. His stand-in, Solly, finally did the relatively easy stunt.

After a checkup, the medico announced Salvatore's retirement. Vertigo.

PAR EXECS' TELEMETER TRIP

Balaban and Raibourn Go West To Check Status

Barney Balaban, president of Paramount, and Paul Raibourn, v.p., left New York for the Coast last night (Tues.) for an inspection of the latest developments in International Telemeter, which is owned by Par, and its offshoot products. Louis Novins, exec aide to Balaban and Telemeter v.p., will join them in studio huddles.

Balaban also will look in on the latest in production. Prez is gathering data for his annual report to stockholders, due shortly.

N. Y. to L. A.

Barney Balaban
Mortimer Becker
Theodore Bikel
Kenneth W. Bilby
Henry Ginsberg
Russell Holman
Henry Jaffe
George Jessel
Robert E. Kintner
Robert F. Lewins
Vincente Minnelli
Robert Mitchum
Paul Raibourn
Peter Riethof
Robert W. Sarnoff
Sol A. Schwartz
Jo Stafford
Phil Strassberg
David Susskind
Elizabeth Taylor
Mike Todd

Europe to N. Y.

Eva Bartok
Kenneth S. Giniger
Wendy Hiller
Bernard Lubet
Prof. Marco Mallini
Geoffrey Martin

Ava Gardner As Duchess Cue to Metro Joining Auspices of 'Goya' Film

Metro may be connected with a three-way co-production deal involving the filming of the life of Goya in Spain. Albert Lewin, indie producer who is releasing "The Living Idol" via M-G, already has a co-production arrangement with Titanus Films of Italy. Metro's entry, according to Lewin, depends on the outcome of the screenplay and if it is deemed appropriate for Ava Gardner.

The film, which will be filmed in Spain and Italy, will be "an expensive costume production" requiring the services of two name stars. Lewin, in addition to serving as one of the co-producers, will write and direct the picture. The exteriors will be filmed in Spain and the interiors at Titanus' studios in Rome.

Miss Gardner, still under contract to Metro, has been residing in Spain for some time.

Lewin leaves for Rome next week to confer with Goffredo Lombardo, Titanus chief. He then heads for Spain to research the Goya material (Miss Gardner would be Duchess of Alba) and to write the screenplay. Lewin expects to spend four or five months writing the screenplay in Spain because it's "a big help to visualize the actual locations as you're writing." Actual production, he said, would begin between January and March of 1958.

Lewin also has another deal set with Titanus. This involves the filmization of the French novel, "A Naked King," by Albert Ades. Finalization of this arrangement depends on the outcome of the Goya project. Deal with Titanus was made by Lee Steiner, Titanus' U.S. representative.

Lewin's "The Living Idol," made in Mexico in association with Gregorio Walerstein, is scheduled for release shortly.

N. Y. to Europe

Richard Avedon
Charles Boyer
Kyle Crichton
Norman W. Elson
David Lewis
Viveca Lindfors
Ralph Meeker
Zavel Skolovsky
George Tabori
Shepard Traube
William Travers
Sophie Tucker
Robert Trout

Size-of-Type: Will Talent Be Broad-Minded?

Executives in the ad-pub field last week heartily endorsed a recommendation for a new approach to personal credit in film-copy, but at the same time held out very little hope of a change.

Recommendation came as part of the industry's business building report and was drawn up by sub-committee chairman Gilbert Golden of Warner Bros. It urged "immediate and drastic" revision of prevailing practice of saddling national salesmanship with Hollywood's private egotism.

"Almost without exception every advertising campaign today is a costly compromise between what should be emphasized and what we are compelled to emphasize," the report said. "This is due to increasingly unreasonable restrictions demanded in billings."

It went on to say: "It is not possible to estimate the considerable cost to our companies in the purchase of unnecessary newspaper space. Even more shocking is our tremendous loss in revenue due to contractual stipulations that require devoting major areas of our advertising to nonselling and even detrimental factors."

One recent example (not mentioned in Golden's report) is "Boy on a Dolphin" at 20th-Fox. Alan Ladd's name at all times must appear in the same size and color as the title. Furthermore, he must always be shown at the left side of the ads, to coincide with the start of the title. Also, his head—in the foreground—must be above that of any other performer in the picture.

Ladd, it's explained, owns a part of the picture and is therefore in a position to enforce this dictum. Same is true of many other performers. Companies have complained that they are no longer in a position to design ads which sell the pix in the best possible way. Also, that the need to mention a long string of names in small ads hurts both their attractiveness and their impact.

Said the report: "Advertising heads are meeting increasing resistance from exhibitors who resent contributing money to space devoted to credits which have no material boxoffice meaning. This committee earnestly recommends that the President's committee ask those responsible for the writing of contracts to review this serious situation. It is our hope that in the future there be individual consultation between those people and the advertising directors before agreeing to any billing demands of a special nature."

While ad-pub execs feel strongly on this whole question, most think the situation is hopeless in the light of the current star-participation trend. "It's the Music Corporation of America which runs our business today, not us," was one bitter comment. Agents generally are represented as more interested in "selling" their client (and thus pleasing him) than in making an all-out effort to sell the picture.

REPUBLIC PAIR PARTNER

Ralston & Kane Producing 'Lawless 80s' For Former Boss

Hollywood, March 19. Pair of producers who were dropped in the recent clean sweep of the Republic Studios have formed a partnership to produce "The Lawless 80s" for release by—nostalgic note—Republic. They are Rudy Ralston and Joe Kane.

Casting the film are Jack Grant and Harold Rossmore, also off the Republic payroll.

DCA's 'Giovanni' Opera

Distributors Corp. of America has acquired "Don Giovanni" for distribution in States. Opera film, originally had been slated to be released via Ian Maxwell's own Festival Productions.

Maxwell said in Manhattan (18) that he still intended to set up his own release channel for music, dance and other art pix. First one will be "Giselle," print of which is due to arrive in a couple of weeks.

Boxoffice Doctors Itemize Therapy; 10-Shock Plan For Tired Blood

Film industry is bearing down on ways and means of building boxoffice receipts with the projection of the most extensive intra-trade program undertaken in recent history. Ideas and vague proposals have been kicked around for some time; now traders have boiled them down to specifics and going ahead with the project, on a joint basis, are the Council of Motion Picture Organizations, Motion Picture Assn. of America and Theatre Owners of America.

Ernest G. Stellings, president of TOA, disclosed this week he had definite pledges amounting to \$1,400,000 by members of his organization. Distributing companies expectedly will ante up the same sum to finance the work.

Stellings will go before the MPAA board of directors in April to pitch for contributions matching the exhib money dollar for dollar.

As mapped by the so-called Joint Business-Building Committee, whose membership comprises reps of MPAA, TOA and COMPO, the intended b.o. hypo takes various forms, as follows.

Sweepstakes

(1) Academy Award Sweepstakes, already in operation, which has nearly 3,000 theatres inviting their customers to guess the Oscar winners and nab for themselves exhibit-promoted prizes. This is the first time out for the contest and it has gotten surprising reception in the trade in addition to hefty newspaper and public participation.

Audience Awards

(2) Audience Awards, conducted

initially in 1955 and to be repeated next fall, wherein the public votes on best pictures, players, newcomers, etc.

Community Significance

(3) Production of a community reel which is to set forth how the film theatre brings people out of their homes and contributes to the economic and cultural welfare of each locality.

Broadened Trailers

(4) Production of trailers by various companies to show off samples of their future lineup. This substitutes for an earlier proposal for the making of one overall reel to be sponsored by all companies and focusing on pictures from all studios.

Hypo By Radio

(5) An industry radio campaign, which, already in work, has institutional spot announcements incorporated in the usual transcriptions of blurbs for specific pictures. In addition, plan is to go heavy with ads via the disk jockeys with oral copy on the added values of theatre-going. This is to be tested first in Denver and if the results warrant it the program goes nationwide, with platter spielers in 80 cities talking it up for films over a 13-week period. Tentative cost estimate: \$319,697.

Personality Tours

(6) Personality tours wherein those on the road talk about the film industry upbeat generally in addition to plugging away for their individual pictures. Part 2 will have, where exhibitors are willing

to bear the expenses, writers, producers, directors and others visiting local communities. MPAA's Clarke H. Wales is in charge of arrangements.

National Theatre Sell

(2) National ad campaign for theatres was agreed upon in principle but held up pending conclusion of a market survey now being undertaken by MPAA. Meanwhile, though, regular ads are carrying such lines as, "Only on the motion picture theatre screen can you see the brand new pictures."

Cultivation of Publishers

(8) Visits to editors and publishers by film execs and production personnel when asked for by local exhibitors. Idea, which is to be tried at first in a limited number of cities, is to impress the fourth estate with the meaning of the picture business and perhaps nab some of the spotlight away from television in the news columns.

Industry-Over-Ego

(9) Preparation of a presentation designed to acquaint stars, agents and others with what film companies feel is a need to reduce ad billings so that greater attention can be given pictures and not necessarily the personnel involved.

Market Survey

(10) The aforementioned market survey, being conducted for MPAA by the Opinion Research Corp. of Princeton at a cost of \$75,000. Due in three months, the report probably will cover data on all theatre attendance influences.

MANHATTAN 'ART' BOTTLENECK

New York Sound Track

With "Seven Hills of Rome" set to roll in Italy in May, Metro has begun discussions with Mario Lanza for follow-up vehicles. "Hills" will be a Titanus production for MGM release, with Metro putting up 80% of the financing and Titanus retaining rights in Italy only. Loew's exec Maurice Silverstein huddled with Lanza on the coast last week to discuss future properties, including "The Goose Hangs High." Lanza is understood to be interested in Phil Yordan's "The Golden Voice," which would be directed by Anthony Mann. The four Lanza Metro releases have racked up hefty grosses, particularly in reissues.

Metro has cast nine pactees, studio's entire roster of young players, in "Until They Sail" . . . Producer Sam Zimbalist to London over weekend to finalize start of Metro's "Captain Dreyfus," starring Jose Ferrer, Viveca Lindfors and Leo Genn.

Arthur Laurents flew to Paris to huddle with Otto Preminger on adapting Francine Sagan's bestseller, "Bonjour Tristesse," after S. N. Behrman first took a crack at the film version. Irving P. Lazar, who agented, quickied to N.Y. to see "Good as Gold," newest John Patrick play which folded after four performances. Patrick is one of his (and Miriam Howell's) clients. Lazar and Richard Brooks' Richlar Corp. still a year away from first two independent productions, Sinclair Lewis' "Elmer Gantry" and Joseph Conrad's "Lord Jim." Brooks is currently at work on Metro's filmization of the Robert Ruark novel, "Something of Value." Marlon Brando is deemed the ideal casting for "Gantry," the renegade minister.

Over in Japan U.S.S. Bennington, flagship of Commanding Task Force 77 and a unit of the U.S. Seventh Fleet, played host to a press premiere of MGM's "The Wings of Eagles" in Yokosuka Harbor, where the carrier was lying at anchor . . . sky-directed searchlights and an array of glitter simulated a Yank-type premiere. In addition to the press, five Toho starlets and 1,000 crew members watched the filmization of the life of "Spig" Wead.

O. W. Fischer, the German star who went to Hollywood to star in Universal's "My Man Godfrey" and did a walk in a dispute over the interpretation of the role has excited a lot of editorial comment since his return to Germany. That he may return to Hollywood for 20th Century-Fox assignment has been less emphasized. Some German papers see Fischer as a champion of actors. "Not even a servant girl must obey commands without questioning," he was sympathetically quoted in Bill Zeitung. Abenpost headlined, "Are actors heading for a revolution?" and declared that in Hollywood "the men in top seats are like the military." One journalist commented, deadpan, "The Americans refused to accept Kaiser Fischer."

Upcoming Simon & Schuster publication of "Wall To Wall Trap," by film publicist Mort Friedgood, is said to have some readily identifiable picture business characters as the central figures. Novel is about the executive end of the film industry.

Hungarian-born actress Eva Bartok in from Europe to help promote Metro's "10,000 Bedrooms," her first American-made film. . . . Dore Schary set for Swarthmore College's "Art and Mass Media" series on April 7. . . . Earle Luby, last producer-writer on RKO-Pathe's N. Y. staff, exits the company this week. . . . Embassy Theatres' prexy Norman W. Elson leaves for Europe tomorrow (Thurs.) for the production centres of London, Paris and Rome to set deals for his chain of theatres. He's due back April 7 for premiere of "The Young Stranger" at his Rockefeller Center Guild Theatre. . . . David Susskind, who produced "Edge of the City" for Metro, on the Coast discussing an Andrews Sisters biopic with M-G officials.

One more film, and French vet actor Jean Gabin may retire from the scene. . . . French producer Raoul Levy is recording the music track for his "One Never Knows" in Gotham, using the Modern Jazz Quartet. It's a first for the French. Added cost: \$6,000.

Otto Preminger's "Saint Joan," although not due here for another three months, already is set to open at the Victoria. . . . Vic also is to be the showcase for Hecht-Hill-Lancaster's "Bachelor Party" . . . Earl Felton will script "Inherit the Wind" for Stanley Kramer. . . . Helen Ainsworth, who produced "27th Day" for Columbia, negotiating for the rights to Russell Janney's new novel, "Curtain Call," in galley form.

James Blondo now repping Michael Todd's "Around the World in 80 Days" for its current Philadelphia engagement at the Midtown Theatre.

Joan Blondell replaced Thelma Ritter in "Will Success Spoil Rock Hunter" at 20th, latter being tied up by rehearsals for the legit "New Girl in Town" on Broadway. . . . Paramount is dropping several of its younger players with Gail Land and Elaine Aiken exiting this week and Dennis McMullen due to depart next month.

Jules Dassin, now a successful director in France ("Riffi," "C'est Lui Qui Doit Mourir"), will follow in Carl Forman's footsteps and come to the U.S. to clear himself with the House Un-American Activities Committee. . . . Peter Zoref is French producer Paul Graetz's new U.S. sales rep. . . . Warner Bros. has acquired for U.S. distribution Amalgamated Productions' "The Counterfeit Plan." It's the first of six low budgeters which Richard Gordon and Charles F. Vetter lensed in England. . . . Marjorie Geiss back from Cuba vacation.

Hecht-Hill-Lancaster interested in "The Defender," the two-part tv drama by Reginald Rose seen on CBS-TV's Studio One, as a vehicle for Tony Curtis. . . . Richard Egan signed by Universal for "The Man Who Rocked the Boat," autobiog of William Keating, former N.Y.C. racket-busting district attorney. . . .

Nation's newsmen are being drawn into the exploitation campaign for "Beau James," the Jimmy Walker biopic, via prizes up to a total of \$2,500 for the best anecdotes furnished about the late NY mayor by scribes who knew him. Yarns will be collected for publication coincident with the summer release of the Paramount film. George Jessel will judge the entries.

Lester Cowan and Franklin D. Roosevelt Jr. were to tell the press of their new tieup Monday (18) but the late President's son was detained out of town. . . . Jewish Mayor of Dublin's visit prompted this year's St. Patrick's Day special: corned beef and cabbage—with matzoh balls. . . . RKO slimming down further, with Dave Cantor out as exploitation chief and publicity director Al Stern absorbing the job. . . . John Powers, signed this week to a featured role in Paramount's "Loving You," was production manager on the old Samuel Goldwyn studio 40 years ago.

Sophia Loren in April 8 for two days of retakes on Stanley Kramer's "The Pride and the Passion." She'll also do work for "Boy on a Dolphin" at 20th-Fox. . . . Deal close for Spyros P. Skouras' Prudential Line to be bought up by the American President Lines. American wants Prudential's ports-of-call in the Mediterranean. . . . MPEA prexy Eric Johnston now likely to leave for Europe April 10. . . . The U. S. Treasury so far has nixed an American film company bid to tap blocked Egyptian dollar funds in this country. Egypt isn't remitting anything these days. . . . Charles Baldwin, MPEA rep in Italy, has been huddling with Spanish government officials in Spain and now has returned to Rome.

Ferrania of Italy giving competition to Eastman Kodak via the important of black-and-white rawstock considerably below the EK price. Eastman sells back-and-white positive at \$15 per 1,000 feet. Ferrania beats that by 75c per 1,000 ft.

IMPORTERS MAY HAVE TO BUILD

Shortage of showcases on New York's East Side is becoming desperate and has cued an intensive—and so far fruitless—search for new outlets for the "artie" product.

There is speculation, particularly on the part of Richard Davis of the Fine Arts Theatre of building a new house; others, pointing to the exorbitant cost of building, are aiming to either rent houses or to convert arties off-the-mainstem into firstruns.

Booking situation on the artie circuit has rarely been as tight as it is at the moment. There's a dual reason: Long runs for some of the films, and the invasion of American offbeat product. Combination has resulted in a great "backing up" of product, and the competition for playdates is unprecedented. Part of the reason, of course, is that almost all of the artie exhibs now are also in distribution and favor their own outlets. Indie with no theatre, unless he has an outstanding attraction, finds the going rough.

Behind the accumulation of product is not only the still-growing popularity of the imports, which have developed a growing audience core that's partial also to unusual American entries, but also the expanding volume of European production aimed at the U. S. exploitation market.

It was this realization that caused J. Arthur Rank to lease the Sutton Theatre and to assure himself of a steady outlet and that has the French mulling a possible showcase.

There is a feeling among the indies that, within a couple of years, the "new" Third Avenue will be turned into a fashionable street that will support a couple of new houses. Only theatre on the street now is the Baronet. Again, on Times Square, the Central Theatre is being eyed by some as a possible outlet.

(Continued on page 21)

Maestri Heads Frisco Org

San Francisco, March 19.

Charles J. Maestri, of Lippert Theatres, is newly elected president of the Entertainment Industry of Northern California Guild and will preside at the group's annual breakfast following mass here next Sunday (24).

Other new officials are:

Vice-president, James Donahue, Consolidated Amusement Co.; secretary, Joseph Flanagan, 20th Fox; recording secretary, Kay Hackett, MGM; treasurer, Paul Schmuck, 20th Fox.

More Actions of Loew's Joe Vogel

(1) Retains Louis Nizer; (2) Takes the 'Habit' Out Of Co. Purchasing; (3) Cancels Candy Concession

Hollywood, March 19.

Louis Nizer, Manhattan attorney, has been set by Loew's prexy Joseph R. Vogel as special counsel to assist him in matters pertaining to reorganization of the company. Vogel disclosed over the weekend.

Here for a series of top-drawer studio huddles, following recent vote of confidence endorsing new management at annual stockholders' meet, Vogel simultaneously stated that he has established a series of basic policies designed to boost efficiency of the corporation.

Hereafter, he reported, all purchasing in every segment of company will be on the basis of competitive bidding, sans regard to conventional or habitual ties. Exec declared that notice has already been given to the People's Candy Co., that its concession in Loew's Theatres, which expire at end of 1957, will not be renewed. Wherever practical, LT will operate its own concessions, he added.

(This cancellation is Vogel's promised blow at "family" favoritism within the Loew empire. People's Candy Co. was

65 Features Calculated Risk Against Television Rivalry; 20th Still Seeks 'Co-Tenancy'

Speed Filipino Biopic

Hollywood, March 19.

Indie producer Harry Smith, who had planned a Carlo Magsaysay biopic for some time, is rushing project in view of Filipino president's death in aircrash. Smith recently completed "Day With Trumpet" in Philippines under co-production deal with Premier Productions.

Magsaysay biopic will be coproduced with Champion Pictures Inc., another Manila firm.

Manila newspaperman Eddie Infante is working on screenplay but won't finish until after official investigation determines whether fatal plane crash resulted from sabotage.

40% ALLIED ARTISTS RISE ON EXCHANGE

While most film stock issues have been static, and prices at unimpressive levels, Allied Artists' common shares in the past month have gone up 40% in trading value. The issue, which is listed on the American Exchange, was up to \$4.50 Monday (18) after being, until a few weeks ago, at the \$3.12½ level for some time.

Reason for the upbeat, according to Wall Street sources, is anticipated gains in AA's fiscal future. After some period of doubt, it's now pretty well established that the costly "Friendly Persuasion" will wind up at a profit. Further, the advance reports concerning "Love in the Afternoon" have been good. AA is in a unique position among film companies, for a single picture such as "Persuasion" or "Afternoon" can have a major bearing on the corporate financial outcome for a full year. "Persuasion" was brought in at a negative cost of slightly over \$3,100,000 and "Afternoon," which Billy Wilder produced, was wrapped up on a budget of \$2,100,000.

Leon Goldberg, United Artists v.p., named to again serve as chairman of the entertainment industry's campaign on behalf of the United Jewish Appeal in Greater New York.

Charting a "frontal attack" against television, 20th-Fox in the year ending next (1958) March will produce a record 55 pictures, including 30 in the "A" class and 25 showmanship films, 20th prexy Spyros P. Skouras said in New York yesterday (Tues.). With productions abroad, total will hit 65.

He also disclosed plans for a big 90 or 120-minute "trailer" that will tell of 20th's ambitious plans. Subject is to be shown to exhibitors, the press and various other, opinion-making groups all over the world in a revival of 20th's showmanship campaigns of several years ago.

Skouras noted that, of the 30 "A" pix, 12 would be "blockbusters." Eight English quota films are charted. Overall investment in production during the year will run well above the \$50,000,000 20th spent last year.

"I am taking a tremendous chance," said Skouras. "I'm really sticking my neck out. But television is here, and we can coexist profitably only by having better entertainment. We must produce more and important pictures to get people away from their homesets." 20th prexy stressed his company would release in 1957 some 55 films of different types, designed to please all kinds of audiences. He said he was staking his whole reputation on the program. "I didn't have an easy time even selling it to my board of directors," he stated.

20th will make pictures abroad wherever locations require it, Skouras said. Having done "Stop-over: Tokyo," he said the studio had another story for Japan lined up—"Townsend Harris Story." Harris was America's first Ambassador to Japan. John Huston will direct.

While 20th will go abroad to shoot films, it has no intention of financing production overseas, Skouras said.

He reported that negotiations are continuing with Metro re a possible lease of studio space by 20th on the Culver City lot. "Our engineers are surveying the situation now," he said, noting that 20th's lot was among the most valuable in Los Angeles. He implied that conditions at Metro were more favorable than they had been at Warner Bros., where it would have cost 20th \$14,000,000 to move in.

"We must save money," said Skouras. "We are still struggling against this gigantic (tv) competition. People generally don't realize how hard we have to struggle."

He called for a single and united exhibitor organization and pointed to Britain's Cinematograph Exhibitors' Assn. as a good example. "They are very helpful, and they are united," he observed, adding that the trade here could "learn a lesson" from the CEA.

TEHERAN, IRAN, GOES GAGA OVER 'TRAPEZE'

Manager of the Moulin Rouge Cinema in Teheran, Iran (the former Persia) airmails VARIETY of its amazement in having been able to play UA's "Trapeze" six weeks. Added comment by the manager (name undecipherable):

"The rush of the public was so great at the front of the cinema that more than a dozen Military Policemen were called to keep an order and prevent the crowd from gate rushing and destroying the front of the cinema. It was as though every person in our town, young and old and from every walk of life, was obsessed with the idea to see 'Trapeze.' . . . The word of mouth had spread so fast and so wide that even several members of the Royal Family including the sisters and brothers of His Imperial Majesty The King honored us by their visit."

singled out by attorney Saul Rogers as owned by relatives of Nick Schenck. Rogers had also named Imperial Carpet and Sterling Sign as Loew suppliers which were controlled by kin of treasurer Charles C. Moskowitz.—Ed.).

A general review of company personnel also is on the agenda, he pointed out, so there will be no opportunity in the future for complaint.

"As president," Vogel stated, "I inherited a great company's reputation as the foremost motion picture corporation in the world, one that has paid out more than \$173,000,000 in uninterrupted dividends."

"I am determined to put through a constructive program for the restoration of Loew's Inc., and MGM to their prominent position. I am beholden to nobody but the stockholders and nothing will deter me from removing every course of past criticism."

Vogel revealed that he will make further important disclosures on a policy level at next directors' meeting, skedded for March 28.

Heaven Knows, Mr. Allison

(COLOR-C'SCOPE)

Nun and a marine marooned on Pacific island. Offbeat exploitation slants; strong potential grosser, particularly with Catholic support and general word-of-mouth.

20th-Fox release of Buddy Adler-Eugene Frenke production. Stars Deborah Kerr, Robert Mitchum. Directed by John Huston. Screenplay, John Lee Mahin and John Huston, from Charles Shaw novel; camera (color by De Luxe), Oswald Morris; music, George Aurie, conducted by Lambert Williams; editor, Russell Lloyd. Previewed March 9, '57, at the Roxy Theatre, N.Y. Running time, 107 MINS. Sister Angelica Deborah Kerr, Mr. Allison Robert Mitchum

Behind the misleading title of "Heaven Knows, Mr. Allison," which suggests anything but the story this Buddy Adler-Eugene Frenke production relates, is an intriguing yarn about two people on opposite ends of the social ladder, thrown together in a highly unusual situation. It's about a marine, marooned on a small Pacific atoll with a nun. They divide their time dodging Japs and trying to steer clear of their emotions.

For what this picture might have been like, one must read the synopsis. It contains the scenes (which the picture does not) which might have made "Mr. Allison" more believable; scenes of the marine's strong, male reaction to the nun, in whom he also sees the woman, and of the sister's tender—yet restrained—affection for the man who saves her life. What appears on the screen is a watered-down version that concentrates more on melodramatic action than on (frustrated) emotions.

The implications inherent in throwing the marine together with the nun on a lonely and dangerous island will undoubtedly attract many people. On the other hand there'll be those—primarily among Roman Catholic audiences—who will find pleasure in the nun's steadfast rejection of the marine's (verbal) advances and in the glowing description of her firm faith. The fact that the nun is attractively played by Deborah Kerr and the marine by Robert Mitchum should be a plus factor for both groups.

The film, directed by John Huston with something less than outstanding imagination, but with a good measure of humor and bravado, holds out an early promise which it doesn't keep. The parallel is drawn between the nun and her vocation and the marine with his, both subject to strong discipline, and an attempt is made to delineate the rough and direct figure of "Mr. Allison."

But—apart from a few remarks—the character and motivation of Miss Kerr remain shrouded in mystery and she reveals very little of herself. Never is there allowed more than just a slight hint that she, too, is affected by either the situation or the marine's argument, i.e., we're on a lonely island, maybe for years, so what's the use of my being a marine and you a nun. Point is stressed that she hasn't taken her final vows.

Huston has tackled this story with an obvious desire not to become entangled too deeply in emotions or religion, though there are the expected questions ("Why are you a nun? You're so pretty," etc.). The high spots of the film involve Mitchum's exploits—and fantastic ones they are—in the midst of the occupying Japanese force when he raids its supply depot for food. He's perhaps the bravest, most resourceful of the marine corps, never ever call its own and these scenes are staged with noise, gusto and a good deal of suspense.

Since Huston and his coscripter John Lee Mahin apparently weren't allowed to penetrate surface emotions to give the film the bite and turmoil implied in its basic situation, they concentrate on humor. Many of the scenes between Miss Kerr and Mitchum are genuinely funny and it's to the credit of the performers that they carry them off so well. Scene when Mitchum tries to rope a turtle has plenty of glee and some of his repartee with the nun also should go over big with audiences. The Huston wit, both in lines and occasional staging, is evident.

Miss Kerr is lovely as Sister Angelica and she reacts as best she can to the marine's fumbling declarations of love. If the nun's figure lacks reality, it's not the fault of the actress but that of the script, which avoids so studiously even the slightest hint of anything that might offend or disturb the hierarchy. Mitchum is remarkably good as the marine who falls in love for the first time in his life and seeks to reason things out his own way.

Since this is more of an adven-

ture than a problem story, Huston has directed with a view to getting maximum suspense. He has also achieved a number of tender and sensitive moments. Film was lensed on the island of Tobago in the West Indies and cameraman Oswald Morris has done a good job with the CinemaScope medium, achieving a good degree of intimacy in the cave scenes. "De Luxe" color is sharp and fine. Georges Aurie's music provides a fitting background and Russell Lloyd's editing is smooth.

Fortified with good production values and propped by an intriguing proposition, "Mr. Allison" has the elements that should establish it as an audience fave. It's certainly a picture which Catholics should like, and that's a selling point for the exhibitors. *Hift.*

3 x 3

(COLOR)

Another Hans Richter excursion into the field of surrealist story telling. Very limited possibilities.

Hans Richter production of eight-part film. Produced, written, directed and designed by Richter, camera (CinemaScope), Arnold Eagle; narrator, Edgar Zang; sound, Richter. All episodes acted out by non-pros. Previewed March 11, '57, in N.Y. Running time, 90 MINS.

This one will puzzle and probably bore the average filmgoer. Add to the mystifyingly esoteric quality of the film its over-length. Result is a special item for small special enthusiasts of Hans Richter, a presiding deity of the cinema avant garde.

What is Richter trying to say with his creepy fingers, his Freudian dream symbolism, his trick camera-for-the-sake-of-trick-camera stuff? Gather round the samovar for a bull session, for it can be argued many ways.

"3 x 3" refers to the fields on the chessboard and the film's eight parts symbolize chess moves. Picture is described as "a fairy tale for grownups," with the game representing eternal conflict among men. Heavy with psychological overtones and undertones, and there's no denying Richter's vivid imagination. He frequently conveys the sense of frustration implied in chess. While a man tries to make up his mind on a move, white mice are gnawing on his shoes. Situation is resolved with the appearance of the (nude) muse. (This scene ran into some censorship problems in New York).

Potential of a film such as this, dealing in abstract terms—people against wholly unrealistic settings—is extremely limited in these States. A couple of arties here and there may find an audience for it.

Some of the chess "moves" are more obvious and require less "interpretation" than others. Picture is attractively scored and interestingly photographed to accent color and composition. There are aspects to the game of chess that can be logically equated to various phases of life, and Richter is adept in drawing the parallels.

Jacqueline Matisse appears in the first move, called "Black Schemes." Miss Matisse is pretty, which helps. Involved is the Black King's efforts to catch the White Queen. He sends (depending here on the synopsis) the Bishop, who tries to do the job by hypnotic force, the Knight (the horses has sexual connotations) by making physical love to her, and the Castle, by primitive brute force. The Queen eventually destroys the King with the same token (the magic ball) with which he planned to subjugate her.

The Sixth Move, "Queening the Pawn," was written and directed by Jean Cocteau, who also stars in the chapter. The seventh, "The Fatal Move," stars Paul Bowles and an Arab. It's about a fellow who can't answer his phone, which periodically rings under water. What this actually represents to Richter is the poet cutting himself off from reality.

Probably the most fascinating and visually interesting of the "moves" is number two, "A New Twist," which features the mobiles and other work of Alexander Calder, who appears in the stance. Here, the color is particularly striking.

Richter, creator of "Blood of a Poet," etc., uses the camera in a unique way and his concept of "moves" certainly is a break with tradition. It's doubtful that he expects many to appreciate his radical approach to film, but that many would understand it even if they were exposed to it. "3 x 3" is frequently obscure, and sometimes pretentiously so. To the uninitiated, it may also appear a mite boring. *Hift.*

Lost Continent (Continued) "Lost Continent," (Continued) "Perduta" was reviewed in VARIETY from Rome on Aug. 10, 1955. The Astra Cinematografica release of an Astra Leonardo Bonzi production, currently at the Victoria and Fine Arts, N. Y., is being released in the U. S. by Lopert Films.

Reviewer Hawk opined, "This feature-length documentary, filmed by an Italian expedition to the Indonesian islands, is an impressive item in its field, with sock audio-visual appeal as well for general audiences in all countries. Already outstanding in mere material collected, impact is greatly heightened by a great use of sound and CinemaScope, perhaps the best use ever made of the anamorphs."

Hit and Run

(SONG)

Elderly man marries showgirl, loses her to younger lover. Poor entry for programmer sales.

Hollywood, March 8. United Artists release of Hugo Haas production; written and directed by Haas. Stars Cleo Moore, Vince Edwards, Story, Herbert G. Phillips; camera, Walter Strenge; editor, Stefan Arsten; music, Frank Steininger; song, "What Good'll It Do Me," by Steininger; sung by Ella Mae Morse. Previewed March 6, '57. Running time, 45 MINS.

Paradoxically, a few more cooks might have helped a melodramatic brew in "Hit and Run." With Hugo Haas handling a four-way chore the plottage compounds a number of faults, resulting in a poor presentation overall. It's a minor entry.

Haas wrote, produced and directed from a story by Herbert G. Phillips, and stars with Cleo Moore and Vince Edwards. Plot is one of his favorites—an elderly man marries a young girl and loses her to a younger lover. Operator of a combo junk yard and service station, Haas takes Miss Moore, showgirl, as a bride. Then, his helper, Edwards, makes a play for the girl, even involves her in his hit-and-run murder scheme to get Haas out of the way.

The bride and the victim's twin brother, just out of prison, share the estate while Edwards marks time until things quiet down. Obvious twist, coming as no great surprise, has Haas playing the twin, latter having been the one bumped off, so he can write a confession from the bride and her lover. Too many of the scenes written and directed by Haas have an ad lib quality and none of the performances is more than just adequate.

Pat Goldin, comic undertaker; Carl Militaire, lawyer; Robert Cassidy, sheriff; Dolores Reed, Mari Lea and Julie Mitchum are among others involved to lesser degrees in the plot. Either the lensing or the preview print caused a poor showing at the screening. Franz Steininger composed and conducted the okay background score, as well as doing "What Good'll It Do Me," which Ella Mae Morse is heard singing via a noisy radio in a plot scene. *Brog.*

The Young Stranger

Problem of understanding between the generations. Okay entertainment suitable for general program bills.

Hollywood, March 15. RKO-Universal release of Stuart Millar production. Stars James MacArthur, Kim Hunter, James Daly; features James Gregory, John Hodiak, James Van Der Beek, Mullaney, Tom Pittman, Charles Davis, Marian Seldes, Eddie Ryder. Directed by James MacArthur. Screenplay, Robert Dozier; camera, Robert Planck; editors, Robert Swink, Edward Biery Jr.; music, Charles Rosenman. Previewed Dec. 7, '56. Running time, 43 MINS.

Hal James MacArthur
Helen Kim Hunter
Tom Pittman James Daly
John Hodiak James Gregory
Grubbs Whit Bissell
Jerry Jeff Silver
Boy Jack Mullaney
Man in Theatre Eddie Ryder
Girl in Theatre Jean Corbett
Betty Marie Seldes
Mrs. Morse Marian Seldes
Donald Morse Terry Kelman
John Edith Evanson
Lynn Tom Pittman
Doorman Howard Price

RKO via Universal has a marketable picture in "The Young Stranger," a subject slanted at the teenagers and family-type audiences. Regular-run situations will find it a handy entry for twinning with a similarly slanted feature. A story of conflict between youth

and parents, the plot indulges in "one note" dramatics that provide very little shading between the black and white of the problem, yet which are effective within the entertainment aim. Juvenile delinquency is not necessarily an issue. Rather, the plot purpose is to show how a father should give more time and understanding to his son. Possibly inadvertently, it also points up that parents are not always solely guilty, as youth too often takes the attitude it should be understood (a) without the necessity of explanation or (b) understanding on its part.

Film has youthful factors other than just its entertainment appeal. It marks the feature picture break-in of several younger talents. James MacArthur, teenage son of Helen Hayes and the late Charles MacArthur, gets his first prominent picture casting as the youthful star and delivers promisingly. He is seen as the rebellious son of picture producer James Daly and Kim Hunter. Film-making keeps the father too busy to give much time to his son, but he realizes the error after the son is arrested for socking a theatre manager, and a cop, at first himself ready to judge the boy guilty, supplies the correct lecture to bring understanding to the family.

Picture is young Stuart Millar's first full producership after production apprenticeship with William Wyler, and he, too, functions promisingly. Debuting as a theatrical film director is John Frankenheimer, from tv, and he handles the switch neatly. For Robert Dozier, son of RKO production veepee William Dozier, film is his first screenplay. He's another showing ability.

Miss Hunter is good as the mother and Daly excellent as the father. James Gregory, the policeman, Whit Bissell, the harassed theatre manager; Jeff Silver, MacArthur's chum; Jack Mullaney, a ruddy juvenile character; Eddie Ryder and Jean Corbett, the couple that starts the trouble in the theatre, and other casters are satisfactory. Robert Planck's photography abets the mood, but Leonard Rosenman's score distracts via loud recording. Other assists are okay. *Brog.*

Attack of the Crab Monsters

Radiation makes crawlers think like human villains. Okay half of science-fiction bill being packaged by Allied Artists; for exploitation dating.

Hollywood, March 18. Allied Artists release of RKO-Corman production, directed by RKO-Corman. Stars Richard Garland, Pamela Duncan, Russell Johnson; features Leslie Bradley, Mel White, Richard Cushing, Beech Dickerson, Tony Miller. Screenplay, Charles Griffith; camera, Floyd Crosby; editor, Charles Rosenman. Previewed March 11, '57. Running time, 42 MINS.

Dale Drew Richard Garland
Dorothy Pamela Duncan
Charles Chaplin Russell Johnson
Dr. Karl Weigand Leslie Bradley
James Deveroux Mel White
Dr. James Carson Richard Cushing
Ron Fellows Beech Dickerson
Jack Somers Tony Miller
Eugene Quinlan Ed Nelson

Allied Artists is putting together two Roger Corman productions into a science-fiction package that should get some exploitation coin generally. One-half of the bill is "Attack of the Crab Monsters," an atomic mutation subject tailored to beguile the fans of this type film entertainment. The other half will be "Not of This Earth."

"Monsters," which Corman also directs, deals with a party of scientists which comes to a remote Pacific island to study the effects of atomic radiation and to find out what happened to an earlier expedition. Before long, they find that two land crabs have been turned into thinking monsters by a nuclear fallout, and the crabs almost win the ensuing battle.

It isn't believable, but it's fun as scripted by associate producer Charles Griffith and put on film by Corman and his cast. One gimmick used effectively is that of having the monsters able to acquire the knowledge and ability of the victims they eat so that the rescuers can be lured into traps. Trick footage makes these monsters eerie creatures. Also good are the underwater scenes, lensed via Maitland Stuart at Marine-land of California.

Richard Garland and Pamela Duncan, fellow scientists and sweethearts, are the only survivors among the party. They, and such other players as Russell Johnson, who gives his life to save the lovelies, Leslie Bradley, Mel White, Richard Cushing, Beech Dickerson, and Tony Miller, are up to all the demands of script and direction.

Floyd Crosby provides good lensing for the chills and Ronald Stein's background score is apt to the mood. *Brog.*

The Vintage

(C'SCOPE-COLOR)

Mixture of accents in French vineyard setting. Slow-paced entertainment faces trouble in U.S. Poorly directed.

Hollywood, March 18. Metro release of Edwin H. Knopf production. Stars Pier Angeli, Mel Ferrer, Ernesto Banderio, John Kerr, Theodore Bikel, Leif Erickson, Jack Mulaney, Joe Verdi. Directed by Jeffrey Hayden. Screenplay, Michael Blankfort; music, by Giusi Kerr; camera (Metrocolor), Joseph Ruttenberg; editor, Ben Lewis; music, David Rakusin. Previewed March 13, '57. Running time, 91 MINS.

Lucienne Pier Angeli
Giannino Barandero Mel Ferrer
Ernesto Banderio John Kerr
Leonore Morel Michele Morgan
Eduardo Urbiruri Theodore Bikel
Louis Mel Leif Erickson
Eliane Mel Jack Mullaney
Uncle Tom Ton Joe Verdi

Probably "The Vintage" will fare better in some overseas playdates than it will in the domestic market. While the pic, lensed in the vineyards of Southern France, has a certain foreign charm, neither the story content nor the combination of cast names signifies much to the U.S. wickets.

Mainstays of the names assembled by Edwin H. Knopf for his production are Pier Angeli and Michele Morgan. Both are beguilingly feminine and actresses with the ability to project the quality of the characters they portray. Less adroit are male stars Mel Ferrer and John Kerr, both pretty deadpan, particularly the latter, whose forte seems to be a "Tea and Sympathy" type and little else. However, the fault is not all the actors', as more knowing direction by Jeffrey Hayden might have helped get them, and other cast members, through a slow-moving singularly unexciting script by Michael Blankfort, based on Ursula Keir's novel.

Ferrer and Kerr are Italians (sic) who flee to France after Kerr kills a man. They get a job harvesting grapes on the vineyard run by Leif Erickson, a Frenchman (sic) married to Miss Morgan. During the harvest, Miss Morgan's young sister, Miss Angeli, falls in love with Ferrer; ditto Kerr with Miss Morgan. At the finale, the police come, kill Kerr and Ferrer and are able enough to accept Miss Angeli. That about all there is to it, except that the assorted sorts of the cast make for a curious, and incongruous, mixture. *Brog.*

The Secret Place

(BRITISH)

Moderately entertaining crime meller; modest b.o. bet here.

London, March 12. Rank release of a John Bryan production. Stars Belinda Lee and Ronald Lewis; features Michael Brooke. Directed by John Bryan. Screenplay, Linette Dunham; camera, Ernest Steward; editor, Peter Bezencenet; music, Clifton Parker. At Odon Theatre, 100 Regent Square, London. Running time, 90 MINS.

Molly Wilson Belinda Lee
Mike Wilson David McCallum
Ann Ann
Gerry Carter Ronald Lewis
Stephen Waring Michael Gwynn
John Taylor George Selway
Harry George A. Cooper
Mr. Christian John Welsh
Freddie Haywood Michael Brooke
Mrs. Haywood Hugh Manning
Mr. Haywood Geoffrey Keen
Johnny Haywood Brendon Haney
Sergeant Hugh Manning
Mr. Venner Philip Ray
Receptionist Wendy Craig

The East Side setting among London's bombed sites provides an intriguing background for this crime meller. But the story unfolds too casually, dissipating too much of the potential tension. As it stands, it's a modest b.o. bet.

There are almost two separate stories. The first half of the pic describes how a smalltime gang plans and executes an intricate diamond robbery while the second half the yarn depicts trying to recover the gems, which have accidentally fallen into the hands of a copper's son. Up to and including the holdup sequence, the action is taut and the dialog crisp. However, from then on the pace slackens and the incident lacks sufficient credibility to sustain the atmosphere. A final chase scene over the scaffolding of a new development project commands little excitement.

Ronald Lewis, in his first starring part, shows reasonable promise although his role as a gang leader virtually calls for a one-key performance. Belinda Lee, as his girl friend, still maintains a glamor appearance despite a drab environment and simple clothes. Michael Gwynn puts a rare dignity into his interpretation of Lewis's partner-in-crime. There's an understanding study by Michael Brooke of the copper's son, who is tricked by the girl into lending his father's uniform for the robbery. Other roles maintain an even standard. Jimmy Parkinson, belts out the number "But You," which is featured during the credit titles and which fits into the subsequent action. *Myro.*

Fortune Is a Woman (BRITISH)

Involved meller with Jack Hawkins and Arlene Dahl starred; favorable b.o. possibilities.

London, March 12. Columbia release of Frank Lauder and Sidney Gilliat production. Stars Jack Hawkins and Arlene Dahl; co-stars Dennis Price, Bernard Miles, Ian Hunter. Directed by Sidney Gilliat. Screenplay by Sidney Gilliat and Frank Lauder, adapted by Val Valentine from novel by Winston Graham; camera, Gerald Gibbons; editor, Geoffrey Foot; music, William Alwyn. At Odéon, Leicester Square Theatre, London, March 12, '57. Running time, 95 MINS.

Oliver Brannell Jack Hawkins
Sarah Moreton Arlene Dahl
Doris Moreton Dennis Price
Violet Farebrother Bernard Miles
Chloe Fisher Ian Hunter
Mike Abercrombie Malcolm Keen
Fred Connor Patrick Holt
Berkeley Reckitt John Robinson
Sgt. Barnes Michael Gough
Mrs. Watson Martin Lane
Mr. Jerome Bernard Miles
Charles Higby Christopher Lee
Vera Lichen Greta Gynt
William Croft John Phillips
Ambrosine Patricia Marmont

The producer-director team of Lauder and Gilliat has chosen an intricate plot for its first production under the Columbia banner. In this the suspense is occasionally bogged down by intricate plot development. The starring combination of Jack Hawkins and Arlene Dahl, however, may prove to be a valuable b.o. booster and should insure favorable returns.

Hawkins plays an insurance assessor, who stumbles onto a cunning fraud. But he keeps the facts to himself when he suspects that the girl with whom he was once in love (Arlene Dahl) is implicated. She is married to Dennis Price, who has evolved a scheme whereby old masters are sold to wealthy Americans, while substitute imitations are "accidentally" destroyed by fire. Then the insurance collector. The entire manor house goes up in flames while the assessor is secretly investigating the fraud. Price loses his life in the blaze.

After a lapse of some months, Hawkins and Miss Dahl are married. They intend to return the insurance money. But before they get round to it, the police and the blackmailers are on their tails.

Screenplay shows obvious signs of its origins, but while the wealth of incident may be acceptable in a novel, it does not always stand up on transfer to the screen. The film also displays some weakness in characterization; principal characters are clearly etched, whereas others are developed too casually. The shock tactics in suspense make their mark, but don't always achieve the desired effect. Glimpses of Lloyds Insurance headquarters, the English countryside and an historic country home rate among the plus features.

Hawkins, one of Britain's most consistent performers, turns in a thoroughly convincing study of the insurance man, who keeps quiet for too long. It is an unflattering, dependable performance. Miss Dahl looks her best in the opening scenes and reacts appropriately to the ensuing dramatic development. Price makes a typical contribution as the husband, but misses out as a sinister character. Violet Farebrother, Ian Hunter, Malcolm Keen, Geoffrey Keen and Patrick Holt head a distinctive cast, with outstanding contributions by Bernard Miles, as a blackmailer, and Greta Gynt, as a gay divorcee.

Myro.

Zombies of Mora Tau

White zombies guard diamond treasure from fortune hunters. Incredible but good in horror classification.

Hollywood, March 5. Columbia release of Sam Katzman (Clover) production. Features Gregg Palmer, Allison Hayes, Arlene Dahl, Joel Ashely, Morris Ankrum, Marjorie Eaton, Gene Roth, Leonard Geer, Karl Davis, William Baskin, Raymond E. Cahn. Screenplay by Raymond E. Cahn; story, George Plympton; camera, Benjamin H. Kline; editor, Jack Ogilvie; music conducted by Mischa Bakaleinikoff. Previewed Feb. 28, '57. Running time, 88 MINS.

Jeff Clark Gregg Palmer
Mona Allison Hayes
John Autumn Russell
Jonathan Egger Joel Ashely
Mrs. Peters Morris Ankrum
Sam Marjorie Eaton
Johnny Gene Roth
Zombies Karl Davis, William Baskin
Art Leonard Geer
Sailor Lewis Webb
Johnson Ray Cely
Capt. Peters Frank Hagny

"As program horror features go, 'Zombies of Mora Tau' is a good one, put together to handle all the demands of the spook bills.

The zombies in this Sam Katzman production are a group of sailors turned into living dead ten years before when they tried to steal a diamond treasure from an ancient African idol. The treasure now lies under the sea

off the coast of Africa and the zombies' eternal task is to guard it from fortune hunters. They've done a good job, too, because the grounds of an old lady who lives nearby are filled with the graves of those who tried and failed.

Gregg Palmer and Joel Ashely head a new expedition to gain the diamonds but most all along on the trip die or are changed into zombies. Palmer only escapes when he decides to scatter the treasure so it can never again be recovered. This satisfies the zombies; in fact releases them from their assignment and they turn into dust like proper dead men should. It makes the old lady happy, too, because her husband was one of the walking dead men and she wanted him to get some rest.

Palmer goes about his heroics satisfactorily under Edward Cahn's direction of the Raymond T. Marcus script, based on a story by George Plympton. Joel Ashely is adequate as the backer of the expedition, as is Autumn Russell as the old lady's granddaughter who gets romantic with Palmer. Allison Hayes, Ashely's wife, makes a fetching zombie when she's trapped by the dead men. Marjorie Eaton puts a surprising amount of credence into her character of the old lady. Morris Ankrum, Gene Roth, Leonard Geer and others are acceptable.

Background music conducted by Mischa Bakaleinikoff, the lensing by Benjamin H. Kline and other technical credits do their share in carrying out the entertainment aims.

Brog.

Ill Met by Moonlight (BRITISH-VISTAVISION)

Filmation of British exploit in occupied Crete; stout prospect for domestic market, but needs plenty of exploitation in U.S.

London, March 5. Rank production and release. Stars Dirk Bogarde, Marie Windsor, Dik Cusack. Written and directed by Michael Powell and Emeric Pressburger. From book by W. Somerset Maugham. Christopher Challis; editor, Arthur Stevens; music, Mikis Theodorakis. At Odéon Theatre, Leicester Square, London. Running time, 104 MINS.

Maj. Paddy Leigh Fermier. Dirk Bogarde
Capt. Billy Stanley Moss. Marie Windsor
Sandy Dik Cusack
Manoli Laurence Payne
Andoni Zoldakis Michael Gough
Micky Akoumianakis Rowland Bartrop
Stavros Savoulakis Brian Worth
At Odéon Theatre, Leicester Square, London. Running time, 104 MINS.

British producers have found a profitable market in the filming of heroic war time exploits, and yarns which ridicule the German army are particularly popular. "Ill Met by Moonlight," the latest in this category, is not without its faults, but has the makings of a substantial grosses in the domestic market.

Powell and Pressburger, who had a smash local winner with "Battle of the River Plate," have taken as their subject this time an operation in occupied Crete. Two British officers, with the aid of local patriots, are given the job of kidnapping the German commander-in-chief and transporting him to Cairo. Such an operation, if successful, would hurt German prestige and work wonders for the morale of the occupied Cretans.

As it happens, the job of hijacking the general is accomplished with remarkable ease and luck. His car is ambushed and he's driven through endless road blocks to a mountain hideout. Then comes the tricky part. The general has to be led to the beachhead selected by the British navy for transportation to Egypt. As soon as the Germans realize that their commander has been captured, patrols are sent through the country with airborne troops in support. When the British contingent approach its destination the beachhead is found occupied by German troops. It takes a schoolboy to clear the way and complete the operation.

One of the top boxoffice names in British picture turns in another smooth and satisfying performance as a British major, with David Oxley giving valuable aid as his No. 2 man. Marius Goring, an excellent choice as the general, is smugly confident that he'll be rescued by his own men and gallantly accepts the fact that he's been outwitted by a bunch of amateurs. Cyril Cusack, as a British agent, who had gone without a wash for more than six months to fool the enemy into believing he was a native, tops a well-chosen all-male cast. To Powell and Pressburger goes full direction and scripting credit. Christopher Challis has done a fine job of VistaVision lensing. Myro.

The Red Balloon

"The Red Balloon," (Le Balloon Rouge) was reviewed in VARIETY from Cannes on May 16, 1956. The Montclair production and release, currently at the Victoria, and Fine Arts, N.Y., is being released in the U.S. by Lopert Films.

Reviewer Mosk opined, "This is a whimsical short that will please almost anywhere. It got a spontaneous ovation at the recent Cannes Film Fest though only 35 minutes long. Made by the man who made 'White Mane,' it has excellent U.S. possibilities. This has both moppet and adult appeal."

High Terrace (BRITISH)

Okay whodunit with good suspense values

Hollywood, March 12. Allied Artists release of a Robert S. Baker production. Stars Dale Robertson, Lois Maxwell, costars Derek Bond; features Eric Pohlmann, Mary Laura Wood, Lionel Jeffries, meso. Clark. Screenplay, Alfred Shaughnessy, Norman Hudie; adaptation, Brook Williams; story, A. T. Goodman; camera, Eric Cross; editor, Henry Richardson; music, Stanley Black. Previewed March 5, '57. Running time, 75 MINS.

Bill Lang Dale Robertson
Stephanie Blake Lois Maxwell
John Mansfield Derek Bond
Joe Kellner Eric Pohlmann
Molly Kellner Mary Laura Wood
Monkton Lionel Jeffries
Det. Inspector MacKay James Clark
Joe Kellner Benita Lydal
Raymond White Garard Green
Mother Superior Olwen Brookes
Gage Carl Bernard
Mansfield Marianne Stone
Constable West Frederick Treves
Theatre Critic Jonathan Field
Mrs. Webb Gretchen Franklin
Robert Baines Alan Robinson
Priest Jack Cunningham

This British import is a taut, fairly well developed whodunit which rates as an okay entry. The Dale Robertson may help.

Audience is kept guessing until final wrapup as to identity of the murderer, and good atmosphere backdrops the Alfred Shaughnessy-Norman Hudie screenplay. Robert S. Baker production unfolds in theatrical London, where Lois Maxwell co-stars with Robertson, registers a terrific opening night hit in a show presented by Eric Pohlmann. The producer, in love with his new star, whom he has under contract and refuses to permit appear in a play written by Robertson, an American, is found murdered in his office. Various members of the company are suspected, but it remains until almost closing scene to reveal femme star as the killer, a clever bit of writing. Henry Cass' direction makes best use of suspenseful opportunities.

Robertson is effective as the playwright who, in his desire to have femme star for his play, helps her dispose of the body which she claims she discovered with her own scissors in his back, likely to throw suspicion upon her. Miss Maxwell delivers to advantage, never a suspect to the crime. Derek Bond scores as the former husband, who in turn comes under suspicion; and Pohlmann is forceful as the producer. Jameson Clark has some good scenes as Scotland Yard investigating case, and satisfactory support is offered by Mary Laura Wood, victim's widow; and Lionel Jeffries, company manager.

Eric Cross' photography heads up stock technical credits.

Whit.

The Naked Eye (Documentary)

Excellent quality with Oscar nomination prestige. Limited but good for art spots.

Hollywood, March 18. Film Representations, Inc. release of Camera Eye Pictures' Louis Clyde Stoumen.

Written, produced and directed by Louis Clyde Stoumen; photographed and edited by Stoumen; camera, "The Photographer" photographed by Benjamin Doniger, directed by Willard Van Dyke; narrated by Raymond Massey; music composed and conducted by Elmer Bernstein; features photographic life work of Edward Weston, and the photographs of Margaret Bourke-White, Alfred Eisenstaedt and Weegee.

Previewed. Screen Directors Guild Bldg., March 18, 1957. Running time, 71 MINS.

"The Naked Eye" is aptly subtitled a film about the fun and art of photography. As to its quality, the Academy nomination in the best feature-length documentary class speaks for itself. It is recommended, and highly, for all who relish brilliant pictorial artistry. The nation's millions of shutterbugs also will find it an engrossing 71 minutes of what can be done with photography, both from the examples of the artists shown and

from the equally outstanding production-photography job done by Camera Eye Pictures' Louis Clyde Stoumen.

While a special interest subject, and undoubtedly limited in its commercial possibilities because of that classification, "Eye" still will have appeal for any who see it. Stoumen, who wrote, produced, directed, photographed and edited, uses a unique technique he calls photographic animation, along with live action documentary filming, to impart action to stills. Abetting this feeling of movement is an extremely good narration job by Raymond Massey and a most effective background score by Elmer Bernstein.

Footage covers the history of photography, without getting uninterestingly academic, while concentrating on several notable examples of the photographic art, each with story narrative to hold the interest. The works of Alfred Eisenstaedt, Margaret Bourke-White and Weegee occupy the first part of the footage. The Weegee sequence, with this eccentric NY lenser being caught in action recording the drama of a city, is particularly interesting.

The photographic life work of Edward Weston takes up the last part of the film, viewing his works at all ages, with special attention to the national scene and the development of his special technique in different eras, his stay in Mexico and, finally, his dedication to the natural beauties of the Northern California coast. Shown, too, are a number of Weston's beautiful nude display of which almost prevented the film from getting a Production Code Seal until it was ruled that the studies actually were art. The final reel turns to color, just as did Weston in his later photographic days.

Brog.

Last Of The Badmen (SCOPE-COLOR)

Well-plotted entry for western market, with George Montgomery name to draw.

Hollywood, March 12. Allied Artists release of a Vincent M. Fennelly production. Stars George Montgomery; features James Best, Douglas Kennedy, Keith Larsen, Robert Fouk, Willis Bouchee, John Doucette, Paul Landres. Screenplay, Daniel B. Ullman, David Chandler; story, Ullman; camera, Delux Color; editor, Robert Foulk; director, William Austin; music, Paul Sawtell. Previewed March 4, '57. Running time, 78 MINS.

Dan Barton George Montgomery
Ted Hamilton James Best
Hawkins Douglas Kennedy
Roberts Keith Larsen
Taylor Robert Fouk
Marshal Parker Willis Bouchee
Johnson John Doucette
Lila Meg Randall
Dallas Tom Greenway
Dillon Addison Richards
Kane Michael Gough
Elkins John Damlie
Green Harlan Warde

Overlooking the title which bears no relation to the picture, "Last of the Badmen" is a well-made, fairly-suspenseful offering a cut above the average western. The George Montgomery name will help it through the action and oater markets, where good response should accrue to a sustained plot.

The Vincent M. Fennelly production gains an added boost by shrewd use of CinemaScope and DeLuxe Color, and Paul Landres' Direction of the Daniel B. Ullman-David Chandler screenplay is a novel in keeping with general unfoldment. Star is backed by a cast of capable players in realistic roles who add to worth of story.

Montgomery plays a Chicago detective who joins a gang of outlaws to investigate a series of stagecoach robberies. Gang uses the gimmick of springing from jail any badman with a price on his head, so this reward may later be raised when badman is recognized during subsequent holdups. When a high enough price is established, gang then kills badman for the reward. Montgomery joins gang as such an outlaw, via a faked record, knowing it's only a question of time before his own number is called when rewards for his arrest keep mounting. He manages to round up the gang and expose a town's marshal as actual gang leader in a fast shooting finale.

Montgomery shows up well in his characterization, and Douglas Kennedy scores as leader of the gang under Willis Bouchee, who registers well as the unsuspected marshal. James Best handles himself well as a member of the gang friendly toward Montgomery. Robert Fouk is realistic as a killer and Keith Larsen, in role of an undercover man who sacrifices himself as detective's identity won't be known, also is okay.

Color camera work by Ellsworth Fredericks is excellent and other credits satisfactory. Whit.

The Storm Rider (REGALSCOPE)

Characterizations and story convincing. Western headed by Scott Brady for program playdates.

Hollywood, March 19. Twentieth-Fox release of a Bernard Glasser production. Stars Scott Brady, Mala Powers, Bill Williams; features John Goddard, William Fawcett, Roy Engel, George Keymas, John Lewis, James Dobson, Rocky Lundy. Directed by Edward Berns. Screenplay, Berns, Don Martin. From novel by L. L. Foreman; camera, Brydon Baker; editor, John F. Link; music, Les Baxter. Previewed March 11, '57. Running time, 70 MINS.

Scott Brady Scott Brady
Mala Powers Mala Powers
Bill Williams Bill Williams
John Goddard John Goddard
William Fawcett William Fawcett
Roy Engel Roy Engel
George Keymas George Keymas
John Lewis John Lewis
James Dobson James Dobson
Rocky Lundy Rocky Lundy
Frank Richards Frank Richards
Rick Vallin Rick Vallin
Tom London Tom London
Britt Wood Britt Wood
Blackie Blackie
Bud Cooper Bud Cooper
Jasper Jasper
Toby Toby
Bonard Bonard
Apache Kid Apache Kid
Doctor Doctor
Mrs. Cooper Mrs. Cooper
Hanks Hanks

Scott Brady-Bernard Glasser combo comes up with a regulation western that meets the demands of the oater market for their bow with Regal. Brady is bracketed with Mala Powers and Bill Williams in the speedy Glasser production to give marquee lure, and both characters and story are convincing enough to rate as okay entertainment.

Brady, former gunman for the Cattle Arm, rides into the small town of Hartwell to find a feud ready to erupt between the small ranchers and a big rancher who is trying to squeeze them out. When he prevents fireworks, the small ranchers hire him as their leader, unaware that he is the man who killed their former leader. Under Edward Berns' know-how direction of his and Don Martin's screenplay, Brady is able to bring peace to the community, after gunning down a fast-draw brought in by the big rancher. Despite his falling for the widow of the small ranchers' leader, who in turn falls for him, he rides away, knowing that the dead man will forever be a barrier between them.

Brady lends authority to his characterization, and Mala Powers is okay on femme lead in widow role. Williams portrays the sheriff, in love with femme. Good supporting cast is headed by William Fawcett, spokesman for the small ranchers; James Dobson, one of the ranchers shot down by George Keymas, gunman imported by Roy Engel, big rancher.

Camera work by Brydon Baker, editing by John F. Link and music score by Les Baxter lead off standard technical credits. Whit.

Le Schiave Di Cartegene (The Slave of Carthage) (ITALIAN)

Rome, March 12. Filmair release of Cinecitta production (in-Ferranacolor and Cinetoscopes). Stars Gian Maria Canale, Jorge Mistral, Marisa Allasio. Directed by Guido Brignone. Camera, Giacomo. Running time, 110 MINS.

"Take the best ingredients of 'Quo Vadis,' 'The Robe,' 'Demetrius and the Slave' and other films of this ilk, mix well together, move the setting, revise the tortures and this is about what one has in 'The Slave of Carthage.' Spanish star Jorge Mistral even suffers and fights in the best Victor Mature tradition.

In this yarn, the death of a Roman consul is blamed on the slave magic of the Christians, most of whom are slaves abused, and they are ordered to be put to death in spite of Rome's guarantee of religious freedom.

Marco Valerio, in the person of Mistral, falls in love with Lea, the slave, played by Marisa Allasio. She is given star billing because of her current success in "Poveri Ma Belli." Single-handed he defeats Signorina Canale and all of the malefactors in some of the best single-handed fighting since Doug Fairbanks' day.

Sochin Hits Trail West

Irving Sochin, general sales manager for the new Rank Film Distributors of America, left Monday (18) for a two-week swing through seven cities to finalize locations for Rank branch offices.

His first stop was Washington. He'll cover Los Angeles, San Francisco, Denver, Chicago, Detroit and Cleveland before returning to Gotham March 31.

Despite New Pix, L.A. Slow; 'Allison' OK \$20,000, 'Voodoo'-'Curse' Fat 52G, 'Cory' 57G, '80 Days' Wow 27G, 13

Los Angeles, March 19. Despite new entries here this round, over-all grosses continue dullish locally, with the major support still coming from hard-ticket pix. Best newcomer, "Heaven Knows, Mr. Allison," is no more than okay \$20,000 in first week at the Chinese. Light \$19,000 shapes for "True Story of Jesse James" in four theatres.

"Mister Cory," slow \$18,000 in three sites, is getting \$39,000 additional in two nabes and seven ozoners. Combo of "Voodoo Island" and "Pharaoh's Curse" is rated okay \$13,500 in two houses plus \$38,500 in one nabe and seven drive-ins.

Reissued "East of Eden" and "Rebel Without Cause" is only fair \$16,500 in two locations. Extra performances will shove "Around World in 80 Days" to fine \$27,000 at Carthay in 13th week. "10 Commandments" and "Cinerama Holiday" are holding very steady.

Estimates for This Week
Chinese (FWC) (1,908; \$1.25-\$2) — "Heaven Knows, Mr. Allison" (20th). Okay \$20,000. Last week, "Oh, Men! Oh, Women!" (20th) (3d wk-8 days), \$8,200.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 756; 1,715; 1,248; 90-\$1.50) — "True Story Jesse James" (20th) and "Oasis" (20th). Light \$19,000. Last week, in different units.

Warner Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 965; 80-\$1.50) — "Mister Cory" (U) and "4 Girls in Town" (U). Slow \$18,000. Last week, with Hollywood, without New Fox, "Gun For Coward" (U) and "Istanbul" (U), \$17,000, plus \$28,000 in one nabe, eight ozoners; New Fox, "Giant" (B) (2d wk), \$3,900.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-\$1.25) — "Voodoo Island" (UA) and "Pharaoh's Curse" (UA). Oke \$13,500. Last week, with Uptown, "Crime" (Continued on page 18)

'Holiday' Hotsy \$10,000 In 4 Days, K. C.; 'Lizzie' Light 8G, 'Hymn' 11G

Kansas City, March 19. Theatre row is finding most of its strength in its two-a-day, reserved seat runs. Of course, stand-out is "Cinerama Holiday" at Missouri, with great coin in four days. "10 Commandments" at Roxy running along with good money in fifth round. Of regular-scale pix, "Guns of Fort Petticoat" at Paramount, and "Lizzie" at Midland are sluggish, especially "Lizzie." "Battle Hymn" in four Fox Midwest theatres, in its second week, is not so big. "Wee Georgie" has continuing strength and looks to stay awhile at arty Kimo. Weather is typical March variety, with warm days alternating with cold ones, and very little rain.

Estimates for This Week
Kimo (Dickinson) (504; 75-90) — "Wee Georgie" (Indie) (2d wk). Staying close to original pace at \$1,800, good; stays on. Last week, \$2,000.

Midland (Loew) (3,500; 60-80) — "Lizzie" (M-G) and "Slander" (M-G). Light \$8,000. Last week, "Full of Life" (Col) and "White Squaw" (Col), \$7,000.

Missouri (SW-Cinerama) (1,194; \$1.20-\$2) — "Cinerama Holiday" (Cinerama). Near pace of first "Cinerama." Torrid \$10,000 in 4 days. Stays on, natch! Last week, "This Is Cinerama" (Cinerama) (39th wk), longest run of any screen attraction here with fancy \$17,000 in last 8 days.

Paramount (United Par) (1,900; 75-90) — "Guns of Fort Petticoat" (Col). So-so \$5,500. Last week, "Top Secret Affair" (WB) (2d wk-4 days), \$3,000.

Rockhill (Little Art Theatres) (750; 75-90) — "Snow Was Black" (Indie). Light \$1,000. Last week, "39 Steps" (Indie) (reissue), same.

Roxy (Durwood) (879; \$1.25-\$2) — "10 Commandments" (Par) (5th wk). Hefty \$9,000; holds. Last week, \$10,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-90) — "Battle Hymn" (U) (2d wk). Playing first in all excepting the Uptown where its holdover. Fair \$11,000 or near. Last week, Uptown only, \$7,000. Tower last week, "True Story Jesse James" (20th) (2d wk), \$3,000. Fairway, Granada "Oklahoma" (20th) (2d wk), \$4,500.

Broadway Grosses

Estimated Total Gross
This Week \$578,100
(Based on 25 theatres)
Last Year \$421,400
(Based on 23 theatres)

'Life' Potent 20G, Toronto; 'Man' 16G

Toronto, March 19. "Full of Life" and "The Great Man" are doing fine here currently but such other newcomers as "The Rainmaker" and "Drango" are off to light starts, with overall biz not so good throughout the city. "Oh, Men, Oh, Women!" is dipping badly in second stanza, with "Mister Cory" ditto. However, such standbys as "Oklahoma" in 47th frame and "10 Commandments" in 17th stanza remain steady, particularly on weekend receipts.

Estimates for This Week
Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1) — "Full of Life" (Col). Big \$20,000. Last week, "Carmen Jones" (20th) and "Third Man" (20th) (reissues), \$16,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 753; 694; 698; 894; 50-75) — "Kelly and Me" (U) and "Peacemaker" (UA). Light \$20,000. Last week, "Crime of Passion" (UA) and "Running Target" (UA), same.

Christie, Danforth, Humber, Hyland (Rank) (877; 1,330; 1,203; 1,357; \$1) — "Great Man" (U). Great \$16,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75) — "Oh, Men! Oh, Women!" (20th) (2d wk). Light \$11,000. Last week, \$16,500.

Imperial (FP) (3,344; 60-\$1.10) — "The Rainmaker" (Par). Oke \$14,000. Last week, "Bundle of Joy" (RKO), \$12,000.

Loew's (Loew) (2,096; 60-\$1) — "Drango" (UA). Lean \$10,000. Last week, "Wings of Eagles" (M-G) (2d wk), ditto.

Tivoli (FP) (995; \$1.50-\$2) — "Oklahoma" (Magna) (47th wk). Good \$9,500. Last week, same.

University (FP) (1,536; \$1.75-\$2.50) — "10 Commandments" (Par) (17th wk). Slipping to \$10,000 but big on weekends. Last week, \$12,000.

Uptown (Loew) (2,098; 60-\$1) — "Mister Cory" (U) (2d wk). Okay \$7,000. Last week, \$10,000.

Lent Hits Hub; 'Shrinking' Rousing \$19,000, 'Paris' Oke 20G, 'War' 20 1/2 G

Boston, March 19. Despite initial impact of Lent wearing off, Hub boxoffice is weak currently. However, "Incredible Shrinking Man" looks big at the Memorial, to stand out. "Paris Does Strange Things" shapes good at Paramount and Fenway. "Crime of Passion" is light at the Met. "Men In War" is holding okay at State and Orpheum in second round. "10 Commandments" still is torrid at Astor in 18th frame while "Seven Wonders of World" in 30th week at the Boston is smash. "Wee Georgie" was smash at the Exeter in first week, for new house record. "Rainmaker" is just okay at Saxon in fifth round.

Estimates for This Week
Astor (B&Q) (1,372; \$1.90-\$2.75) — "10 Commandments" (Par) (18th wk). Hot \$22,000, with special church parties. Last week, \$26,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25) — "Great Man" (U) (6th wk). Oke \$5,000. Last week, \$7,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65) — "Seven Wonders" (Cinerama) (30th wk). Slick \$21,000. Last week, \$21,300.

Exeter (Indie) (1,200; 60-\$1.25) — "Wee Georgie" (Indie) (2d wk). First week ended Saturday (16) was new house high of \$18,000.

Fenway (NET) (1,373; 60-\$1.10) — "Paris Does Strange Things" (WB) and "Hell's Crossroads" (Indie). Good \$6,000. Last week, "Undead" (AIP) and "Voodoo Woman" (AIP), \$7,500.

'10 C's' HUGE \$25,000, PORT.; 'WAR' LOUD 10G

Portland, Ore., March 19. First-run biz continues on upgrade with nearly all spots having strong product. Holdovers are still best this round. "10 Commandments" continues terrific for second sesh at Paramount. "Cinderella" still is rousing in first hold-over week at the Fox. "Oklahoma" climbed to a big take in 19th round at the Broadway. "Brave One" shapes fine at Orpheum opening stanza. "Men in War," also new, looks lusty opening week at Liberty.

Estimates for This Week
Broadway (Parker) (938; \$1.50-\$2) — "Oklahoma" (Magna) (19th wk). Pushed to big \$8,500. Last week, \$7,700.

Fox (Evergreen) (1,536; \$1-\$1.50) — "Cinderella" (BV) (reissue) (2d wk). Smash \$12,000. Last week, \$10,600.

Guild (Indie) (400; \$1.25) — "Barretts Wimpole Street" (M-G) (2d wk). Slim \$1,500. Last week, \$1,900.

Liberty (Hamrick) (1,890; 90-\$1.25) — "Men In War" (UA) and "Gun The Man Down" (UA). Loud \$10,000 or near. Last week, "Gun For Coward" (U) and "3 For Jamie Dawn" (U), \$5,200.

Orpheum (Evergreen) (1,600; \$1-\$1.25) — "Brave One" (RKO-U) and "Zanzabuku" (Rep). Fine \$7,000. Last week, "Big Land" (WB) and "Fighting Trouble" (AA), \$9,000.

Paramount (Port-Par) (3,400; \$1.50-\$2) — "10 Commandments" (Par) (2d wk), on two-a-day, hard-ticket policy on main floor, unserved in balcony. Mighty \$25,000. Last week, \$24,100.

'Shrinking' Aces In Prov., Big \$9,000

Providence, March 19. State's "Men In War" is getting the most coin but is barely okay. "Shrinking Man" is actually leader with a torrid RKO Albee round. Majestic will hold nicely in second week with "Oklahoma."

Estimates for This Week
Albee (RKO) (2,200; 65-80) — "Shrinking Man" (U) and "Above Us The Waves" (Rep). Torrid \$9,000 or near. Last week, "Voodoo Woman" (AIP) and "The Undead" (AIP), \$8,000.

Majestic (S-W) (2,200; 65-80) — "Oklahoma" (20th) and "Storm Rider" (20th) (2d wk). Happy \$7,000. First week, \$12,000.

State (Loew) (3,200; 65-80) — "Men In War" (UA) and "Great American Pastime" (M-G). Oke \$10,000. Last week, "Barretts Wimpole Street" (M-G) and "Slander" (M-G), \$7,000.

Strand (Silverman) (2,200; 65-80) — "Texas" (Col) and "Gun Fury" (Col) (reissues). Sad \$3,000. Last week, "Shadow On Window" (Col) and "Sierra Stranger" (Col), \$5,000.

Kenmore (Indie) (700; 85-\$1.25) — "Proud And Beautiful" (Indie), (2d wk). Oke \$7,500. Last week, \$8,500.

Memorial (RKO) (3,000; 60-90) — "Shrinking Man" (U) and "Storm Rider" (Indie). Smash with \$19,000. Last week, "Battle Hymn" (U) (3d wk), \$13,000.

Metropolitan (NET) (4,357; 75-\$1.10) — "Crime of Passion" (UA) and "Halliday Brand" (UA). Light \$12,500. Last week, "East of Eden" and "Rebel Without Cause" (reissues), \$11,500.

Paramount (NET) (1,700; 60-\$1.10) — "Paris Does Strange Things" (WB) and "Hell's Crossroads" (Indie). Nice \$14,000 or close. Last week, "Undead" (AIP) and "Voodoo Woman" (AIP), \$15,500.

Pilgrim (ATC) (1,000; 65-95) — "Beast of Hollow Mountain" (UA) and "Dance With Me Henry" (UA). Okay \$5,500. Last week, "Gun for Coward" (U) and "Boys Town" (M-G) (reissue), \$5,500.

Saxon (Saxon) (1,100; 90-\$1.75) — "Rainmaker" (Par) (5th wk). Oke \$7,000. Last week, \$8,000.

Orpheum (Loew) (2,900; 90-\$1.25) — "Men In War" (UA) and "Peacemaker" (UA) (2d wk). Good \$13,500. Last week, \$18,000.

State (Loew) (3,600; 90-\$1.25) — "Men In War" (UA) and "Peacemaker" (UA) (2d wk). Oke \$7,000 or close. Last week, \$12,000.

Cold Clips Mpls. Albeit 'Man' Okay \$9,000; 'War' 11G, 'Bedrooms' Dull 9G

Key City Grosses

Estimated Total Gross
This Week \$2,383,500
(Based on 21 cities and 228 theatres, chiefly first runs, including N. Y.)
Total Gross-Same Week
Last Year \$2,290,050
(Based on 21 cities and 208 theatres.)

Lancaster Stout \$16,000 in Philly

Philadelphia, March 19. Biz is moderate here currently but holding a steady pace. Rain Friday and springlike weather plus St. Patrick's Day parade Sunday cramped trade. "Rainmaker," which looks solid at Arcadia, and "La Strada" fancy at Studio, started slowly but picked up with fave notices. "Iron Petticoat" shapes big at Goldman. "Last of Badmen," also new, looks so-so at Stanton. Upped-price pix are doing okay, particularly "Around World in 80 Days," fast in 12th round at Midtown, and "10 Commandments," rated terrific in 17th frame at Randolph.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80) — "Rainmaker" (Par). Solid \$16,000 or near for Burt Lancaster starrer. Last week, "Teahouse" (M-G) (11th wk), \$6,800.

Boyd (SW-Cinerama) (1,430; \$1.25-\$2.60) — "Seven Wonders of World" (Cinerama) (47th wk). Okay \$8,700. Last week, \$9,000.

Fox (20th) (2,250; 55-\$1.80) — "True Story Jesse James" (20th) (2d wk). Fair \$8,500 in 5 days. Last week, \$13,000.

Goldman (Goldman) (1,250; 65-\$1.35) — "Iron Petticoat" (M-G). Rousing \$14,000. Last week, "Battle Hymn" (U) (4th wk), \$9,000.

Green Hill (Serena) (closed Sundays) (750; 75-\$1.25) — "Baby and Battleship" (Indie) (3d wk). Fair \$3,200. Last week, \$3,800.

Mastbaum (SW) (4,370; 90-\$1.49) — "Full of Life" (Col) (3d wk). Preview helped to \$12,500. Last week, \$13,000.

Midtown (Goldman) (1,000; \$2-\$2.75) — "Around World" (UA) (12th wk). Speedy \$17,000. Last week, \$18,000.

Randolph (Goldman) (2,250; \$1.40-\$2.75) — "10 Commandments" (Par) (17th wk). Terrific \$20,000. Last week, \$22,000.

Stanley (SW) (2,900; 99-\$1.49) — "Wings of Eagles" (M-G) (4th wk). Previews helping to hold with passable \$10,000, same as last week.

Stanton (SW) (1,483; 99-\$1.49) — "Last of Badmen" (AA). So-so \$8,000. Last week, "Men in War" (UA) (3d wk), \$9,500.

Studio (Goldberg) (400; 94-\$1.49) — "La Strada" (T-L). Fancy \$7,000 or close. Last week, "Tempest in Flesh" (Indie) (9th wk), \$3,500.

Trans-Lux (T-L) (500; 99-\$1.80) — "Anastasia" (20th) (12th wk). Sturdy \$9,200. Last week, \$10,500.

Viking (Sley) (1,000; 75-\$1.40) — "3 Violent People" (Par) (2d wk). Tame \$7,500. Last week, \$7,500.

World (Pathe) (499; 99-\$1.49) — "Frisky" (Indie) (2d wk). Disappointing \$2,000. Last week, \$2,600.

'10 C's' Wham 17G, 3d Omaha Week; 'Land' 8G

Omaha, March 19. Biz is swinging back to the okay side this week at downtown first-runs. Smart weekend for "10 Commandments" in third week at the Omaha was the high spot. Other holdover, "Iron Petticoat," remains hefty at the State. "Big Land" at Orpheum is lukewarm.

Estimates for This Week
Brandeis (RKO) (1,000; 75-90) — "1,000 Years From Now" (DCA) and "Invasion USA" (DCA) (reissues). Okay \$3,500. Last week, "Paris Does Strange Things" (WB) and "Hell's Crossroads" (Rep), \$2,400.

Omaha (Tristates) (2,000; \$1.25-\$2) — "10 Commandments" (Par) (3d wk). Wow \$7,000. Last week, \$16,500.

Orpheum (Tristates) (2,890; 75-90) — "Big Land" (WB). Fair \$8,000. Last week, "Oh, Men! Oh, Women!" (20th), \$5,500.

State (Goldberg) (860; 75-90) — "Iron Petticoat" (M-G) (2d wk). Still hefty at \$4,000. Last week, \$6,000.

Minneapolis, March 19.

Some of winter's worst weather, including near-blizzards and heavy snowfalls, dented weekend grosses and is making going tough for newcomers. However, "Men in War" looks hot, and "Shrinking Man" shapes okay. "10,000 Bedrooms" looks dull at big Radio City. "Riffi" looks only fair. It's the 32d week for "Seven Wonders of World" at Century, and still lofty. "Battle Hymn" continues lusty in fourth round at the RKO-Pan.

Estimates for This Week
Century (SW-Cinerama) (1,150; \$1.75-\$2.65) — "Seven Wonders" (Cinerama) (32d wk). Garnering lots of convention biz. Continuing amazing boxoffice performance going into ninth month. Tall \$15,000. Last week, \$16,000.

Gopher (Berger) (1,000; 90-\$1.25) — "Teahouse" (M-G) (12th wk). Winds up highly profitable run as it attains fourth-month goal. Okay \$3,500. Last week, \$3,800.

Lyric (Par) (1,000; \$1.25-\$2.65) — "10 Commandments" (Par) (4th wk). Has settled down comfortably to longrun. Satisfactory \$12,000. Last week, \$11,000.

Radio City (Par) (4,100; 85-90) — "10,000 Bedrooms" (M-G). Well publicized world preem failed to start this one off on all cylinders. Maybe Dean Martin name alone doesn't mean enough boxoffice-wise. Slow \$9,000 in 9 days. Last week, "Mister Cory" (U), \$6,500.

RKO-Orpheum (RKO) (2,800; 75-90) — "Shrinking Man" (U). Sensational and unusual drawing despite big cast names. Fairly good \$9,000 or near. Last week, "Full of Life" (Col), \$7,000.

RKO-Pan (RKO) (1,800; 75-90) — "Battle Hymn" (U) (4th wk). Has proved a boxoffice humdinger. Lively \$5,000. Last week, \$6,000.

State (Par) (2,300; 85-90) — "Men in War" (UA). This one pulled big from start. Smash \$11,000; holds. Last week, "Wings of Eagles" (M-G) (2d wk), \$6,500.

World (Mann) (400; 85-\$1.25) — "Riffi" (Indie). Favorable reviews but only light \$3,000 looks. Last week, "Great Man" (U) (2d wk), \$3,000.

Balto Offish; 'Oh, Men' Sad \$5,500, 'Wind' Socko 5 1/2 G, '80 Days' Big 12G

Baltimore, March 19. It's a rather drab gross picture here this week. "Lizzie" had an unexciting round at the Town. "Oh, Men! Oh, Women!" is only modest at the Century. "Tattered Dress" shapes slim at the Stanley. Second round of "Full of Life" is moderate at the Hipp. "Around World in 80 Days" looks staunch at Film Centre in 13th week, same as last stanza.

"Written on Wind" is currently winding record 11-week run at Mayfair. It hit better than \$73,260 in 11 weeks, unheard of for a 980-seat house.

Estimates for This Week
Century (Fruchtman) (3,100; 50-\$1.25) — "Oh, Men! Oh, Women!" (20th). Light \$5,500. Last week, "Girl Can't Help It" (20th) (2d wk), \$6,000.

Cinema (Schwaber) (460; 50-\$1.25) — "Silent World" (Indie). Fairish \$3,000. Last week, "La Strada" (T-L) (3d wk), \$1,500.

Film Centre (Rappaport) (890; \$1.50-\$2.50) — "Around World" (UA) (13th wk). Staunch \$12,000, same as last week.

Five West (Schwaber) (460; 50-\$1.25) — "Baby and Battleship" (Indie) (2d wk). Pleasing \$3,500 after \$4,000 opener.

Hippodrome (Rappaport) (2,100; 50-\$1.25) — "Full of Life" (Col) (2d wk). Mild \$6,500 after \$9,000 in first.

Mayfair (Hicks) (980; 50-\$1.25) — "Written on Wind" (U) (11th-final wk). Winding up with boff \$5,500, same as 10th round, remarkable run for this house.

New (Fruchtman) (1,600; \$1.25-\$2.25) — "10 Commandments" (Par) (13th wk). Nice \$9,000 after \$10,500 last week.

Playhouse (Schwaber) (410; 50-\$1.25) — "Richard III" (Indie). Disappointing \$3,500. Last week, "Great Man" (U) (7th wk), \$1,500.

Stanley (SW) (3,200; 50-\$1.25) — "Tattered Dress" (U). Slow \$6,000. Last week, "Mister Cory" (U), \$5,000.

Town (Rappaport) (1,400; 50-\$1.25) — "Fear Strikes Out" (Par). Opens tomorrow (Wed.). Last week, "Lizzie" (M-G), modest \$7,000.

New Films Help Chi; 'Wings' Sturdy \$28,000, 'Affair' Lean 17G, '10 C's' Big 40G, 17th, 'Wonders' Sock 39½G, 13

Chicago, March 19. Two major openers are starting out all right this week but continued ticket window torpor pervades Loop holdovers. "Wings of Eagles" shapes sturdy \$28,000 for initial round at the Woods. "Top Secret Affair" looks very lean \$17,000 in first at the Chicago. "Lizzie" at the Loop shapes slight with \$5,000. "House of Pleasure" is neat \$5,800 for its World bow. "Traveling Saleslady" and "Man in Vault" is an easy-going \$5,000 in first set at Monroe. "Return to Treasure Island" and "Broken Star" is a gentle \$7,000 opener at Grand.

Only art houses and roadshows rated big turnouts on St. Patrick's Day weekend, hard ticket houses lacking only the parochial school daytime business during Lent. "Marcelino" goes into frame four at the Ziegfeld still smash and "Wee Georgie" in same frame at the Surf continues fast.

"Seven Wonders of World" at Palace in 13th week and "10 Commandments" for 17th round at McVickers are both bright.

Holdovers are mostly quiet, but "Men in War" at the State-Lake is still alive in second. "Oh, Men! Oh, Women!" is pale at the Oriental. "Rainmaker" leaves the United Artists softly after four rounds.

Estimates for This Week
Carnegie (H&E Balaban) (480; 95)—"Wild Oat" (Indie) (2d wk). So-so \$2,000. Last week, \$2,500.
Chicago (B&K) (3,900; 90-\$1.50)—"Top Secret Affair" (WB). Slight \$17,000. Last week, "Battle Hymn" (3d wk), \$20,000.
Esquire (H&E Balaban) (1,400; \$1.25)—Subsequent - run. Last week, "Love Lottery" (Teitel), okay \$6,500.
Grand (Indie) (1,200; 90-\$1.25)—"Return to Treasure Island" (UA) and "Broken Star" (UA). Mild \$7,000. Last week, "Slander" (M-G) and "Hot Summer Night" (M-G), \$5,000.
Loop (Telem't) (606; 90-\$1)—"Lizzie" (M-G). Lean with \$5,000. Last week, "Hell's Crossroads" (Rep) and "Duel Apache Well" (Rep), \$4,000.
McVickers (JL&S) (1,580; \$1.25-\$3.30)—"10 Commandments" (Par) (17th wk). Sock \$40,000. Last week, \$41,000.
Monroe (Indie) (1,000; 67-87)—"Traveling Saleslady" (RKO-U) and "Man in Vault" (RKO-U). Fair \$5,000 or near. Last week, "Wicked Life" (AA) and "Deadliest Sin" (AA), \$4,000.
Oriental (Indie) (3,400; 90-\$1.25)—"Oh, Men! Oh, Women!" (20th) (4th wk). Lean \$13,000. Last week, \$13,800.
Palace (SW-Cinerama) (1,484; \$1.25-\$3.40)—"Seven Wonders" (Continued on page 18)

'Dress' Dandy 14G, Cleve.; '10 C's' 12G

Cleveland, March 19. Spring grosses are dipping too rapidly for comfort here this round but the upped-scale "10 Commandments" in 18th week at the Ohio, and "This Is Cinerama," also in 18th week at Palace, still are big to great. Top newcomer is "Tattered Dress," with a nice session at the Allen. "Westward Ho, Wagons," in second at Hipp, and "Men in War," likewise in second round at State, are down sharply from opening stanzas but still good.

Estimates for This Week
Allen (S-W) (3,000; 70-\$1)—"Tattered Dress" (U). Top newcomer in city, nice \$14,000. Last week, "Big Land" (WB), \$12,500.
Hipp (Telem't) (3,700; 70-\$1)—"Westward Ho, Wagons" (BV) (2d wk). Fancy \$12,000. Last week, \$18,000.
Ohio (Loew) (1,244; \$1.25-\$2.40)—"Ten Commandments" (Par) (18th wk). Big \$12,000 after \$13,000 last week.
Palace (SW - Cinerama) (1,485; \$1.25-\$2.40)—"This Is Cinerama" (Cinerama) (18th wk). Great \$20,000 after \$19,500 last week.
State (Loew) (3,500; 70-90)—"Men in War" (UA) (2d wk). Off to good \$10,000. Last week, \$14,000.
Stillman (Loew) (2,700; 70-90)—"Three Men" (20th). Thin \$5,000. Last week, "Slander" (M-G), \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'10 C's' Boff 30G, St. L.; 'Affair' 10G

St. Louis, March 19. Biz continues fairly good at mainstem houses here currently, with "10 Commandments" still heading the field by a wide margin. It still is great in fourth round at the St. Louis. "Wild Party" looks good at Orpheum among newcomers while "Full of Life" shapes big in second round at Esquire. "Seven Wonders of World" still is nice in 48th stanza at Ambassador. "Wee Georgie" is setting a house record for prolonged run at Shady Oak, being still fine in sixth week.

Estimates for This Week
Ambassador (SW - Cinerama) (1,400; \$1.20-\$2.40)—"Seven Wonders" (Cinerama) (48th wk). Nice \$7,500. Last week, \$7,600.
Esquire (Indie) (1,400; 75-90)—"Full of Life" (UA) (2d wk). Big \$11,000 after same for initial frame.
Fox (Arthur) (5,000; 75)—"Oh, Men! Oh, Women!" (20th) and "Quiet Gun" (20th). Opened today (Tues.). Last week, "Top Secret Affair" (WB) and "Istanbul" (U), fair \$10,000.
Loew's (Loew) (3,221; 50-85)—"Guns of Ft. Petticoat" (Col) and "Utah Blaine" (Col). Fair \$10,000. Last week, "Wings of Eagles" (M-G) and "Tomahawk Trail" (UA) (3d wk), \$7,000.
Missouri (Arthur) (3,500; 75)—"Wrong Man" (WB) and "Duel at Apache Wells" (Rep). Opened today (Tues.). Last week, "East of Eden" (WB) and "Rebel Without Cause" (WB) (reissues), mild \$6,500.
Orpheum (Loew) (1,914; 50-85)—"Wild Party" (UA) and "Four Boys and Gun" (UA). Good \$7,000. Last week, "Delinquents" (UA) and "Brass Legend" (UA) (2d wk), \$4,000.
Pageant (St. L. Amus.) (1,000; 90)—"Duel In Sun" (Relart) and "To Have, Have Not" (Relart) (reissues). Fair \$2,500. Last week, "All Quiet Western Front" (Relart) and "Immiration Of Life" (Relart) (reissues), \$2,000.
Richmond (St. L. Amus.) (400; 90)—"High Society" (M-G) and "Tea And Sympathy" (M-G) (reissues). Good \$2,000. Last week, "Rebecca" (20th) and "Dial M For Murder" (20th) (reissues), \$1,800.
St. Louis (Arthur) (4,000; \$1.25-\$2)—"10 Commandments" (Par) (4th wk). Great \$30,000 after \$34,000 in third frame.
Shady Oak (St. Louis) (800; 90)—"Wee Georgie" (Indie) (6th wk). Fine \$2,500 following \$2,700 for fifth session.

'War' Bangup \$16,000, Buff.; 'Silent' Light 7G

Buffalo, March 19. First-run biz is tapering generally this session although there are some bright spots. Top newcomer is "Men in War," bangup at the Buffalo. "Naked Paradise" looks barely good at Paramount. "Seven Wonders of World" still is in the chips in 29th round at the Teck while "10 Commandments" is rated steady for 12th session at Century.

Estimates for This Week
Buffalo (Loew) (3,000; 60-85)—"Men in War" (UA) and "Tomahawk Trail" (UA). Bangup \$16,000. Last week, "Drango" (UA) and "Huk" (UA), \$13,000.
Paramount (Par) (3,000; 60-85)—"Naked Paradise" (AIP) and "Flesh and the Spur" (AIP). Good \$9,500 for 6 days. Last week, "Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues), \$10,500.
Center (Par) (2,000; 60-85)—"River's Edge" (Indie) and "Storm" (Continued on page 18)

'Shrinking' Wow 20G, Paces New Frisco Pix; 'Allison' Splendid 27G

San Francisco, March 19. Most biz at first-runs currently is strong, with "Shrinking Man" standout. Only a step behind is "Heaven Knows, Mr. Allison," splendid at the big Fox. "Shrinking Man" shapes socko at Golden Gate. "Seven Wonders of World," "10 Commandments" and "Around World in 80 Days" continue big to smash. "Guns of Ft. Petticoat" looms okay at Paramount while "Spring Reunion" also is oke at United Artists. Arty houses are okay, with "La Strada" still doing biz in 27th week at the Vogue.

Estimates for This Week
Golden Gate (RKO) (2,859; 80-\$1)—"Shrinking Man" (U) and "Ship Died of Shame" (Indie). Sock \$20,000 or near. Last week, "Kelly and Me" (U) and "Hell's Crossroads" (Indie), \$9,000.
Fox (FWC) (4,651; \$1.25-\$1.50)—"Heaven Knows, Mr. Allison" (20th). Splendid \$27,000 or close. Last week, "True Story Jesse James" (20th) and "Women Pitcairn Island" (Indie) (2d wk), \$8,500.

Warfield (Loew) (2,656; 90-\$1.25)—"Barretts of Wimpole Street" (M-G). Thin \$9,000. Last week, "Iron Petticoat" (M-G) (2d wk), \$10,000.

Paramount (Par) (2,646; \$1.25)—"Guns of Ft. Petticoat" (Col) and "Suicide Mission" (Col). Okay \$14,000. Last week, "Paris Does Strange Things" (W-B) and "Affair in Reno" (Rep), \$13,000.

St. Francis (Par) (1,400; \$1.75-\$2.75)—"10 Commandments" (Par) (4th wk). Great \$22,000 or over. Last week, \$25,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Seven Wonders" (Cinerama) (17th wk). Great \$23,800. Last week, \$23,000.

United Artists (No. Coast) (1,207; 70-\$1)—"Spring Reunion" (UA) and "Fury at Showdown" (UA). Okay \$7,000. Last week, "Voodoo Island" (UA) and "Pharaoh's Curse" (UA), \$10,000.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Oklahoma" (20th) (6th wk). Okay \$2,500 in 6 days. Last week, \$3,000.

Larkin (Rosener) (400; \$1)—"Tears for Simon" (Indie) (2d wk). Good \$2,400. Last week, \$4,800.

Clay (Rosener) (400; \$1)—"Grand Maneuver" (Indie) (6th wk). Okay \$1,900. Last week, \$2,400.

Vogue (S. F. Theatres) (377; \$1.25)—"La Strada" (T-L) (27th wk) and "Hello Elephant" (Indie) (1st wk). Holding on with \$1,700. Last week, with "Paisan" (Indie) (reissue) (1st wk), \$1,900.

Bridge (Schwarz) (396; \$1-\$1.25)—"Wee Georgie" (Indie) (8th wk). Excellent \$2,500. Last week, \$3,000.

Coronet (United California) (1,250; \$1.50-\$3.75)—"Around World" (UA) (12th wk). Pushed to fancy \$23,500. Last week, \$23,000.

Rio (Schwarz) (397; \$1)—"Riviera" (Indie) and "Love in City" (Indie) (2d wk). Okay \$1,200. Last week, \$1,800.

'10 C's' Wham \$20,000 In Denver; 'Cory' Fine 12G

Denver, March 19. Still town topper is "10 Commandments," terrific in fifth session at the Denham. It continues on. "Great Man" is trim at Aladdin, and is holding. "Oklahoma," in C'Scope version, is just good at the Denver but not enough to hold. "Oklahoma" apparently was milked in 13-week run at Tabor in Todd-AO original version. "Mister Cory" is rated trim at Paramount. "Lizzie" looms light at Orpheum.

Estimates for This Week
Aladdin (Fox) (1,400; 70-90)—"Great Man" (U). Fine \$5,000. Holding. Last week, on reissues.
Denham (Cockrill) (1,428; 90-\$2.20)—"10 Commandments" (Par) (5th wk). Terrific \$20,000. Continues on. Last week, \$22,500.
Denver (Fox) (2,525; 70-90)—"Oklahoma" (20th). Good \$11,000, but stays only the one week. Last week, "True Story Jesse James" (20th) and "Women Pitcairn Island" (20th), \$10,500.
Esquire (Fox) (742; 70-90)—"Wee Georgie" (Indie) (3d wk). Good \$2,300. Last week, \$3,000.
Orpheum (RKO) (2,600; 70-90)—"Lizzie" (M-G) and "Hot Summer Night" (M-G). Lightweight \$7,500. Last week, "Wings of Eagles" (M-G) and "Spin Dark Web" (Col), \$10,000.
Paramount (Wolfberg) (2,200; 70-90)—"Mister Cory" (U) and "Hit and Run" (UA). Good \$12,000 or over. Last week, "Men in War" (UA) and "5 Steps to Danger" (UA) (2d wk), \$10,000.

Slight N.Y. Upbeat; 'Allison' Sock 110G, 'Lost' Big \$42,000, 'Brave' Fair \$27,000, 'Dress' Tattered 16G, 'Spirit' 100G, 4th

With a lift Saturday night from St. Patrick's Day parade crowds and bolstered some by four new bills, Broadway first-run business shapes a bit better currently. Ideal summer weather Sunday (17) seemed to bring in some out-of-town patrons, absent from N. Y. for many weeks.

Ace newcomer is "Heaven Knows, Mr. Allison" with stage-show at the Roxy. Combo looks to hit sock \$110,000 or close in opening round. Bill got away big Friday (15) following a preview of pic Thursday night. "Lost Continent" is doing splendid biz, day-dating at the Victoria and Fine Arts. It landed \$42,200 opening session in the two houses, second week starting Monday (18).

"Three Brave Men" is not doing so well at the Paramount, with only a fair \$27,000 likely opening week. It stays only one more stanza. "Tattered Dress" also sluggish with only a fairish \$16,000 probable in first session at the Mayfair.

"Spirit of St. Louis" with stage-show looks to reach \$100,000, okay for fourth week at the Music Hall. The Hall brings in its annual Easter stage show and "Funny Face" on March 28, "Spirit" starting its final week tomorrow. "Shrinking Man" shapes okay \$8,500 in fourth Globe round.

"Full of Life" wound its fifth week of eight days last night (Tues.) with an okay \$15,000 at the Astor. "The Brave One" opens today (Wed.). Capitol opened "Men in War" yesterday (Tues.). The State brings in "Fear Strikes Out" today (Wed.) after seven profitable weeks with "Edge of City."

Hard-ticket, reserved seat films still are providing a stalwart backbone for Broadway, all three doing excellent trade. "Around World in 80 Days" was capacity \$36,900 in 22d week ended last night (Tues.) at the Rivoli, with ducats now printed to July 25.

"10 Commandments" looks socko \$48,000 in current (19th) session at the Criterion. "Seven Wonder of World," now in 50th week, edged to smash \$40,800 in 49th stanza at the Warner.

"Mom and Dad" with "She Shoulda Said No" combo held with big \$14,000 in seventh round at the Central, eighth week opening today (Wed.).

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—"The Brave One" (RKO-U). Opens today (Wed.). In ahead, "Full of Life" (Col) (5th wk-8 days), okay \$15,000. Fourth week of seven days, \$14,600.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Royal Affairs in Versailles" (Times) (2d wk). Holding up nicely. First week ended Thursday (14) was fancy \$10,900.

Baronet (Reade) (430; \$1.25-\$1.80)—"Wellidigger's Daughter" (Indie) (reissue) (2d wk). Session ending tomorrow (Thurs.) looks like a good \$4,000. First was \$6,000. "Devil's Envoy" (Indie) (reissue) opens March 22.

Capitol (Loew) (4,820; \$1-\$2.50)—"Men in War" (UA). Opened yesterday (Tues.). In ahead, "Battle Hymn" (U) (5th wk-4 days), dipped to mild \$10,000. Fourth full week, \$20,000.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (19th wk). This session finishing tomorrow (Thurs.) looks like sock \$48,000 for 15 shows. The 18th week was \$50,500 for same number of performances.

Fine Arts (Davis) (468; 90-\$1.80)—"Lost Continent" (Lopert) (2d wk). Initial round concluded Sunday (17) was great \$17,500. In ahead, "Richard III" (Lopert) (6th wk), \$6,500.

55th St. Playhouse (E-F) (300; \$1.25-\$1.50)—"On the Bowery" (Indie). Opened Monday (18). In ahead, "Oedipus Rex" (Lesser) (10th wk), held-at fair \$2,800 after \$3,200 in ninth.

Globe (Brandt) (1,500; 70-\$1.50)—"Shrinking Man" (U), (4th-final wk). This week ending tomorrow (Thurs.) looks like okay \$8,500. Third was \$10,200. "True Story of Jesse James" (20th) opens Friday (22).

Guild (Guild) (450; \$1-\$1.75)—"Albert Schweitzer" (Indie) (9th wk). The eighth stanza finished Sunday (17) was solid \$8,000. The seventh was \$10,500. "Young Stranger" (RKO-U) opens with preem on night of April 7.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Tattered Dress" (U). First session finishing today (Wed.) looks to reach fair \$16,000. Holds. In

ahead, "Mister Cory" (U) (3d wk), \$7,500, with boost from preview of "Dress."

Normandie (Trans-Lux) (592; 95-\$1.80)—"Cinderella" (BV) (reissue) (4th wk). This round ending today (Wed.) looks like smash \$10,200. Third was \$13,000. Stays on.

Palace (RKO) (1,700; 50-\$1.60)—"Big Boogie" (UA) with eight acts of vaudeville. Heading for nice \$21,000 in 10 days ending today (Wed.). This combo originally booked for 10 days. "Woman's Devotion" (Rep) with new vaude layout opens tomorrow (Thurs.).

Paramount (ABC-Par) (3,665; \$1-\$2)—"Three Brave Men" (20th). First round winding tomorrow (Thurs.) is heading for fair \$27,000. Stays only two weeks. In ahead, "Big Land" (WB) (2d wk), \$23,000. "Untamed Youth" (WB) opens March 29.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Gold of Naples" (DCA) (6th wk). Fifth round ended Sunday (17) was great \$13,600. Fourth week was \$15,300. Stays on indef.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85)—"Spirit of St. Louis" (WB) (4th wk). Current week winding today (Wed.) is heading for okay \$100,000. Third was \$110,000. Stays on, with "Funny Face" (Par) and Easter stageshow set to open March 28.

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (UA) (23d wk). The 22d stanza completed last night (Tues.) was capacity \$36,900 for 11 shows. The 21st week for same number of performances was \$36,800. Last Saturday morning the demand for ducats was so great that nearly 400 were turned away. Tickets now printed to July 25, with all Friday-Saturday nights sold out completely through June.

Plaza (Brecher) (525; \$1.50-\$2)—"Lust For Life" (M-G) (27th wk). The 26th round ended Monday (18) was smart \$8,900. The 24th week was \$9,500.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Heaven Knows, Mr. Allison" (20th) with stageshow. First week ending tomorrow (Thurs.) is heading for sock \$110,000. Holding, naturally. In ahead, "Oh, Men! Oh, Women!" (20th) with stage-show (3d wk-8 days), \$42,000, including preview of "Allison" on Thursday, but below hopes.

State (Loew) (3,450; 78-\$1.75)—"Fear Strikes Out" (Par). Opens today (Wed.). In ahead, "Edge of City" (M-G) (7th wk-8 days), okay \$10,200 or near after \$10,400 for sixth full week.

Sutton (R&B) (561; 95-\$1.75)—"Great Man" (U) (12th wk). The 11th stanza completed Monday (18) was fancy \$6,500. The 10th week was \$7,400.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"La Strada" (T-L) (36th wk). The 35th round ended Sunday (17) was lively \$9,500. The 34th week was \$10,200. Stays on indef.

Victoria (City Inv.) (1,060; 50-\$2) (Continued on page 18)

'10 C's' Great 16G Tops Dull Indpls.

Indianapolis, March 19. A burst of spring helped outdoor activity and is putting a crimp in first-run grosses here this stanza, But "10 Commandments," while off from its recent dizzy pace, is still smash at Lyric to lead city though in seventh week. Elsewhere it's mighty routine. Fairish results loom for "Shake, Rattle and Rock" at Circle. "Mister Cory" looks light at the Indiana while "Full of Life" shapes dull at Loew's.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85)—"Shake, Rattle, Rock" (AIP) and "Runaway Daughters" (AIP). Fair \$8,000. Last week, "Three Brave Men" (20th) and "Quiet Gun" (20th), \$6,000.

Indiana (C-D) (3,200; 60-85)—"Mister Cory" (U) and "Desperadoes in Town" (20th). Light \$7,000. Last week, "Big Land" (WB) and "Young Guns" (AA), \$7,500.

Loew's (Loew) (2,427; 60-85)—"Full of Life" (Col) and "Utah Blaine" (Col). Dull \$5,000. Last week, "Men in War" (UA) and "Brass Legend" (UA), \$9,000.

Lyric (C-D) (900; \$1.25-\$2.50)—"10 Commandments" (Par) (7th wk). Socko \$16,000. Last week, \$18,000.

French Plan 120 Pix Productions Despite New Threat of Coin Cuts

Paris, March 12.

French film production looks to hit the 120 mark in 1957 in spite of the recent industry outcry against overproduction problems (129 in '56 instead of the usual 100), the cut in Film Aid Funds via lowering of nabe film admission prices and the attempts to overthrow the governmental film regulation body, the Centre National De La Cinematographie.

The quality encouragement by the CNC, by special fiscal advancements, the upsurge of French films as local boxoffice toppers, plus rising foreign income, are responsible for the healthy looking production picture despite the many pix people who are still crying on the supposed film bier here.

There is a tendency to look towards Hollywood for coproduction tieups to pave the way for introduction of Gallic stars to U.S. audiences.

Buying up Gallic properties to make here, such as Francoise Sagan's "Bonjour Tristesse" (Col) and "A Certain Smile" (20th), is another U.S. gambit. Columbia is backing 80% of the Paul Graetz production of "Bitter Victory," being made in English here. Also coming up are more U.S. pix to be made in France. There is also reported some interest in French stars, with Martine Carol, Robert Lamoureux, Fernandel, Michele Morgan, and Brigitte Bardot getting lucrative offers as well as such top directors as Rene Clement, Jean Renoir, H. G. Clouzot, Luis Bunuel and Roger Vadim.

B.A.'s Colon Opera House Closing in Union Tiff Menaces Concert Dates

Buenos Aires, March 12.

As a consequence of a conflict between the Colon Opera Management and the Musicians' Union, which may result in shuttering of the theatre for the whole of 1957, agents and Concert Managers are in suspense as to talent booked for presentation at this maximum theatre.

If the Colon shutters, concert managers will have to scout round in a city which already has too few theatres to go round, trying to fix up bookings at reasonable prices, mainly for Sunday mornings or the traditional Monday legit rest day.

The Municipal authorities, who operate the Colon Theatre, have decided to shutter entirely if unable to run the theatre as an opera, as cost of operation is far too high due to the large staff required to keep it running. The last Mayor, Architect Luis Maria de la Torre put the cost at 140 million pesos per annum. The Municipality also has the San Martin Theatre, recently re-built, which could serve as a concert hall, but the city lacks the required funds to install adequate seating arrangements in its three auditoria.

Presley's 'Tender' Big With Aussie Teenagers

Sydney, March 12.

Local pix critics here rapped the initial Elvis Presley film, "Love Me Tender" (20th), on its debut at the Plaza for Hoyts' circuit. Despite the crit' panning, the Presley fans, thousands of them, are flocking in to see their fave.

Understood that Lee Gordon, Yankee indie showman, is dickering with Presley for a Down Under run over his Stadium loop.

Mulligan-Whittle Swap

London, March 12.

U. S. saxist Gerry Mulligan is bringing his jazz quartet to Britain for a 13-day tour commencing at the Royal Festival Hall on April 27.

Reciprocal exchange for Mulligan is British tenor-saxophonist Tommy Whittle, who will be taking his quartet to the States, opening there on April 18 for a similar period.

Further news on the band exchange is that Duke Ellington orch will swap with Johnny Dankworth's band for a tour around October or November.

Museums' Disappearance

Is New Worry in Paris

Paris, March 12.

As the tourist season nears, the French Bureau Du Tourism is worried about the abject state of the Parisian museums. Although most visitors go for the Paris-by-Night routine, there are many who remain primarily rubberneckers, and, besides the Eiffel Tower, Notre Dame, Fontainebleau, Versailles and Chartres, want to ogle the museums. Most are now run down and badly in need of new donations and modernizing acquisitions.

Famed Louvre has laid off 25% of the guards and opens different sections on alternative days. The Impressionist Museum is closed for repairs, the National Museum of Modern Art is reportedly falling to pieces, the Municipal Museum of Modern Art is primarily used for salons and most of the great Gallic collections are now on the road.

CEA Chief Warns Tax Must Be Cut

London, March 19.

The Chancellor of the Exchequer was warned by the president of the Cinematograph Exhibitors Assn. that it would be a complete waste of time if he only cut admission duties to cover the payment of the new statutory levy. Speaking at the annual dinner at Grosvenor House last Tuesday (12), at which Prince Philip was the principal guest, George Singleton said the tax must be slashed if exhibitors were to survive. Unless exhibs survived, British film production, levy or no levy, must perish.

He referred to the tax as "the Chancellor's delight and the exhibitors' nightmare," but the day had gone when the trade could carry the burden.

Charging the government with not being sufficiently aware of their difficulties, the CEA prexy commented on the Films Bill, now before the House of Commons. He explained that exhibitors had had to give notice to terminate their participation in the voluntary Eady levy because of the deterioration in their financial position. He would have thought that the easy and practical way for the government to help producers would have been to have made a direct payment from the money received in admission duties. Perhaps that was too simple a way for a government department?

Singleton noted that although the bill made provision for numerous penalties, they were all to be imposed on exhibs, whereas all the benefits would go to the producers. He also hit out at the delay in introducing amending legislation on the Quota Act, explaining that they all wanted to make it more workable and avoid the recurrent position of large numbers of technical defaulters.

"How much longer has the industry to be kicked about by the government?" he asked. Now that it was fighting for its existence, was it too much to expect the government to accept its responsibilities to the industry?

One Way to Plead Cut

London, March 19.

An 18-foot tall, almost nude cutout of Brigitte Bardot on the front of the Cameo Royal theatre in Charing Cross Road is being displayed to plead the case for admission tax relief. The cutout pictures the star with her arms clasped over her upper front, while the text reads: "It's not just Miss Bardot who's lost her shirt..."

Alongside the cutout is an extract from a recent Sunday Express story stating the need for tax reduction, and below is a yellow streamer stretching across the entire frontage which says in bold, blue letters: "Could you run your business on a precarious 2½% margin?"

May Film Life of Buddha

Tokyo, March 12.

The Sampo Motion Picture Co. is considering production of an 8,000-foot color CinemaScope film depicting the life of Buddha. Time element is the 2,500th anni of Buddha's death.

Early plans call for the dispatching of three groups of cameramen to Red China, Korea, India, Nepal and Kashmir for location shooting within a few weeks.

Shorts' High-Tide Burdens Japan's Part-Time Censors

Tokyo, March 19.

The censorship problem in Japan, regarding shorts, is a problem of censors. With 750 shorts produced here last year, including educational, advertising and television films, censors are balking at the heavy work-load.

Under present setup with 40 censors for shorts (a boost from 20 of 1955), the censors must sit through five hours of screening at a time. Censoring days have also been upped from previous two a week.

Many of the censors are teachers, Government employees and housewives. The boom is expected to continue at least through 1957.

Makers of short pictures have learned that unless censors give approval of the Educational Movies Censor Committee, the films will be boycotted by schools and regional women's organizations. Consequently, all short product is brought to the committee to obtain the stamp "Approved by the Education Ministry," of which the censorship committee is an advisory body.

At the end of the war, only 14 companies were making shorts, with only 84 pictures listed between August, 1945, and the end of '46. At present, there are 187 known companies making picture shorts, although only about 20 have adequate facilities and a permanent office. Some are formed to produce a single film, usually public relations, and then dissolved on completion of project.

Demand still far exceeds supply. A reel of black and white 15m film made into a short sells for approx. \$2,083. In color, a 10-minute picture sells for approx. \$6,644.

The recent trend is toward color and longer films. Many are eight reels long, costing about \$55,556 or the equivalent of 40, black and white pictures several years ago.

Oberammergau Nixes Passion Play Film

Oberammergau, March 12.

This village in the Bavarian Alps, known over the world as the site of the Passion Play performed here by the townspeople every 10 years, has turned down the project of an American film company hoping to photograph the play concerning the life and crucifixion of Jesus Christ. Mayor Raimund Lang announced the city council had turned down the offer, deciding it would be a violation of the village law code to use the play for a film. The mayor refused to say which U.S. major company made the offer. He said that "a huge amount of money" had been offered for the film rights.

The play has been performed every decade since 1634 in Oberammergau except when Germany was involved in war. At that time (1634), the villagers promised that if their village was spared from the plague then spreading death and disaster in Europe, they would perform the play about Jesus every 10 years. It is set for revival next in 1960.

Rodney Ackland's new melodrama "Dead Secret" has been acquired by H. M. Tennent, Ltd., and is scheduled for a five-week pre-London tour beginning April 27 in Liverpool. Deal was agented by Eric Glass.

Bernard Grun, Eric Maschwitz and Frank Eyton are collaborating on an adaptation of "Carmen," to be titled "Passion Flower." The vocal score is to be published by Keith-Prowse.

Scot Exhib Raps Kid-Glove Handling Of British Prods.; Mild Pix Result

Edinburgh, March 19.

2 Top Italian Film Stars Into U.S. Plays

Rome, March 12.

Italian productions of American plays will claim two of Italy's top film stars during the next season. Alida Valli, who has just made two films, "The Cry" and "The Sea Wall," will do Theodore Dreiser's "American Tragedy." The other is Eleanora Rossi Drago, who will join with Tina Morelli and Paola Stoppa in Arthur Miller's "The View From The Bridge."

Latter will be directed by Luchino Visconti whose production of Strindberg's "Countess Julia" was one of the hits of this year's Roman legit season.

Show biz will always need the same incentive that produced men like Barnum, Ziegfeld and Cecil DeMille, according to Jim Poole, local exhibitor.

Attacking the subsidizing of British pix, he called for a "little less mollycoddling" of English producers. To remove the element of hazard was close to eliminating the very essence of entertainment for the public. The constant effort to anticipate the public's mercurial tastes, with the thrill of success and the experience gained from bitter failure, was a prime essential.

Poole said that great showmen like Barnum and DeMille had no subsidies to soften the financial blow of a flop.

It was difficult to understand, he said, why British production, more than any other, should be freed from practically all element of risk by a subsidy of \$11,250,000 per annum via a levy inflicted on the cinema.

Poole warned the British government to beware that this film production subsidy did not merely act as a sedative.

"It would also be wise to remember," he added, "that when Arthur Rank, some years ago, during an embargo on American film imports, attempted to step up British film production beyond its capacity, it was brought home to him very painfully that films cannot be produced like bags of flour, and the entire British film industry came close to collapse."

The safeguards of British producers' should be essentially limited. Like their counterparts on the theatrical side and their patrons, cinema exhibs, the producers should take their chances like all good showmen.

Yank Pictures Feature Spain's Religious Week; Including Color Vidpix

Madrid, March 12.

American pix will be featured at Spain's Week of Religious Films to be held in Valladolid March 24-31.

"Fifteen Mysteries of the Rosary," telefilm series color-jensed in Spain last year by Joe Breen Jr. for Father Peyton's "Family Theatre," will get special showcasing. Second U. S. entry is tinter, "Left Hand of God" (20th).

Other pix selected for the week are the Gallic films, "Diary of a Country Priest" and "God Needs Men"; Italy's "Unforgettable Friendship"; Finland's "Unknown Soldier"; and Argentina's "La Quintalra."

J. Ray's British Tour on 'Bill Haley' Circuit

London, March 19.

The precedent established by Bill Haley's recent tour of Britain at picture theatres throughout the country is to be continued in the case of Johnnie Ray when he starts another tour here next Monday (25). He will play the Associated British circuit.

He starts at Carlisle, followed by Stockton-on-Tees, Hull, Lincoln and Chesterfield. Variety follows at Glasgow Empire April 1, Manchester Palace, 8, and two weeks at the London Palladium, 15.

Daiei Prexy to Visit U.S.

Tokyo, March 12.

Daiei prez Masahichi Nagata and actor Kazuo Hasegawa are planning a three-week trip to the U.S. Producer of "Rashomon" and "Gate of Hell" and the yet actor who starred in the latter pic expect to leave March 26 and visit at Washington, New York and Hollywood.

Nagata is taking a print of Daiei's "Animal Empire" with him in hopes of getting an American distributor. He is also dickering for U.S. release of "Itohan Monogatari" (Again My Dream) starring Machiko Kyo.

Laurence Olivier will play a limited engagement opening April 10 at the Royal Court Theatre, London. In a new John Osborne play, "The Entertainer,"

Cathay Launches \$10,000,000 Lineup

Singapore, March 12.

Cathay Organization, which owns and operates some 50 cinemas in Singapore, Malaya, Sarawak, Borneo and Brunei, has mapped a theatre building program calling for an expenditure of \$10,000,000 over the next four years. Cathay topper is Loke Wan Tho.

An 1,174-seater, it is the fourth to be opened in four months. Still another, the Cathay in Batu Pahat, is scheduled for unveiling shortly. The airconditioned Cathay in Ipoh, built at a cost of \$1,000,000, was officially opened by His Highness, the Sultan of Perak.

Curiously, the unveiling of the Ipoh Cathay came only 24 hours after the circuit's Odeon of Kuala Lumpur, in the neighboring state of Selangor, was razed by a fire. Following inaugural ceremonies at the Ipoh Cathay, "King and I" (20th) was screened. The theatre reportedly is the first to introduce an air-conditioned bar in Perak state.

Concert Names Dominate Legit-Less Lucerne Fest

Lucerne, March 12.

International Music Festival here has just been set for Aug. 17 to Sept. 7. It will include eight symphony concerts, three of which will be played, for the first time, by the Vienna Philharmonies and the others by the Swiss Festival Orch.

Conductors include Herbert von Karajan, Carlo Maria Giulini, Ernest Ansermet, Wolfgang Sawallisch, Joseph Keilberth, Dimitri Mitropoulos, Rafael Kubelik and Andre Cluytens, with an impressive string of soloists such as Nathan Milstein, Arturo Benedetti-Michelangelo, Wolfgang Schneiderhan, Lisa Della Casa, Enrico Mainardi, Robert Casadesu, Elsa Cavelti and Alexander Brailowsky.

In addition, several concerts of chamber and organ music are also skedded, with soloists Yehudi Menuhin, Irmgard Seefried, Marcel Dupre, Clara Haskill and Arthur Grumiaux. Arthur Rubinstein will give a piano recital at Kunschaus, and German baritone Dietrich Fischer-Dieskau will be heard in a lieder recital.

Contrary to previous years, no legit performances have been set at Stadtheatre so far. An earlier start of the regular legit season will probably make up for this void.

Set Aussie Ballet Tour

London, March 12.

James Laurie and Associates have set a tour with the J. C. Williamson Theatres of Australia for Margot Fonteyn, Michael Somes, Rowena Jackson and Bryan Ashbridge. They'll open at the Empire, Sydney, May 28 for two weeks, and subsequently will play a further fortnight in Melbourne appearing as guests with the Borovansky Ballet.

Both Miss Jackson and Ashbridge, who are also members of the Royal Ballet, will be making a short tour of their native New Zealand before opening in Australia.

BRITISH PLOT TAX-NIX 'OR ELSE'

GI's Abroad Like Pix About Selves; Horse Operas Big Favorites, Too

Frankfurt, March 12.

Although pop opinion generally is that military people don't like to see films concerning the services, recent survey of the top films circulating among the Air Force and Army in Europe during 1956 proves just the opposite. Both lists of the most popular films include three about the armed forces.

Biggest favorite for the armed forces are westerns, which score three leaders on the Air Force circuit, and three on the Army circuit. Next in appeal are films about life in the services, three top grossers in each branch.

Most popular of all screen vehicles playing the Army theatres in Europe was "Picnic" (Col), which sold 160,000 tickets. "Rebel Without a Cause" (WB) brought in 158,000 admissions, and "Mister Roberts" (WB) drew an even 150,000 boxoffice.

Strangely, the tops in popularity on the Army circuit didn't hit the top list for the Air Force. "Vera Cruz" (UA) was AF leader, with "Bridges at Toko-Ri" (Par) second.

Some of the films playing on the circuit during 1956 were holdovers or repeats in some areas, and made the most popular list for two years in a row. "Vera Cruz" (UA), "Bridges at Toko-Ri," "Rear Window" (Par), "Strategic Air Command" (Par), "Long Gray Line" (Col), "Seven Brides" (M-G) and "Country Girl" (Par) were on the top grossing lists both in 1955 and last year.

Besides "Vera Cruz" and "Bridges at Toko-Ri," "Rear Window," "Strategic Air Command" and "Long Gray Line" were top favorites on the Air Force circuit.

POLITICOS DOWN UNDER PONDER COIN PAYOUT

Sydney, March 12.

Labor politicians, opposition to the Robert Menzies Liberal government, are puzzled over how Lee Gordon, top independent showman and operator of the Stadium chain, is able to entice ace U.S. talent of the calibre of Nat "King" Cole, Louis Armstrong and other topers, without paying plenty of local dollars. Politicos are in fact so puzzled they are asking questions in Parliament, directed to the government's treasurer.

Government's keeper of the coffers stated in reply that his department had no record of any huge dollar payout by Gordon. Several years ago when the same question was raised, Gordon informed VARIETY that only a limited amount of dollars was paid to talent booked for a Down Under tour, with a large percentage of earnings being invested locally for takeaway later when a governmental greenlight was granted. Dollar takeaway is still restricted here.

Pathe Exec Sez Japs Need Less Soft Stuff

Tokyo, March 12.

Japanese producers were advised to dry up the tears by Pathe Overseas Prexy Jacques Andreouet, who came here to select product. He declared that too many sob scenes are hurting the boxoffice of Japanese films abroad. Andreouet advised producers and exporters to keep their ears closer to the tenor of foreign markets when seeking to export product. He has contracted "Harp of Burma" for European distribution.

Before leaving for Hongkong, Andreouet said he would return to set up a branch office in Japan later this month.

Topper said that a 400-seat theatre in Paris devoted exclusively to Japanese films has been renamed the Etoir. Opening is slated for Sept. 1. It is believed that a company jointly backed by Pathe, and Dalei will operate the house.

Carnival Time Booms Show Biz in Lisbon

Lisbon, March 12.

Carnival time, which this year is extended to Father's Day, March 19, is spelling booming business for legit theatres, cinemas and niteries here and in Oporto. Carnival period brings a great influx from the provinces, which also ups trade at hotels. Special programs are presented in all houses. Generally, the film houses are using Hollywood pix either as first-run or as a second feature.

In all cinemas and theatres, with bands playing in the intervals, the shows go on until about 4 a.m. Only the Eden and S. George cinemas and the Trindade and Avenida theatres keep the usual schedules.

Vienna's Legit Season Booming

Vienna, March 12.

With the Weys-Gilbert-Robert Stolz musical comedy, "Little Hoax in Paris," as best draw of the presently booming legit season which is now at its peak, theatre owners and patrons are both happy. Josefstadt Theatre, which produced the Stolz opus, halted it for a one week run at the Berlin Renaissance Theatre. George Axelrod's "The Seven Years Itch" was also welcomed here as an outstanding success.

Academy Theatre (state-owned) produced Eugene O'Neill's "Long Days Journey." Another American work, "Kiss Me Kate," keeps on filling the Volksopera to capacity. Kammerspiele ended "Dear Family" after a 150-performance run and is presenting the O. F. Beer and Peter Preses comedy, "We Are Twice Young."

State Theatre—the Burg and the Opera were also very active and successful with Paul Claudel's "Book of Colomb" and a new presentation of Richard Strauss' "Joseph Legend" respectively.

Mexico's Pix Pact With Brit. Gives British Edge

Mexico City, March 19.

Mexico will win valuable markets for her pix under a cinematographic peace pact with Great Britain. Some feel the new contract apparently is lopsided in favor of John Bull since it allows 15 British pix to be exhibited yearly in this country but only five Mexican films to be screened annually in Britain, Pakistan, Afghanistan and two British Commonwealth lands, not yet selected. The deal was inked here by Cinex, the semi-official distributor of Mexican pix abroad, and the J. Arthur Rank Organization. John Davis signed for Rank, and Congressman Jorge Ferretis, chairman of the National Cinematographic Board, for Cinex.

Mexico broke off cinematographically with Great Britain on the ground that the British were less than lukewarm to Mexican pix, extremely few being screened in Great Britain whereas Mexico was very hospitable to British films.

Rank agreed to foot all bills for dubbing into English and exploiting Mexican pix in the territories where these films will be exhibited, as well as exploiting British pix in Mexico. It also allowed anticipatory payments of \$3,750 to \$9,000 per Mexican pic, against profits.

Douglas Filming in Germany

Frankfurt, March 19.

Kirk Douglas begins a film titled, "Paths of Glory," at Germany's Geiseltal Studios this week. Pic, for Byrna Productions, is being produced by James B. Harris and directed by Stanley Kubrick. It's based on a novel by Humphrey Cobb about a mutiny in the French army during the first world war.

CEA PUSH FOR \$58,000,000 CUT

By HAROLD MYERS

London, March 19.

With exactly three weeks to go to Budget Day (April 9), entire British film industry is gearing itself to the climax of its biggest offensive ever to bring about a substantial cut in the exceptional burden of admission duties. The demand for a cut of \$58,000,000 in the annual tax toll has the backing of every section of the trade, including producers, distributors, exhibitors and the unions.

As the campaign is reaching its climax, the exhibitors of the industry has sent an urgent telegram to Peter Thorneycroft, Chancellor of the Exchequer, underlining the importance of the trade's demands. At almost the same time they explained the situation to a group of Conservative Members of Parliament from whom they had a sympathetic reception.

The Cinematograph Exhibitors Assn., which has played a major role in the drive for relief, already has set the next council meeting for the day following the Budget, so that it can plan the next line of action if necessary. Arrangements also have been made for an emergency meeting of the All-Industry Tax Committee to be called after the Budget. All provincial branches of the CEA have been warned to convene special sessions if the occasion demands.

The industry is confident its appeal for relief will not go unanswered. It virtually had an assurance to that effect when Sir David Eccles introduced the Films Bill to the House of Commons. However, there are doubts as to whether the promised government concession will go far enough and not just be confined to enabling theatre owners to meet their financial obligations under the new legislation.

Campaign Most Intensive

The current campaign has been the most intensive in recent history. And for the first time in many years, theatres throughout the country are using their own screens for propaganda purposes. Special trailers, sponsored by the industry, are being shown throughout the country, and theatres are appealing to the public to support the trade's agitation.

Last week Sir Tom O'Brien, M.P., warned the industry not to be content with anything less than an acceptance of its demand. He recalled that he was laughed off some years ago when he suggested a tax relief of \$56,000,000 a year, but today the industry had come round to his way of thinking. Nothing less, he averred, would enable the trade to effect a complete recovery.

One of the dominating features in the government's attitude is the threatened mass closure of theatres, particularly by the major circuits. The Rank group, which already has shuttered a large number of its theatres, is threatening to close a further 70 if inadequate relief is forthcoming. A month ago, D. J. (Jack) Goodlatte, managing director of Associated British Cinemas, indicated that it too, would have to close 50 of its theatres if the government did not respond to the trade's representations.

20th-Fox Sets Dueringer

Frankfurt, March 12.

Following the lead of Universal International in putting European stars under contract, 20th-Fox has just signed a long-term with a new European star. She is 28-year-old Annemarie Dueringer, born in Basel, Switzerland, and one of the students at the Max Reinhardt Seminar in Vienna.

Miss Dueringer, who played five years with the renowned Burg Theatre in Vienna, also appeared in two outstanding German films, "Die Ratten" (The Rats) and "Vor Sonnenuntergang" (Before Sundown).

Italo Film Producers Okay Move To Unite Govt. Bureaus Handling Pix

Rome, March 12.

Yank Director Finds Dancer in Spain Cafe

Barcelona, March 12.

Gypsy Micaela Flores ("La Chunga"), age 16, uncouth but comely, saucy dancer, was discovered by director Richard Thorpe while dancing in a Madrid niterie. Thorpe was there seeking sites for the pic, "Tip on a Dead Jockey," which takes place in Madrid. When he saw "La Chunga," he cabled immediately the Metro studios.

Now, "La Chunga" is set to do a number in "Jockey." She is accompanied by guitarist Ramon Gomez and painter Francisco Raves, who travels with them as agent. "La Chunga" does not speak a word of English and only gypsy-Spanish.

Italian Cinema Biz Dipped in '56

Rome, March 12.

For the first time since the war, cinema attendance in Italy is on the downgrade, according to statistics for the first 10 months of 1956 prepared by Lo Spettacolo, publication of the Society of Authors. Although the number of playdays scheduled in all theatres rose 1½%, the number of tickets sold fell about 3½%. Total take, however, declined less than a third of 1% as the result of an average ticket-price increase of 3.2%. Alarm is felt, however, because the trend seems to be continuing and shows a tendency to be increasing with the extension of time.

Remedies suggested by the authors society call for a new arrangement of distribution facilities to obtain maximum showings, a reform in government taxation procedures and a more solid basis for the production end of the Italian cinema industry. Outlined remedies, written before the spectacular bankruptcy of ENIC, government-backed distribution unit, and the quick merger of CINES (similarly founded production company) with Cinecitta, studio center, indicated considerable insight into the actual state of affairs.

The Roman evening daily, Paese Sera, has conducted a survey of cinema-going habits and came up with the fact that 14% of Rome residents go to the cinema eight times per month. Of these, 31% usually go on fixed days, 28% after last-minute decisions and 26% only when the film seems to deserve viewing. Others gave varied replies.

Vienna Mundus Film Co. In Big Prod. Program

Vienna, March 12.

Mundus Film Company, which is headed by Alfred Stoeger, has a comparatively huge production program for the current year. Starting with two classics, "William Tell" and "Goetz von Berlichingen," the company later will shoot, among others, a famous Nestroy play, "Jux machen" (To Fool the People), and "Family Schimek." Latter was one of the most popular shows of many years ago.

Robert Stolz will contribute the score for another vehicle, "The World Is Heavenly Blue," using as a basic theme his one-time big hit, "Blue Eyes." Robert Gilbert is scripting. Gilbert is co-author of the Stolz musical comedy, "Little Hoax in Paris," currently a hit at the Josefstadt Theatre.

Jose Bohr Joins Bolivar

Caracas, March 12.

Jose Bohr, former producer-actor of the Spanish screen, has emerged from retirement to join Bolivar Films here. He'll serve as director-general and associate producer for the firm.

A giant step toward uniting all government agencies dealing with films has been taken with the endorsement of this movement by the National Union of Film Producers.

Following the failure of ENIC and the merger of CINES with Cinecitta, the executive council of NUFP met and followed the lines already laid down by Araldo Della Septacolo, which is spokesman for ANICA, top Italian film body. Dr. Goffredo Lombardo, prexy of Titanus, who heads the union, has been meeting regularly behind the scenes with his organization in the hopes of reaching a formula which will be acceptable to all concerned.

Chief stumbling block to mergers are the many employees who feel that nothing should be done which would deprive them of their jobs. Like the Italian government, all of the government-created cinema organizations are top-heavy with political appointees who can bring pressures. This is hindering the present effort to dissolve ENIC, which owns many cinemas throughout Italy. The employees through FULS, their union, are campaigning for a new organization to take over the operation.

A tentative program of 11 points has been laid down by the Producers union in an effort to coordinate all the problems. These include credit and financial problems, costs to be decided by consultation with labor unions, relief organizations, insurance companies and dubbing organizations. Other problems include obligatory programming of Italian films, taxes, circulation of American films, tele, distribution of Italian pix abroad, relationship of various film offices and Committee of Experts, which licenses product.

BRITISH DISTRIBS EYE MORE TV ADVERTISING

London, March 12.

A substantial proportion of picture advertising may be transferred from the press and magazines to commercial tv. The matter is now under review by the Kinematograph Renters Society, which asked members to report on the amount and value of space booked each year. There is a strong feeling among several distributors that the value of newspaper ads is often negated by adverse film reviews published alongside. On the assumption that readers watch the editorial columns as well as advertisements, they are more likely to be influenced by the critic appraisal.

Top distrib companies spend around \$280,000 a year in London, provincial and magazine advertising. Only about 5% of the total is placed with the mags, remainder going to national and provincial dailies. Some feel that there could be an increasing return for the industry if a large slice of this coin were used for tele announcements.

The U.S. distributors in Britain are consistently heavy spenders on advertising, with Columbia and Universal International being generally regarded as the leaders, with 20th-Fox and Warner Brothers ranking closely behind.

Rank Org. Streamlines 1st-Run Operations

London, March 12.

The Rank Organization is to take further steps to streamline its first-run theatre operations. Within the next few months, it is reported, the Gaumont, Haymarket, is to be pulled down and replaced by a more intimate theatre. Latter will seat about 700 plus an office block. The existing theatre has around 1,500 seats.

The Odeon, Marble Arch, will be redeveloped as a shop and office block. The Rivoli in the Strand is now being razed, and the New Gallery has been leased to a religious organization. A few months ago, the Astoria, Charing Cross Road, became a first-run.

Hail To A Still-Hale Film Industry

[RUN DOWN OF 'SO WHAT'S GOOD?']

By GENE ARNEEL

The Loew's management overhaul, the RKO withdrawal from domestic distribution, the general sellout of company backlot libraries to television—these seemingly hint a harassed film business. Yet, the foundation of the film industry is solid; a sizeup of various of the picture corporations shows that conditions are fairly favorable.

Arnold Bernhard's network of Wall Street spies just reported in with an optimistic message. The public is watching pictures in theatres and business has been on the increase for over the past seven months. (Separate story on the Bernhard analysis appeared last issue).

Film companies are shelling out more money for more production. Twentieth-Fox will release 26 pictures in the first half of this year, compared with 32 in all of 1956. There are soft areas in exhibition, of course, but circuit men are not discouraged. They're met varying degrees of success in disposing of non-money-making theatres in capital gains deals or converting them into other profitable ventures, such as super markets, parking lots, etc.

The film industry's major tale of woe concerns costs. Gross revenues are continually climbing but short of the pace of the also-on-the-rise expenses. All sorts of economies are being tried, the most spectacular being RKO's decision to abandon distribution in the States.

In production, long-term contracts with top-money stars are about over. The studios pay out fancy money still but only for services rendered. Unit production has been extended to every major lot. They're financing the "packages" put together by indie film-makers. Nearly all the top performers, as well as others, have formed their own corporate entities.

The best of the industry's past is the present tense of television, "free" to the public. To compete, the new pictures must have new story and star values, and added production plusses.

It looks for sure that the industry is moving into another new era, one to be marked by much physical change. Anticipated by highly-placed executives are at least a couple of operational mergers. These will have two companies sharing the same distribution facilities and, perhaps, one studio in place of two.

Whether such developments take place or not, the fact remains that cost-cutting is an economic must. And the trimming of overhead very likely will go hand in hand with new marketing approaches. Motion Picture Assn. of America now has underway a survey seeking to establish better and more efficient ways of reaching the public.

Blockbusters, Ahoy

With all the foregoing in mind, a rundown on the various film and theatre outfits seems appropriate. But one thing is for sure—in the picture business there can be no predicting the future by looking to the past. Just a couple of blockbuster pictures can substantially improve a financial statement and conversely a couple of expensive duds can be murder. And who can crystal-ball the quality of next season's shows? Anyway, here's the sizeup of the fiscal ups and downs, company by company.

United Artists. Although not listed on the New York Stock Exchange, and earnings figures are not available as a consequence, UA's growth over the past six years has had definite bearing on trade's economy. In this time span the worldwide gross rose from \$19,000,000 to over \$65,000,000 in 1956. Management-owners headed by president Arthur B. Krim and board chairman Robert S. Benjamin aiming for further buildup by putting all profits back into more production, most of which financed by company 100%. In television to extent of selling package of 39 features and grossing over \$2,000,000 so far thereby. More properties going on tv block in future. Aligned with numerous top stars, producers, directors and writers who, having formed own companies, are on non-exclusive contract to deliver varying numbers of pictures. Already mapped is product sked through 1958 when number of releases being reduced to 36 instead of usual 48 but with new emphasis on "bigness." Angling for capital to back elaborate plans in amounts of about \$6,000,000 in loans from exhibitors and about \$10,000,000 in public stock or convertible debenture issue. Specifies as to approach to public still not decided.

Allied Artists. Had net loss of \$452,000 in recent six-month period after a net profit of \$183,708 for the corresponding period of a year ago. Gross in the new period jumped to \$8,622,686, from \$8,160,763. Figures reflect operations with the usual run of AA product—that is, mostly bottom of the budget films. Income in the last couple of months has been improving and expectation is loss for the full year will be cut to \$200,000. "Friendly

Persuasion." AA's \$3,000,000 entry, is being amortized on a cost-recovery basis and no profits or loss has been taken into the company's earnings statement. President Steve Brody wants to turn out three or four big "A's" a year. Added emphasis on co-production deals expected. Company's studio facilities inadequate to accommodate full-scale production program. Outcome of soon-due Billy Wilder production of "Love in Afternoon" a major money factor for AA.

Republic. Net for the year ended last Oct. 27 fell to \$758,401, from \$919,034 for the year previous. Television enterprises, studio-rentals and laboratory work bring in the money. Theatrical film-making apparently suspended indefinitely and what new direction president Herbert J. Yates wants to take is anybody's guess. Westerns and program pictures which dominated the lineup proved unprofitable. Full domestic distribution organization still being maintained.

Circuit Production

United Paramount. Now underway with a modest theatrical production program and here's a case of where it will be tough for a picture not to make money. The product will have a big headstart via automatic bookings in most of Par chain's 575 theatres. Theatre income showing good gains over a year ago. Total gross (including revenue from the American Broadcasting Co. affiliate) expectedly will be reported at \$195,000,000 for 1956, a new high. Dividends went up to \$1.30 last year after \$1.20 in 1955 and \$1 in 1954. Net profit running about 10% ahead of a year ago. Regional chains are run autonomously by local showmen of long experience in conformance, of course, with policy set down by president Leonard H. Goldenson and the board. Plan is to divest theatres which can't turn a profit.

Stanley Warner. 300-theatre chain's grosses been steadily on upbeat, the 1956 total of \$96,140,000 being nearly 100% above the level of five years ago. Diversification began in 1953 with acquisition of exhibition and production rights to Cinerama and a year later the complete buyout of International Latex, both of which obviously figured in revenue climb. SW now wants to unload Crama at a price of \$8,000,000 to \$10,000,000, perhaps to provide capital gains for investment in other areas, including, if a Government okay can be gotten, standard theatrical production for company's own theatres, as United Paramount is doing. Earnings of \$1.47 per share in 1956 were highest since 1950 and first quarter of 1957 fiscal year brought 45c. per share (\$969,599), compared with 37c. per share (\$810,508) in corresponding quarter of 1956. Theatre business generally firm, although nothing can be done with the second-rate pictures that are impossible to avoid over any period of time. Gross in first '57 quarter went up to \$27,143,240 against \$23,892,053 in first '56 frame. Divvy rate of \$1 per year appears steady.

Financiers Run MGM

Loew's. Money men now calling the turns, president Joseph R. Vogel being the sole management member to sit on the board. Slight rise in gross in 1956, to \$172,355,933, was accompanied by an earnings drop from \$5,311,733 in 1955 to \$4,837,729. \$1,800,000 of the new year's profit came from licensing of films to tv and the "MGM Parade" tv production. Big improvement in first quarter of current year with net earnings of \$1,745,325, compared with \$248,161 for same period a year ago. TV deals will provide minimum income of \$31,000,000 in seven years in addition to interests in several stations. Vogel plans disposal of any asset which doesn't produce satisfactory revenue. New division to produce tv films now swinging into operation. Divorcement of domestic theatres, which had been due this month, now expected in the spring. Figuring importantly in studio economics is "Designing Woman," Dore Schary production which has Gregory Peck and Lauren Bacall in the leads. Negative cost is \$5,000,000.

Columbia. Gross business up each year for past six years but earnings in 1956 fell off 40%, due in part to slow payoff of a couple of big pictures. Unusual setback was the net loss of \$861,442 dropped in undertaking to develop and then abandoning the "Joseph and His Brethren" property. In on the ground floor in the production and distribution of television films via the Screen Gems subsidiary to the extent that 15% of the annual gross (which was \$90,000,000 last year) expectedly will come from this field in the current year. Yearly release sked covers wide budget range, from the bottom-rung "Rock 'n' Roll" entries to such productions as "Eddy Duchin Story" and "Picnic." Important product source

was Warwick Productions (Irving Allen and A. R. Broccoli) which recently broke away because new and more favorable distribution terms are sought elsewhere. Dividends on rise from year to year, reaching a high of \$1.13 in 1956.

National Theatres. Keeping up with the times in smart payoff fashion. Debt and capitalization being cut and non-profit theatres dropped with stronger financial base resulting. In strong position for diversification with working capital of \$9,500,000. Moves in this direction already taken include \$1,000,000 investment in Magna Theatres, real estate commercializations such as construction of store buildings and a super market and the production, now well advanced, of a picture in the Cinemiracle process. Total of 335 theatres comprise circuit but further divestiture (perhaps 10% more) expected in continuing the policy of abandoning the red-ink operations or converting them to other uses. Grossing about \$60,000,000 annually with divvies steady (but likely to be increased in the not too distant future) at the rate of 50c.

Paramount's Assets

Paramount Pictures. Grosses, earnings, dividends—all fine. Already out on top with "War and Peace," and "The Ten Commandments" looks to provide a revenue cushion for at least the next couple of years. Gross income went up to an estimated \$115,000,000 in 1956, new high, with earnings figured at about \$9,000,000. Divvies consistent at \$2 annually with no change in prospect. Making 20 "A" productions annually and leaving the door open to indie film-makers with packages in wide budget range. Well spread out with ownership of Hollywood tv station KTLA, the Sunset Studio which is used as a rental lot for tv producers, 26% ownership in the two DuMont companies, control of International Telemeter (the home tool system), the Lawrence color tube which is going into production via DuPont, the recently-acquired Dot Records and substantial interests in the Famous Players Canadian circuit.

Deal is nearly set for sale of 700-picture backlog to CBS for \$50,000,000 and this expectedly will have tremendous influence in boosting market prices of the common share issue.

Warner Outlook

Warners. Cut capitalization with buyin of 638,951 common shares at cost of \$17,921,112, reducing total outstanding to 1,843,296. Drawing big spotlight with "Giant" and "Baby Doll," both very successful, and has long list of well-known properties coming up, such as "Spirit of St. Louis" and "Pajama Game." WB particularly "deal-minded" under the new Serge Semenenko-Charles Allen Jr.-Jack Warner regime. In addition to film backlog, properties divested include the homeoffice building and the Pathe newsreel. Sale and lease-back of Burbank studio still looms as possibility. Operating revenue running well ahead of last year when income amounted to 84c. per share, excluding the hefty, non-recurring cap gains. Net soared to 85c. per share in latest quarter, up from 37c. New \$85,000,000 production program has been announced by Jack Warner and facilities for tv production being expanded at a cost of \$600,000. All bespeaking beaucoup confidence in the future.

20th Fox. First nine months of past fiscal year off but strong final quarter should bring 1956 profit statement to near 1955. Gross revenue went up slightly to \$120,000,000. Library film deal with National Telefilm Associates will provide at least \$30,000,000 in next five years, plus 50% interest in NTA. This side income probably will be used for expansion abroad and obviously will ease any possible setbacks domestically. Topped the past year's list of big boxoffice productions with 19 films taking a combined total domestic gross of \$47,650,000. Taking extraordinary step in increasing releases to 26 in first six months of current year, after handling only 32 in all of 1956. Very strong lineup of future releases include "Wayward Bus," "Desk Set," "Island in the Sun," "Heaven Knows," "Oh, Men, Oh, Women," "Boy on a Dolphin."

Universal. 78%-owned by Decca Records which exercises full control. 1956 gross up slightly, to \$78,161,214 on pictures ranging from "Kettles in the Ozarks" to the relatively expensive "Away All Boats" and "Benny Goodman Story." But earnings showed slight dip, to \$3,993,146. Like Paramount, has yet to unload back-number pictures to tv and has no intention of so doing at present time. Roster of 32 releases being enhanced by 44 features which had been on the RKO release sked and 11 new, unreleased productions from that same company. Divvies staying even at \$1.25 annually.

Side-Annoyance to N.Y. Distribs: Publicists Working for 'Partners'

With the independent "partners" pitch, ranging from budding young ruling the production roost, indie players to top producers and distributors are becoming a thorn in the side of the New York distributors' headquarters' ad-pub staffs.

Latter are beefing that the indie tubthumpers in many instances are more of a hindrance than a help in the execution of campaigns, and that—where they rep stars or startlets—they find various means of tapping the companies' budgets.

Case is cited where one of the indies approached a company and offered to have his client, a startlet, do publicity while in New York if the distrib picked up her tab. There are many variations to this

Indie pluggers also demand to check on stills, ad copy and other phases of individual pic campaigns. In many instances this is resented by the regular company staffs who feel they're just as competent to make these decisions and in fact—in point of experience—more so.

Distribs' pubberies realize that they must work with the indies and they're trying to work out a modus operandi that will make the process as painless as possible both in terms of efficiency and ego. Fact is, however, that the "checking" element has loaded down various of the distribs' departments with

a new load of pure paperwork that serves no other purpose than to keep the indies "informed" of what's being done.

David Lewis in Paris But Due Back to Testify

David Lewis, head of Metro distribution on the Continent, returned to Paris over the weekend but is due back in about a month to testify in the Enterprise Pictures (now defunct) case wherein it was charged that Loew's distribution arm didn't exercise "fullest diligence" in merchandising Ent's pictures abroad. Since then the Bank of America has reclaimed the product and sold the residuals to television.

Lewis coincided his annual business trip back to the States with the calendared trial of the case but it has not been postponed a month. Mrs. Lewis is remaining in New York, on personal business, awaiting her husband's return.

Semenenko-Allen Regime at WB Now Conserving, Not Liquidating Assets

Switch in policy at Warner Bros. sees management holding on to various company assets which at one time were tagged for liquidation.

At the time of the Serge Semenenko-Charles Allen takeover, plan was to "streamline" Warners and convert several of its tangible assets into cash. Scheme was put into effect with the dumping of the Warner Pathe newsreel.

It could have continued via the sale of other assets, such as WB's interest in Associated British; the music publishing companies, real estate, etc. Warner headquarters building in Manhattan was sold, but then the reevaluation started

and Semenenko & Co. were convinced that the stripping process should be halted. In fact, Warner International prexy Wolfe Cohen sallied forth to the Far East with the announced intention of acquiring theatres for the company.

In Britain, too, the decision was made not to part with the ABPC stock, which now is considered a good investment. In fact, a merger between the WB and Associated British facilities in Britain is in the wind.

Observers say the new approach is in part due to Jack L. Warner's pride in the company of which he is president, and his hesitancy to break up the "empire" under his control.

OVER HILL-NOT TO ALMSHOUSE

Catholic Approval of 'Marcelino' Film During Lent Seen Precedential

Chicago, March 19.

A new precedent for Lenten film viewing is being set which may reverse the annual slow attendance during this season.

Bishop Pursley of the Fort Wayne, Ind. Roman Catholic Diocese has given special dispensation and instructions to Catholics of that area to see "Marcelino," opening March 29 at the Embassy there. This marks the first time Catholic approval of film house attendance has been officially issued in this country during Lent.

Dispensation from Samuel Cardinal Stritch of the Chicago Archdiocese has reportedly been held up for viewing "Marcelino" here at the Ziegfeld because of uncertain implications for Catholic film attendance at other downtown theatres. However, instructions to see the film have issued from priests in various Catholic churches here and attendance continues high in the Lenten season.

A local Catholic journal, New World, is accepting ads for "Seven Wonders" and "Ten Commandments" after publishing "Marcelino" ads. That paper formerly excluded theatre advertising during Lent.

Bishop Pursley has distributed 16,000 "Marcelino" tickets to Catholic organizations in Fort Wayne to sell during this run and similar promotions are expected throughout the country according to Tom Dowd, midwest director of United Motion Picture Organization, who is handling its distribution.

Lent Ads Underline Clergy

Albany, March 19.

A page advertisement in the Sunday (17) Times-Union on the Albany engagement of "The Ten Commandments" at the Stanley Warner Ritz March 26, included among quotations by well known clergymen, one in heavy black type, from the Very Rev. Edward S. Schweigler, D.D., Buffalo Diocesan Director, Legion of Decency.

It read: "This picture has received the unqualified approval of bishops and priests throughout the country. Its message is primarily spiritual. Therefore, it is our considered opinion that attendance during Lent does not violate either of the Lenten Regulations or of a private resolution to avoid the usual type of motion picture during this penitential season."

A single-sentence comment by Cardinal Spellman, also black-typed, headed the seven quotations from religious leaders.

Paramount Pictures were to hold a Special Guest Preview at the Ritz Tuesday night (19).

Columbia Pictures in 31 Co-Productions; Germany Off on 'Money Crisis'

Columbia has 31 pictures going abroad under co-production deals with foreign interests; Lacy W. Kastner, president of Col International, disclosed in New York over the past week. He said there has been a cutdown only in West Germany and this for the reason of a "money crisis." Bavarian Finance Co., he explained, having sustained losses in its backing of film-making, is now demanding 100% guarantees on all loans.

Col for some time has been among the most active of the American companies in co-production abroad. Company participates in the production and takes distribution rights in certain countries or, perhaps, the entire world. It's a matter of "good business," said Kastner, for Col to take on the release of seven or eight pictures in France, for example, considering that this entails no increase in operational overhead.

Col has under contract seven productions in Brazil, 13 in Mexico, two in Germany, two in France, seven in Italy and discussions for others are now underway.

'My Sin' Popular

Hollywood, March 19.

Indie producer Tony London is the latest to announce "My Sin." However, it's not a mass confession on the part of Hollywood, but sudden interest in the title which was originally used by Paramount for a 1931 film.

Columbia registered the title with the MPAA a few weeks ago, drawing a protest from the Lanvin perfumery in France which markets a scent tagged "My Sin." London's picture, however, has their approval; he's made a deal to do a film on the family's history in the perfume industry and has set Sir Cedric Hardwicke to star.

Pathe Lab Up 10%: Chesap'ke Reports

Net earnings of Chesapeake Industries for 1956 were \$1,025,878, prexy William C. MacMillen Jr. told stockholders this week in his annual report. Operating profit of \$1,420,813 was approximately the same as the \$1,442,457 earned in 1955. But in 1955, he pointed out, the company had a non-recurring credit of \$568,131. This is in contrast to a non-recurring inventory loss of \$394,935 sustained in Virginia Metal Products Inc., a Chesapeake subsidiary.

Helping swell the Chesapeake coffers was Pathe Laboratories, another subsid, whose gross sales rose 10% over the 1955 level according to the report. However, no breakdown is provided for Pathe's individual earnings nor is any furnished for Pathecolor Inc. or Television Center Inc., two other affiliates active in the motion picture and amusement fields.

MacMillen pointed out that television is now a major source of film processing business for Pathe "more than offsetting" less activity in theatrical film production and discontinuance of the Warner-Pathe Newsreel. His report also touched on a proposed arrangement which would give Pathe "substantial increases" in color film processing from Universal Pictures.

Deal with U, incidentally, was concluded following preparation of the annual report. It resulted in settlement of a breach of contract suit brought by Pathe against U involving lab work, and granted U the right to buy 1,500 shares of Pathe stock at \$1 per share or 15% of the outstanding issue. "Had such a right been exercised immediately prior to the balance sheet date," MacMillen noted, "it would have reduced the equity of Chesapeake by \$831,744 and the net earnings of 1956 by \$76,841."

Pathecolor, subsid launched last year to invade the lucrative field of developing and printing amateur color film, was said to have incurred more expenses in its warmup period than management anticipated. Camera fans spend more than \$115,000,000 annually on film processing, report asserted, and during 1957 Pathecolor "expects to determine how much of that market can be captured."

Television Center Inc., whose president is Livingston Goddard, has such facilities as studios, sound stages, cutting rooms, recording equipment, etc. Last year it was used by NBC, Universal, United World Films and RKO-Pathe all of which are Pathe Lab customers.

Pearlman Prosing Up BV

Gilbert Pearlman has joined Buena Vista as ad-pub copy chief. He had been copywriter for Look magazine's circulation department.

WORST TV OVER! FILM TIDE TURNS

By OSCAR DOOB

The worst is over! The tide has turned! TV has shot its bolt!

For the first time in years—since TV infiltrated the entertainment field and filtered away the cash audience—expressions like the above seem to have real justification. There are plenty of signs today pointing to the probability that the motion picture industry has turned the corner; it has been rocked but now it is rolling out of it. These sentiments are becoming more and more general in the business; optimism is replacing pessimism. Some of the most conservative showmen, not given to thoughtless spouting, are now saying that they believe the industry has passed the crossroads and is on the highway to reclaiming its proper place in the American entertainment world.

It is pointed out that there came a time, years ago, when the movies—almost without knowing it—became the uphill climb out of the radio "depression." There came a time when Amos and Andy didn't empty theatres on Tuesday nights. Radio had done its worst and the movies found they still had plenty of cash customers. Careful survey of the industry today indicates that such a moment may have arrived in the Video-vs-Screen war. Industry leaders point to many "signs" to prove that the current optimism isn't just wishful thinking:

1 Surveys show a slow, but steady, upward trend in attendance, according to Sindlinger and others who are in a position to poll the boxoffice.

2 For the first time in years, the film parlors are coming through a winter season with rising attendance; the impact of the high pressure winter tv shows seems to have lost its force. Do they love movies more—or tv less?

3 Motion Picture Editors from all parts of the country report that "old-time" movie interest on the part of their readers.

4 Theatre closings have slowed to a trickle while openings have quickened.

5 One estimate (let's not quarrel!) reports 19,110 active theatres in operation with seating capacities greater than in 1945. Drive-ins have replaced many outmoded fringe houses.

6 Conservative circuits, cautious with their investments, are opening new houses—mainly drive-ins—and are scouting for additional locations.

7 Removal of most of the Federal ticket tax has helped hundreds of theatres invest in refurbishing and remodeling.

8 Producers have scheduled record-breaking investments in new pictures and definite releases promise a smash attractions for the coming Spring and Summer upswing.

9 Studios, breaking out of the hide-bound traditions of the past, are now "re-tooling" to meet current conditions and take full economic advantage of their facilities. This willingness to broaden the production vision is in itself a hopeful sign for the future, the crystal ballers say.

10 Exhibitors claim that the use of the old major movies on air has spent its force and does not slaughter theatre attendance as feared. In fact, many say the better old movies are stimulating interest in the new theatre attractions.

11 Indicating confidence in future, producers, including independents, are gobbling up hit plays and best-seller books as screen fodder. Investments in stories are at a peak.

12 Trimming away extravagance in production and distribution; eliminating unprofitable operations in exhibition provide a healthy base for the come-back now in progress.

In recent weeks there have been many expressions from careful showmen each speaking for himself but all having similar optimism. J. R. Vogel, president of Loew's, said the other day that "I think the harm done to theatre attendance by tv has pretty nearly reached its limit." Edward L. Hy-

Rackmil's Candid Confession: U Hoards Films for Peak Dates

Vodka & Caviar

Detroit, March 19.

Caviar and vodka replaced pop and popcorn for filmgoers attending showings of "Boris Godunov," Russian operatic film, at the nabe Dexter.

Owner-manager Dora Brown Rose, who was toasted with vodka by firstnighters, says the stunt has attracted favorable attention and that the one showing a night, along with a short, "Art Treasures of the Kremlin," is popular.

COMPO Hypo: It's For Very Real

Robert W. Coyne, Oscar A. Doob and others at the Council of Motion Picture Organizations taking a key role in implementing the business-hypo program adopted by a substantial segment of the film industry have the job now of setting up the necessary machinery and seeing to it that adequate capital is forthcoming to finance the overall operation.

COMPO is to run the show, its management to work in New York hand in hand with a five-man operating committee to be appointed. Permanent committees are to be named, as well, in each exchange area and a liaison group is to be established in Hollywood to maintain contact with production personnel.

Those sparking the undertaking insist this is no one-shot in the dark. They envision a continuing setup to be at work without letup on winning over ticket buyers, with the approaches changed from time to time.

As for the money, TOA's Ernest Stellings advanced the plan that so far has been well received. Participating exhibitors are to pay the equivalent of 4/10s of 1% of their film rental (but never less than 25c per invoice) and the distributors, via the Motion Picture Assn. of America, will be asked to match the exhib coin. Roger H. Lewis, head of the MPAA ad-pub committee, said he was hopeful the full MPAA board will meet on this matter next month.

DRIVE-IN SNOOPING BY DEPUTY SHERIFFS

Chicago, March 19.

A bill allowing deputy sheriffs to keep watch on teenage activities in Illinois drive-ins is to be sponsored by the Cook County board's legislative committee.

Proposed bill calls for presence of a deputy sheriff at all drive-ins during show times to inspect every car containing minors. The deputy is to seize any liquor found and patrol grounds "to make certain nothing immoral occurs in the cars."

man, vice president Paramount Theatres, said: "Our business has turned the corner. Television is rapidly finding its place in the entertainment business." Elmer C. Rhoden, president National Theatres, said: "Earnings in 12 months ending next September will be substantially ahead of last year." S. H. Fabian says "I am confident a safe and prosperous period is ahead."

Of course there are still weak spots in the business and serious problems of internal procedures to be solved. But, many agree, 1957 may go into film history as the year when the movies won a draw over tv after a long, tough fight. And 1956 may be the year in which the movies, in a re-match with tele, won the decision. And they both decided to live happily together ever after!

The first public admission by a top-echelon film executive that a picture company had deliberately withheld product from the market for a more propitious releasing time was made last week by Milton R. Rackmil, president of Universal.

In explaining to stockholders at the company's annual meeting the reason for the company's poor first quarter earnings, Rackmil noted that U had issued a series of ordinary films during October, November and early December and had purposely delayed the release of its so-called blockbuster films for a later date when the public is supposed to be more film-going conscious.

As a result, he declared that the second quarter earnings would make up for the first stanza's below-normal take. In addition, he said the company anticipated that overall earnings would be about the same as this year's.

Exhibitor leaders have frequently charged that the film companies have deliberately withheld pictures from the market and, as a consequence, created so-called "orphan periods" during which there were no important pictures available to lure the public to the theatres. These "orphan periods," it has been claimed, destroyed the continuity of picture-going and sent patrons back to their tv sets because there was nothing good to see at the theatres.

The "orphan periods" for the most part, have immediately preceded important peak holidays and vacation periods. It has been the contention of theatremen that the public will turn out for a good picture no matter what period of the year it is issued.

U's recent example is cited as a case in point of deliberate withholding. During the October to early December period, when important b.o. pictures were desperately needed, Universal did not issue a single king-sized attraction. In contrast, it released "Written on the Wind" and "Battle Hymn," two hot-boxoffice attractions, almost back-to-back. Declared one exhibitor leader: "If we had one of these pictures during the slack period, both Universal and the theatres would have done better. It would have continued the momentum of picture-going that is created during the summer months."

Several months ago, Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, who has been spearheading the drive for a continuous flow of top product throughout the year, said he had received assurance from the major companies that the outstanding pictures would be scheduled intelligently throughout the year. Among the companies said to have given Hyman such assurance was Universal.

'Miracle' Gets Chicago Clearance; Police Censor Still Upheld By Court

Chicago, March 19.

"The Miracle," Italian release, which has been banned here since 1953 was ruled not obscene by the Illinois Appellate Court yesterday (Mon.). Decision reverses circuit court ruling upholding ban by Chicago's police censorship board.

New ruling marks only partial victory for American Civil Liberties Union which made the appeal. Earlier move to rule Chicago police censorship itself unconstitutional was blocked by Illinois Supreme Court which did, however, order hearings on alleged obscenity of pic.

Current decision only states that "Miracle" is not obscene and instructs circuit court to order city to issue permit for showing this film and to enjoin city officials from interfering.

George Seaton will be the American juror at the Cannes film fest which bows May 2.

Ernst Wolff Details His Dilemma; UFA Offer Best, But U.S. Prejudiced; Can Mosaik Count on Yankees?

By HANS HOEHN

Berlin, March 12.

"Nobody can blame me if I have a considerable grudge against the press. Just recently, I was interviewed in an apparently long and friendly talk. Later I read the interview in his paper; it was one of the meanest, most vicious attacks ever made on me. Apart from that, most of it was completely untrue."

These were one of the first words which Ernst Wolff, owner-director of Berlin's much troubled Mosaik dubbing and printing plants, spoke to this *VARIETY* reporter. Latter was finally granted an interview after repeated efforts to reach the Mosaik boss had been in vain.

"I can tell you everything," said Wolff. "Except one thing: Who will become my partner. That I still don't know myself. It might be UFA. But all this is still in suspense. We still negotiate, but it's up to me when the contract will be signed."

Wolff's facilities ran into trouble when the big and once powerful Allianz-Film (distributor) went bankrupt last December. The loss Mosaik suffered is put at 7,600,000 D-Marks (about \$1,800,000 in annual volume by Wolff).

Efforts have been made by the Berlin Senate to save this plan, particularly for economic reasons, since it provides employment to many Berliners. (Mosaik has currently 470 steady employees, mainly first-class technicians, on its payroll.)

Berlin Senate Angle

The Berlin Senate is willing to back up Mosaik with 3,000,000 D-Marks (about \$700,000) which are to be paid back within three (possibly more) years. However, the Senate insists that Wolff takes a partner.

"Actually, with such a help I would be very well able to get back on my feet by myself. My company is a healthy one. It's running at full speed and we have even introduced the third shift again, which means that at least 92% of its working capacity is currently used."

"But since the Senate insists that I must have a partner, I have to find one. The big question remains now: Who shall it be?"

Wolff revealed he had received lots of offers these past weeks. They came from a banker, Jacques Rosenstein (Zurich); the Geyer labs, a big tobacco dealer, a big local textile shop, even the East German Progress (distributor), and—among others—now also UFA. The partnership requires a contribution of 500,000 D-Marks (about \$120,000).

Wolff eliminated most of these applicants, Rosenstein, for example, wanted more than half of the shares and that was considered a poor deal by both Senate and Wolff. The East German offer was out anyway. The Geyer proposal is still open but belongs more to the "also-run"-category. Same goes for a number of others. As things stand now, UFA has the biggest chance.

'Waiting Like Hawk'

"I fully admit," said Wolff, "that at first I never flirted with the idea that UFA could become my partner. I thought UFA is nothing but waiting like a hawk for my collapse. I was astonished to find out during a harmless meeting with UFA people (not concerning Mosaik's partnership) that UFA's attitude towards me is not what I thought. Their offer was as follows: They want 49% of the shares and are willing to return part of them at a later date when the status of my company is cleared."

"Nobody made me such an offer before. It seemed to me the best and most generous of all. I just had to take it into consideration. "The big question remains, of course: Will the American companies, my best customer through the years, stay with Mosaik? At first, I thought there was nothing wrong with taking UFA as a partner. But now I hear more and more voices saying that, in case UFA moves in, the Americans will transfer their printing and dubbing activities to other plants."

Said Wolff: "Everybody will

understand that I am in quite a spot. What's the use my going into a partnership with UFA if the American companies leave me? That might mean my financial ruin."

UFA seems to be a particularly big thorn in the Americans' side, but I still feel they exaggerate things. I can't understand the whole fuss. After all, Metro is dubbing with UFA for many years. Nobody complained. And what's UFA in my case? It's not a case of taking over Mosaik. Only 49% of the shares are theirs."

Wolff, a Berlin Jew who lived illegally in town under Hitler and five times had a narrow escape from death when the Gestapo sought to arrest him, said: "You will understand the critical spot I am in. If the court asks tomorrow: Where's your partner? and then decides: Your time is up what then? I can't expect that its patience will last forever."

Nothing To Fear?

And he firmly added: "If I had the chance to see the directors of the U.S. companies around the table at the same time, I am sure that I would be able to convince them that they have nothing to fear from UFA."

With regard to those who pay the U.S. companies would be well able to transfer their dubbing and printing activities to other domestic plants, Wolff said that this would mean a very complicated, if not risky, enterprise on their part. Mosaik can be regarded as the Continent's biggest facilities in this respect. It has specialized in its job, consists of seven studios in addition to two mix and five sound studios, and can take care of at least 300 pix annually.

If the American companies, Wolff said, would leave Mosaik, that would mean for them a total split. (The Bavaria in Munich may handle 50 pix per annum, Real may come up to 20, UFA in Berlin has capacity for 30, IFU Remagen and others are only of very small calibre (quite apart from the fact that they are technically not as advanced as Mosaik), while Berlin's Geyer Labs only has to do with printing. The setup of new printing and dubbing facilities would cost millions and could take at least a year, Wolff opined.

"Moreover," the Mosaik boss added, "where do the Americans have it as convenient? Mosaik means having all pix under one roof. And they have often admitted that Mosaik has the best technicians and all jobs are carried out here to excellent technical results."

Talking of UFA again, Wolff said: "It's my honest belief that UFA's offer is not alone a gesture to help me for economic reasons, it's also based on the knowledge that it's better for everyone concerned that everything should run smoothly here in Berlin. If some big company suffers, the next one is suffering too. The Allianz case is a striking example. This outfit brought a couple of other companies to a collapse and other near to it."

Wolff, who owns five theatres in town, revealed Mosaik makes a profit of 1,000,000 D-Marks per year (print per meter is 8 Pfennigs—about 1.9c. in Germany). Company's original stock amounts to 276,000 D-Mark which can be brought up to 1,000,000 D-Marks.

Condon Off to Excite 30 Towns for Kramer's 'Pride'

Richard Condon, who served as production campaign supervisor during the Spain location lensing of "Pride and the Passion," left New York Monday (18) on a two-month 30-city tour to promote the Stanley Kramer film.

Schedule has Condon conducting luncheons and conferences with the press, appearing on local radio and television programs, working out tieups with department stores and other merchandisers, delivering talks before civic groups, women's organizations, etc. He'll be equipped with 2,000 different stills, information folders, slides and trailers and other promotional material.

Status of Troubled German Film Outfits

Berlin, March 19.

Allianz-Film (distributor)—Went bankrupt last December. Austria's Ludwig Polsterer moved in and took over large part of the Allianz staff. It's now called Cosmopol. Capital of founding amounts to DM 100,000 (about \$24,000) of which Polsterer contributed 60% and former Allianz branch leaders 40%. Cosmopol is distributing part of the old Allianz pix.

Burg-Film (producer)—This Hamburg outfit, headed by Michael Jary (w.k. German pop composer), Hans-Georg Dammann and Otto-Mannfried Weninger, got into a critical spot as a consequence of the Allianz situation.

CCC (producer)—The Allianz bust caused this top Berlin pic producing outfit a loss of at least 600,000 D-Marks (\$140,000). Some think the loss was even higher. CCC just in the middle of another suit.

Mosaik-Film (printing and dubbing plant)—Had close partnership with Allianz-Film. Big loss (see accompanying text) on the Allianz bankruptcy. Efforts underway to save the plant. UFA anxious to move in. This, however, may not be tolerated by U.S. companies which are a prime customer of Mosaik. UFA then would be able to control American imports, prints, etc.)

Neue Filmverleih (distributor)—A feud between CCC and Neue Filmverleih (NF) because of the feature "Like a Storm" has broken out. CCC refused to release copies due to "uncertainties as to financing."

Neue Viktoria (distributor)—Company, headquartered in Frankfurt, has applied to the lower court in Frankfurt and asked for the opening of bankruptcy proceedings. Sole owner of the outfit is Internationale Filmunion (IFU), Remagen. Of outfit's seven pix announced last year, only two had been released. These two plus a third film were taken over by NWDF (Erich J. A. Pietrek), Dusseldorf.

Phoenix-Film (distributor)—This small outfit, also headquartered in Frankfurt, went bankrupt in connection with the Allianz bust.

Union Film (distributor)—Got rid of Gamma-Film ("Lola Montez") and succeeded in establishing a new syndicate which guarantees continuance of Union which had found itself in a strained state. New associates are Emil Reinegger, general manager of Union, Ernest Mueller (producer of Schoenbrunn-Film, Vienna, and Rex-Film, Berlin), Paula Wesseley production (Vienna) plus another personality who wants to remain unknown for a while.

Open 22 Hrs. Daily, Chi, Woods, Thought World's Top Grosser Per Seat

Chicago, March 19.

Essaness Woods Theatre here grosses more per seat than any other film house in the world, according to Essaness prexy Edwin H. Silverman. Open 22 hours daily, the 1,206-seater at \$1.50 top grossed, almost \$60,000 on its opening week of "High Society" (Par) last year which amounted to nearly \$50 per seat. Similar takes were chalked up with United Artists' "Man With Golden Arm" and "Moon Is Blue."

Silverman attributes these high per-seat grosses to his unique and independent policies in respect to programming and advertising. He takes particular pride in the way "Moon" was sold. The Woods advertised it not with lewd or suggestive copy, but with its own format inspired by gleaning women's magazines. The ads stressed the picture as "naughty" without any salacious appeal to youthful patrons.

Consequently, Silverman claims, pressure groups couldn't cite the advertising as an additional basis for condemnation of the film. Effect of the ads was such that before the picture's 13-week run at the Woods wound up, the house's theme of Audrey Hepburn in a black leotard was adopted by UA in its national publicity campaign.

Salesmanship has required guts at times as shown when the Woods opened UA's "Home of the Brave" despite dire warnings about the effects of handling a picture dealing with race problems. The result was packed houses for the Woods and a "new growth and freedom for film producers." Selling Metro's "Edge of the City," another film on the same ticklish theme, began last month although the picture doesn't open until April.

Whole selling program has developed with the Essaness policy of training its advertising staff from the lower echelons of assistant managers and ushers. Moreover, Silverman believes a theatre must have a personality of its own to sell, especially in the video age. Behind the five-story, brilliantly lighted marquee-facade of the Woods is a well-decorated house closed only from six to eight a.m. for cleaning.

Borrowing Other Tunes For Remake of 'Pal Joey'

Hollywood, March 19.

Only five of the original "Pal Joey" tunes will be used in the film version but the score will be embellished with four other Rodgers and Hart melodies from three other legit musicals. Film, which rolls April 15 as an Essex-George Sidney production, stars Frank Sinatra, Rita Hayworth and Kim Novak.

Original "Pal Joey" songs to be used are "I Could Write A Book," "Bewitched, Bothered and Bewildered," "Zip," "That Terrific Rain-bow," and "What Is a Man?" Interpolated numbers are "The Lady is a Tramp" and "Funny Valentine" from "Babes In Arms," "There's a Small Hotel" from "On Your Toes" and "I Didn't Know What Time It Was" from "Too Many Girls."

NATIONAL GUARD TAKES OUT FROM UA'S 'WAR'

National Guard this week pulled out of its tieup with United Artists, "Men and War" promotion "at the request of the Army." Army originally was to participate in the bally by providing weapons and other equipment for displays at openings of the picture. Pentagon withdrew, however, for the stated reasons that Army preferred to stress only its peacetime activities and, besides, officers and non-coms in the film weren't portrayed with sufficient dignity.

Distributor thereupon went to the Guard and was promised a display and an honor guard for the opening of "War" at New York's Capitol Theatre yesterday (Tues.). But then appeared a spread in the N. Y. Sunday News which gave an account of the picture, and related the Army incident under the head, "Too Stark for the Brass." The Army then requested that the Guard pull out, which it did.

UA now is looking to the Veterans of Foreign Wars for help.

M-G Vet Roger Edens To Produce: Screen & Legit

Roger Edens, whose contract with Metro terminates in October (he's been with M-G nearly 20 years), has formed Roger Edens Enterprises to engage in legit, television and theatrical film production. The independent company will commence operations in 1958 with the production of a film and an unidentified Broadway musical, according to the producer.

Edens recently completed "Fanny Face" for Paramount on a loan-out and has a musical to do for M-G before checking off that lot. M-G tuner is to be lensed on location in Japan.

Briefs From The Lots

Hollywood, March 19.

Pamela Duncan set for the second femme lead in "My Gun Is Quick" for Parklane Productions. . . . **Liliane Montevecchi** into "Sad Sack" . . . Writer-producer **Ray Wanda** has film rights to "The Trouble With Cinderella," **Artie Shaw's** autobiography . . . **Keith Larsen** in "The Long Knives," which **Plato Skouras** is producing for Regal Films and a 20th-Fox release . . . **Dolores Michaels** in "Time Limit," which **Richard Widmark's** indie Heath Productions will make for United Artists re-

lease . . . **Columbia's Kathryn Grant** with **Jack Lemmon** in "The Mad Ball," **Jed Harris** production. . . . **Bartlett-Champion Pictures** has a two-picture deal with Paramount. . . . **Michael Mineo**, Sal's younger brother, copied role in UA's "My Gun Is Quick" . . . **Hal Wallis** set **Gene Evans** with **Jerry Lewis**, **Phyllis Kirk** and **David Wayne** in "Sad Sack" . . . **Paul Fix** goes into Warner Bros.' "Darby's Rangers."

. . . **Leo Katcher** draws final scripting chore on Columbia Pictures' "The Hard Man," based on his Collier's mag serial, in which **Guy Madison** will star . . . Regal Films slating **James Fenimore Cooper's** "The Deerslayer" for its 20th-Fox program, and assigned **Ruth Neumann** to produce-direct . . . **Dean Jagger** will support **Barbara Stanwyck** in Globe's "Woman With a Whip"

52%, Not 75% Tax on 'Certain' Package Income

Washington, March 19.

Stars who operate package shows under personal holding companies will not have the entire package operations subject to personal holding company rates. Internal Revenue Service declared last week that it would not seek to impose (as planned last November) higher rate on the full package but would permit corporate tax rates for a portion. The formal ruling is due within a few days.

Personal holding company rates at a 75% ceiling are considerably higher than the 52% ceiling on corporate incomes. The stars contended that operating a package was a business venture which involved a great deal more than their personal services. In its statement last week, Internal Revenue said:

"Under rules to be prescribed, in any case where a contract requires the corporation to furnish other important and essential services, only that portion of the amounts received under the contract attributable to personal services of such stockholder will be treated as personal holding company income."

FELIX M. SOMMER NEW UNIVERSAL TREASURER

Felix M. Sommer was elected treasurer of Universal last week. He succeeds Eugene F. Walsh, vice president and treasurer since 1953, who is retiring on April 1.

Sommer, who was also named assistant secretary of the corporation, has been with Universal since 1940. He has been v.p. of Universal-International Films, the company's foreign subsidiary, since 1950, specializing in financial phases of the company's foreign operations. Walsh has been with U since 1925, having been controller until his election to the v.p.-treasurer post in 1953.

All other officers of the company were reelected including N. J. Blumberg, chairman of the board; Milton R. Rackmil, president; Alfred E. Daff, executive v.p.; Adolph Schimel, v.p., general counsel and secretary; Charles J. Feldman, David A. Lipton, Edward Muhl, and John J. O'Connor, vice presidents; R. M. Miles, controller and assistant treasurer; George Douglas and Charles H. Stineford, assistant treasurers, and Anthony Petti and Morris Davis, assistant secretaries.

Reelected to the board of directors were Blumberg, Rackmil, Daff, O'Connor, Preston Davie, Albert A. Garthwaite, Budd Rogers, Daniel M. Schaeffer, Harold I. Thorp and Samuel H. Vallance.

Sidney Franklin Jr., story ed for C. B. Pictures, makes his directing bow on indie's "No Place to Die," produced by **Clark Hittleman**.

Amusement Stock Quotations

For Week Ending Tuesday (19)

N. Y. Stock Exchange

1956-57 High Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32 1/2 20 3/4	Am Br-Par Th	89	23 1/2	22 1/2	— 1/4
34 1/2 22 1/2	CBS "A"	51	32 1/2	32	— 3/8
34 1/2 22 1/2	CBS "B"	23	32 1/2	31 1/2	— 1/2
26 3/4 17	Col Pix	19	18 1/2	17 1/2	+ 1/2
16 1/2 12 1/2	Decca	70	15 1/2	15 1/2	— 1/8
100 3/4 75 1/4	Eastman Kdk	66	85 1/2	84	+ 2 1/4
4 7/8	EMI	122	3 1/2	3 3/8	— 1/4
12 6 1/2	List Ind	107	8 1/2	8	— 1/4
25 1/2 18 1/2	Loew's	178	19 1/2	18 1/2	+ 1/4
9 1/4	Nat. Thea.	58	8 1/2	8 1/4	— 1/4
36 1/2 25 1/2	Paramount	60	33 1/2	32 1/2	— 1/4
36 1/2 25 1/2	Philco	88	15	14 1/4	— 1/4
50 1/2 31 1/2	RCA	258	33 1/2	33 1/4	— 3/8
8 1/2	Republic	29	6 1/2	5 1/2	+ 1/2
15 1/2	Rep., pfd.	3	12	12	—
17 1/2	Stanley War.	30	16 1/2	15 1/2	+ 1/4
29 1/2	Storer	51	27 1/2	26	+ 1/2
29 1/2	20th-Fox	56	24 1/2	24 1/4	— 1/2
29 1/2	Univ. Pix	24	25 1/2	25	+ 1/4
82 1/2	Univ., pfd.	50	70	70	+ 1 1/2
29 1/2	Warner Bros.	29	25 1/2	25 1/4	— 1/2
14 1/2	Zenith	7	9 1/2	9 1/4	+ 2 1/2

American Stock Exchange

6 1/4 3 3/4	Allied Artists	96	4 1/2	4	—
13 1/4 8 3/4	All'd Art., pfd	11	10 1/2	10	+ 1/2
46 1/2 19 1/2	Asso. Artists	46	43 1/4	41 1/2	+ 1
2 1/2	C & C Super	161	1	1	—
10 4 3/4	Du Mont	49	5 1/2	4 3/4	— 3/8
4 1/2	Guild Films	95	3 3/4	3 1/4	— 3/8
9 1/4	Nat'l Telefilm	26	8 1/2	8 1/4	— 1/4
5 1/2	Skatron	47	3 1/2	3 1/4	— 1/4
13 1/4 6 3/4	Technicolor	61	7 1/2	6 1/2	—
5 1/2	Trans Lux	75	5 1/2	5 1/4	+ 5/8

Over-the-Counter Securities

	Bid	Ask	
Amplex	34	36 3/4	+ 3/4
Chesapeake Industries	2 1/4	2 1/2	—
Cinerama Inc.	1 1/2	1 1/4	+ 1/2
Cinerama Prod.	2 1/2	2 1/2	—
DuMont Broadcasting	10 1/4	10 7/8	+ 1/2
Magna Theatres	2	2 1/2	+ 1/2
Official Films	1 1/2	1 1/4	— 1/2
Polaroid	126 1/2	131 1/2	+ 8
U. A. Theatres	4 1/2	5 1/4	— 3/8
Walt Disney	22 1/2	24 1/4	+ 1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

'But Keep the French Government Out'

Easy to Sell U.S. France's Hits—Run-of-Mine Stuff Problem Facing Importers and Distributors

By FRED HIFT

French producer Raoul Levy in Gotham last week went on record as being flatly opposed to any French Government-subsidized distribution organization in the U. S. "Get the government into it, and it's the end of distribution," he commented.

Levy at the same time defended the Centre National de Cinematographie and its head, Jacques Flaud, as being "very valuable" for the French industry. "I think Flaud has been a very good influence in our behalf," he held.

Producer's comments came at a time when there was some uneasiness in indie circles regarding the plans of the French COFRAM organization in the U. S. COFRAM has government money in it and distributes French product throughout Latin America. Its head, Jean Siefert, told VARIETY last week (see March 13 issue) that he was investigating the possibility of setting up a COFRAM counterpart in the U. S. Distributors in New York are firmly opposed to any such move though, if it came about, there's little they could do about it.

There's been considerable producer pressure in France to seek to eliminate the Centre National. Levy emphasized that he wasn't a part of that pressure group. Although his Productions IENA at this moment looms as the largest and most active production outfit in France, Levy said he and his partner—Ray Ventura—weren't members of the French Producers Union.

The need in the U. S. isn't to sell the big, important French pictures. "Everyone is after those anyway," he held. "What we need is a broader market for the run-of-mine product." He reported a French government plan to allocate \$500,000 out of which French producers of average films would get guarantees. The producers, in turn, would then assign their films to a given distributor in the U. S. Levy said between five and 10%

of the French output recoups in France. The rest depends on the foreign market. Trouble in France, he noted, was that directors took too long to make a picture, which brought up the budgets. If a picture costs \$400,000, and is a hit, it can recoup in France alone (with the help of government aid coin).

French director Roger Vadim, whom Levy has under contract for three years, is being loaned to Columbia to direct one film on the Coast.

ROBT. W. SELIG HEADS FOX INTER-MOUNTAIN

Denver, March 19.

Robert W. Selig was elected this week to the presidency of Fox Inter-Mountain Theatres and its various subsidiaries. He succeeds Frank Ricketson Jr., now v.p. and general manager of National Theatres. Ricketson will continue his association with Fox Inter-Mountain as chairman of the board.

Selig heads a seven-state operation and his promotion includes the presidency and directorship of 11 corporations. For some time, Selig has been a division manager for the 400-theatre circuit.

Selig, 47, has been a leader in local community affairs for many years. He is president of the U. of Denver board of trustees in addition to being active in many charitable and civic organizations.

The new Fox Inter-Mountain president joined the company in 1939. Previously he had been western division manager for the Gaumont-British Picture Corp.

Tom Sumners, former owner of the Josephine, Woodlawn and Laurel Theatres, San Antonio, will devote himself hereafter to real estate development. A certificate of commendation was presented by the San Antonio Motion Picture Advisory and Reviewing Board praising him "for the manner in which he operated his three theatres."

Phil Reisman Dies at 66; Panorama of Experiences A Film Industry Saga

Phil Reisman, 66, veteran executive in foreign film operations, died of a stroke at one o'clock yesterday (Tues.) in Roosevelt Hospital, New York. He was first stricken Monday while visiting Guy Eysell, president of Rockefeller Center and longtime business associate and personal friend, at the latter's office.

Reisman at the time of his death was president of the Fugazy Shipping Corp., import-export company which he joined six months ago. But most of his business career was spent with RKO as head of foreign operations. In addition to his film industry standing, various foreign government citations attest to the effectiveness of the role he assumed in cementing cultural as well as commercial relations abroad.

In 1942, at the request of Nelson Rockefeller, he became director of distribution for the Office Coordinator of Inter-American Affairs and a year later was named associate director of the motion picture division of that same office. Also in 1943 he served as chairman of the film industry's foreign managers' unit of the War Activities Committee.

Reisman's decorations included: Cruzeiro do Sul, Brazil; Gold Medal of Honor, Mexico; Comm. Cross of St. George of Corinthia, Italy; Comm. Legion of Honor, France; and the Gold Medal of Honor of Uruguay.

Born in St. Paul, Reisman entered the film industry in 1917 as a salesman for the old Triangle company. His associations thereafter were numerous, including posts with Samuel Goldwyn Productions, Paramount, the late Sidney R. Kent, Universal and Pathe. In 1932 he became film buyer for RKO Theatres and a year later shifted to the RKO film export division where he was to quickly move up to the post of vice president in charge of worldwide distribution.

He survived the crises and management-ownership changes with which RKO had been identified until 1952 when intra-mural conflicts led to his switching to v.p. of Joseph P. Kennedy Industries. He and Kennedy were friends for years. He also was to become associated with Michael Todd as president of the latter's independent company. He left Todd six months ago to join the Fugazy outfit.

Survivors include his wife, Irene; two sons, Phil Jr., a television and film writer, and William, seminarian at the Alexandria Theological Seminary, Alexandria, Va., and two sisters and a brother.

Services at 11 a. m. Friday at the George Davis Funeral Home, Leconte Place, New Rochelle, N. Y., followed by private interment at Gate of Heaven Cemetery.

Albany Film Row Shifts

Albany, March 19.

A Film Row landmark, the former Paramount Building, has been sold to Operating Engineers Local 106, AFL. The union, which is occupying space on the rear of the second floor, continues the tenants which rented space from the Farley Estate, after Paramount Pictures moved to the sixth floor of a downtown office center, in 1955.

The Farley brothers, George H. C. and William W., who handle the extensive realty holdings left by their father, William W. Farley Sr., co-developer of Film Row, have shifted their headquarters to the old Republic exchange, two doors north. It was idle since last April. Next to this office is the former, and empty, RKO exchange, also a Farley property. RKO had a long-term lease.

Higher Admissions Vs. Bargains; Chicago Theatres Trend Upward

Chicago, March 12.

Admission scale problems are plaguing Chicago theatres anew. Some managements are trying to meet the increasing nut of today's film operations with boosted admissions while others hope for full-price houses resulting from cut-rate ticket prices. Never have downtown prices ranged so widely with such uncertain implications.

Several reasons are offered by price juggling theatres: daytime trade, kid trade, product quality, other theatres' price changes, business is good, business is bad, business is business. The variety of reasons cited for revamping b.o. rates is symptomatic of the seeming confusion as to what course to follow.

Top scales of course reside in the Palace where "Seven Wonders" is still going strong with some tickets at \$3.40 and in the McVickers with a \$3.30 maximum for "Ten Commandments." These shows are only involved in the present situation by way of example since huge chunks of their daytime grosses derive from specially priced morning shows for juvenile groups at 90c per head.

Sparking the upward surge is the little 430-seat Davis-owned Ziegfeld. Manager Tom Dowd upped evening tickets from 90c to \$1.25 in January and then to \$1.50 with the current success of "Marceline." However, prices for the juvenile crop were set at 50c with rates to schools in a selling scheme that is bringing hundreds of Catholic parochial school kids in for smash daytime business during midweek, and because of word-of-mouth publicity their parents turn out in the evenings. The picture has drawn well among the regular art house clique too.

Another attack on daytime drought in the boxoffice was just launched by the Oriental, at 3,400 seats, the second largest theatre in town. Morning prices of 90c have been extended to five p. m. on weekdays under the dub of "shopper special." Previous afternoon prices were \$1.25. Owner Dick Beck says theatres are in danger of pricing themselves out of whatever daytime business exists.

Short Notice Changes

Nathan Platt, director of the Balaban & Katz flagship Chicago Theatre, says that B&K will maintain evening rate of \$1.50 and afternoon at \$1.25 in that 3,900-seater as well as the United Artists and State-Lake. (Pictures like "Giant" and "Baby Doll" had a \$1.80 ceiling at the Chicago.) The B&K exec feels that good pictures draw as many nitewowls at \$1.50 as at \$1.25. He doubts that anyone will make special efforts to save 25c by coming downtown in the afternoon except for an outstanding picture that draws o.k. without price slashing. He admits that price decisions must often be made on short notice, although he comes out against juggling prices with each new bill.

The Roosevelt, B&K's big 1,400-seat action house, has run at 90c evening prices for some time and proved the most consistent of the chain's grossers. However, the indie Grand Theatre with the same sort of double feature stuff has held fairly steady at a \$1.25 top.

The advantage of the 90c rate is not only in customer drawing power but also in the economy of functioning with one man in the projection booth. According to union contracts houses with \$1 tabs must have two operators on duty. This clause has been the main reason the independently-owned Monroe has held the price line. That house functions mainly with action and offbeat material, which is avail-

able at low cost. Owner James Jovan says that women and couples don't come out for this and women are the bulk of daytime filmgoers. His contract with the Motion Pictures Operators Union prevents his raising the 87c price without using a second man in the booth. Also the offbeat locus of the Monroe makes it hard to bid for first run class product to justify the added operator with a raised admission.

The two remaining big Chl screens seem apt to follow whichever price trend wins out. The 1,400-seat Esquire can't price itself too far out of the range of the other nearby H&E Balaban houses, Carnegie and Surf, when it plays art product but must charge high enough prices to enable it to bid against the big downtown houses for first run fare. The Woods, with 1,206 seats, prices what a particular film justifies. However, since prices are relative to those of neighboring Loop theatres, this is only indicative of a watch and wait policy by the Woods management. In the past the Woods has stuck to a \$1.25 top with \$1.50 for outstanding attractions.

Any downtown price reductions bode particular ill for hard pressed nabe houses. Many would have to join the ranks of the extinct if forced to compete pricewise with first run downtown houses.

'Revived' Only Yesterday N.Y. Importers Group Looks Extinction-Prone

Independent Motion Picture Distributors Assn., never exactly a cohesive unit, is 1) shaky again and 2) may collapse. The group comprises most of the indie importer-distributors of foreign films.

Membership met some weeks back and voted to "revive" the organization to make it more active on behalf of the indies. Raise in membership dues was decided on at the same time. Dues notices were never even mailed out.

It's understood that, frustrated by a lack of cooperation he is getting, prexy Arthur L. Mayer has been strongly considering resigning his post and in fact has been sitting on his letter of resignation for some time.

Indies, strongly competitive in their field, have never been able to see eye-to-eye on major issues. What's happened within the past year, too, is that the organization has been split clearly into groups of "haves" and "have-nots," with the biggies—Richard Davis, Ilya Lopert, Edward L. Kingsley, Richard Brandt and Jean Goldwurm—jealous of their individual positions and more or less unable to take joint action.

All of these men command theatre outlets and thus clearly have the edge over other IMPDA members who do not, and who tend to think more in local rather than national terms. It's this group, too, which has reluctantly gone along with the dues increase. It's been one of Mayer's problems to find a modus operandi under which both factions can stay in the Association and which will prevent complete domination by the important members.

But the lack of cooperation isn't confined within the group. There've been echoes, too, from the French Film Office in N. Y. whose topper, Joseph Maternati, has been busy arranging for the appearance of French stars in the U. S. in connection with an Ed Sullivan tv show, a French film week in San Francisco and a retrospective French film cycle at the Museum of Modern Art. Maternati is said to have made it plain that he isn't pleased with the lethargic response of the indies to his efforts and he has requested a meeting with an indie committee to discuss the matter.

Most of the independents—individually—agree that they could benefit from a strong organization, and there's been a good deal of discussion of putting on a paid executive secretary. However, temperaments within the group are such that unified action on any extended scale is precluded. Association couldn't even agree on which member should represent it at the upcoming Cannes film festival.

Theatres And Their Reputations [SOME STIGMA FOLLOWS TEENAGE WOOLING]

The recent rash of rock 'n' roll and so-called action exploitation pictures believed giving certain theatres a "stigma." The houses playing these films, profitably though they may be, find it difficult to switch back to more orthodox film fare because of their new-found reputation as a haven for teenagers.

For example, the widespread publicity attendant to playing a rock 'n' roller, especially if the police is called out to maintain order, give these theatres an aura that causes more sedate adults to stay away.

Cite 'Unpredictable' Native Reactions To That Export Commodity—Films

Banning of "The King and I" in Thailand (the former Siam) and "Guys and Dolls" in Holland has served to spotlight the unpredictability of the reception given such an international commodity as the Hollywood motion picture. "King" played all the world capitals without a hitch but Bangkok newspapers beefed that the story concerning their country's ancestral monarch was not sufficiently reverent. So, Thailand's Prime Minister revoked the "King's" license.

"Guys" at first glance was a natural to play the world without offending anyone. But Dutch authorities felt the depiction of the Salvation Army doll might not sit well with some members of this religious soldiery in Holland.

Such situations have obtained for years and Hollywood producers are more or less resigned to them. For the most part, of course, they take elaborate precautions to avert the taboos in foreign lands but still it comes to pass that a "King" is defrocked and a doll with a tambourine is told to stay out of town.

A. F. Corwin of the International Committee of the Assn. of Motion Picture Producers and the Motion Picture Export Assn. of America has gotten together some of the history of the strange ways of censorship around the world. And as Corwin points out, the rub for the Yank film-maker is that social customs, culture and traditions vary from country to country and this results in different attitudes toward the content of pictures.

The Americans, in Indonesia seeking to shape their wares for an unrestricted global market, have come upon the knowledge that Indonesia will not permit scenes of revolt, insurrection or guerilla warfare. The British are sensitive to lightness in the handling of religious themes. The French do a burn when a picture focuses on the French Foreign Legion. And nearly all countries are opposed to strong emphasis on violence or brutality, notes Corwin.

Toughest of all countries for the merchants of Hollywood pix is India. This nation is averse to films dealing with crime, to femme attire which is more or less modest by western standards and scissors off any scene in which alcohol is being consumed. The Indian government some time ago ordered the deletion of the entire drinking-song segment in the Italian-made "La Traviata" and similarly lowered the boom on the scene in Metro's "Student Prince" in which 19th century Heidelberg students waved beer steins while singing "Drink, Drink, Drink" from the Romberg operetta.

India, Corwin reports, is perhaps even more harsh on its native producers, this to the extent that the latter, riled over the cuts being demanded by the censors, threatened to concern themselves only with folklore and mythology and abandon any contemporary topics in their productions. India won't allow kissing in a native-made film but okays it, with some restrictions, in pictures from the western countries.

Back when Emperor Hirohito was boss, Japanese censors barred "Mutiny on the Bounty," because it dealt with insurrection on board a British ship, and "Mary of Scotland," which concerned the execution of a British monarch. Both features, which were American-made, played England without incident but the Japs thought such screen merchandise might give Nipponese malcontents some bad ideas.

W. C. Arnold's Antitruster

Kansas City, March 19.

Lawsuit seeking over \$100,000 from nine distributors and one circuit was filed here last week by William C. Arnold, Pittsburg, Kans., who formerly operated the Cozy Theatre there.

Arnold alleges the defendants entered into a conspiracy to preclude him from obtaining first-run pictures, and asks treble damages of \$93,000 and \$10,000 attorneys fees.

The defendants: Columbia, Metro, Warner Brothers, Paramount, RKO, Republic, United Artists, Universal and 20th-Fox, and Fox Midwest Theatres.

Aging Fast, Too Costly

[PRESENT STARS]

Dallas, March 19.
Beh Bard, 20th Century-Fox's director of new talent, addressing speech and theatre students at Southern Methodist U. here declared:

"Hollywood's established stars are aging fast and do not pull as they once did. Moreover their salary demands are raising production costs to prohibitive heights."

Bard took snapshots of interesting faces here and will do the same at other colleges.

Japanese Gross on 'War' To Top 'Roman Holiday'; 'Giant' Another Socko

Tokyo, March 19.

Warners "Giant" which is currently the top blockbuster release in the States has scored big box-office here. Ditto Paramount's "War and Peace." Latter was strengthened in that Audrey Hepburn may be the top femme star in Japan among the imports.

Tolstoy tale grossed around \$125,000 in an eight-week run and the new Shochiku Central Theatre in downtown Tokyo and first-run showings in Osaka, Kobe and Kyoto is drawing heavy coin. Picture will go into general release at the end of this month, with admissions continuing "slightly advanced."

F. C. Henry, Paramount Far East division manager, expects the picture to amass a total take of \$972,222, which would top "Roman Holiday's" \$908,333, previous high here for a foreign film.

"Giant" played Tokyo's Hibiya Theatre for eight weeks, grossing approx. \$111,111. Top business is also reported during first runs in the Kansai area.

J. E. Dagal, Warner's general manager here, said the picture set all-time records at Nagoya, Sapporo and Fukuoka and is expected to top previous WB high of \$555,555 for "East of Eden."

Dagal attributed the popularity of the film about Texas to the fact that it is primarily a family picture and that Orientals are very conscious of family ties. He minimized the sub-theme of Texan prejudice against the Mexicans as drawing sympathy from the Japanese.

Citing previous heavy coin films here such as "Shane" and "The Searchers," Dagal noted the Japanese like Western pictures with a dramatic twist.

Romantic Can-Do-Vietnam Style

[Oriental Actress on Kissing and Stuff]

By DAVID M. JAMPEL

Tokyo, March 19.

Speaking of kissing, the beautiful girl drew a deep breath, pursed her full lips and said softly, "I can do."

This was in reply to Hollywood producer-director Joseph H. Mankiewicz who rejected her for the female lead in "The Quiet American," now completing location shooting in Saigon, because he didn't think she would kiss as well as a Western actress.

But Thu-Trang, "Miss Vietnam of 1955," disclosed to VARIETY, "I think I can kiss if my actor I like him. But not anybody. If I play in a movie and have kiss, I have to play with someone I like."

She explained that Vietnamese films, to indicate romantic progress, use talk, the handshake, the embrace and a kind of scenting nose peck on the cheek.

About the latter display of affection, Thu-Trang told this reporter, "If you want to know how, you have to go to Saigon."

The curvaceous actress arrived here with Tong-Ngoc-Hap, topper of Vien-Dong Motion Picture Co., who produces, directs, writes scen-

The Battling Brattle

Cambridge, Mass.

Editor, VARIETY:

In several of the recent issues of VARIETY mention has been made of the successful fight against motion picture censorship in the state of Massachusetts. In order to clear the record, I would like to state that the Brattle Theatre was primarily responsible for declaring the censorship statute in Massachusetts invalid. This was done without the aid of any outside distributor or exhibitor association.

In handing down the decision, Judge Wilkins said, "It is unthinkable that there is a power . . . to require the submission to advance scrutiny by governmental authority of newspapers to be published on Sunday, of sermons to be preached on Sunday, or public addresses to be made on Sunday."

In the case of Times Film Corp., the Court concluded: "In the Brattle Films case, we have decided that Section 4 is unconstitutional as applied to the facts in that case. This is enough to dispose of the merits of this matter for all practical purposes."

Cyrus I. Harvey Jr.,

Court May 'Solve' Loew Debt And Ease Separation

The N.Y. Federal Court is expected to hand down this week an intermediate decision relating to the disposition of Loew's Inc.'s funded debt of \$30,000,000. A number of hearings have been held during the past two weeks between the attorneys for Loew's and the insurance companies holding the funded debts. Arguments were heard by Judge Edmund L. Palmieri who is hearing all cases stemming from the Government's consent decree orders involving the film companies.

Whether additional hearings will be held depends largely on the order issued by the Federal judge. It's noted by a Loew's spokesman that the order is not expected to be a final one, but will represent, for the most part, an indication of the court's comprehension of the problems involved in the complicated matter of splitting the debt between the production-distribution company and the theatre company. Some reports indicate that the production-distribution unit may assume approximately \$25,000, and the theatre segment the remainder of the \$5,000,000.

The delay in reaching a satisfactory division on the funded debt has been the one obstacle preventing the final separation of the theatres from the production-distribution arm.

arios, composes music and you name it.

The pair are negotiating with a Japanese major for a co-production starring the Vietnamese prize package in a dual role. Initial agreement has been reached and details are being firmed up.

Thu-Trang is in a Filipino-Vietnamese co-production called "The Fire and the Shadow" now being shown in the U.S. Her second film, more to her liking because she plays a princess rather than a bloodstained Commie gunfighter, is "Luc Van Tien." She and Tong are working on dubbing and scoring of the latter at Rengor Film Studios while in Tokyo.

A journalist before copying beauty honors, Thu-Trang has a novel to her credit. But most of her journalism was done on films and film personalities. She described her interviewing technique, "I ask an actress about her life, her sentiment and her love. Between women it's very easy to talk." With a show of worldliness, she added, "If I ask an actor, it's easier."

Asked if Vietnam intends to make any pictures with kissing scenes, she replied, "Not yet, but not never."

Inside Stuff—Pictures

Senate Bill 60, which would make parents and guardians of delinquent children responsible for personal injuries and property damage resulting from malicious acts, has been approved by the upper branch of the New Hampshire Legislature. The measure, sponsored by Sen. Nelle B. Holmes of Amherst, at the request of Atty. Gen. Louis Wyman, would permit juvenile courts to compel parents or guardians to pay for losses resulting from juvenile delinquency. The adults could also be fined or jailed as a result of the youngsters' wrongdoing.

This is from history but appropriate to mention at this time in view of the big-money pictures now in release. Could serve comparison purposes.

When Paramount was swinging out with "Greatest Show on Earth," sales exec E. K. (Ted) O'Shea brought in rentals of \$1,000,000 on just three booking deals. Interstate Theatres bought the picture flat at \$250,000, Eitel's Palace in Chicago paid the same amount via a guarantee against a percentage and New York's Radio City Music Hall contributed \$500,000 on a straight percentage arrangement.

Kirk Douglas' refusal to answer certain questions in connection with his lawsuit against Walt Disney has been approved by L.A. Superior Judge Bayard Rhone. Actor, who is suing for invasion of privacy over the use on tv of footage lensed of him and his children at Disney's home, had declined during the taking of a deposition to answer 19 queries regarding his gross earnings, income tax and preferences of tv shows on which he would like to appear. When Douglas declined to answer, Disney's attorneys brought a court order requiring him to respond to the queries. However, Judge Rhone held Douglas was within his rights in declining to answer.

To Note in Passing

On the basis of present records, "Ten Commandments" will reach the \$1,000,000 mark in gross business at New York's Criterion Theatre sometime on Friday (22), according to Paramount. Film company plans a lobby celebration to mark the event, and, of course, the person on line with the \$1,000,000-clinching ticket will be admitted free.

Cecil B. DeMille production starts its 20th week Friday and the gross figure excludes the advance sale of about \$200,000 expected as of that day.

Court Slashes Brazilian Distrib's 272G Balm Plea Vs. London Co. to \$15,200

British Films Do Brasil Ltda., which sued London Film Productions for total damages of \$272,000 on breach of contract beef, last week saw N.Y. Supreme Court Justice Harold A. Stevens shave down its claim to a \$15,200 award. Plaintiff originally sought to recover \$22,000 paid to London under an April 6, 1953, deal plus \$250,000 for alleged contract breach.

Suit arose out of the 1953 agreement under which British Films acquired some 23 pix from London for distribution in Brazil over a five-year period. Pact called for the Brazilian outfit to pay London \$23,000 in royalties. In addition, it was accorded the right to order extra 35m or 16m prints of any or all of the films involved.

By reason of London's failure to supply certain pix in a Nov. 3, 1954, order, British Films charged that the entire pact was void. Among pictures involved in the overall deal were "Thief of Bagdad," "Jungle Book" and "Drums."

In trimming down British Films' plea for heavy balm, Justice Stevens said "it should be pointed out that plaintiff has used, exhibited, before and after the contract breach, some or all of the 12 pictures in its possession; that it has received revenue therefrom in 1955, and in some instances, in 1956."

In a lengthy opinion Justice Stevens demonstrated a keen insight of the inner workings of the film industry. For in analyzing British Films' alleged loss from Nov. 8, 1954, to the end of the contract period, he stated that the plaintiff continued to show many of London's pictures even into 1956.

"A study of the income derived from each picture after the initial exhibition," Justice Stevens wrote, "and upon each subsequent showing, reveals a sharp decline in revenue. These are so-called flat pictures. Testimony at the trial indicated that since entering of the contract, VistaVision, CinemaScope and other more recent advancements have been introduced into Brazil and are being widely used."

"As such they are in direct competition. The plaintiff while claiming a profit in its operations produced no books or records to support its claim from 1951 or 1952, and afterwards."

'Typically American' Not Boxoffice Deterrent To 'Picnic,' 'Duchin,' 'Rock'

Characteristically American pictures are no longer "foreign" to overseas audiences. Trio of Columbia execs, in detailing strong gains made by that company abroad, cited "Picnic," "Eddy Duchin Story" and "Rock Around the Clock" as being outstanding money-makers throughout the world.

Lacy W. Kastner, president of Col International, reported that Col's foreign gross rose 24%, or by \$5,000,000, in the 37 weeks ended Feb. 9. While the general run of Col product was on a quality up-beat, according to Kastner, he and Continental supervisor Harry Novak and Far East chief Michael Bergher underlined the impact which the three above named productions had on the world market. Bergher said he regarded as particularly "fantastic" the enthusiastic reception given the rock 'n' roll entry in India where traditional and cultural music is for the most part stressed.

"Picnic," from the William Inge play, had been regarded in the trade as "typically American," focusing on a typically-native outing in the midwest, and "Duchin Story" was a biopic on the late orchestra leader who never had too great an international reputation.

In New York over the past week, Kastner listed the gains made by Col as 18% in England, 42% Far East, 23% Latin America, 11% on the Continent and 17% in Australia.

Cleveland Show-Trains

Boost Cinerama Take

Cleveland, March 19.

Regular series of office-a-week Cinerama show-trains bound for Cleveland is steaming up bigger grosses for the Stanley-Warner Palace here, now in its 16th stanza with "This is Cinerama." It has been steadily grossing from \$26,500 to nearly \$30,000 in recent frames, chiefly from out-of-town trade, as a result of saturating Ohio with special package deals with railroads and bus-lines.

Show-trains for this month are scheduled to bring close to 2,300 paid-in-advance ticket buyers from such Ohio cities as Canton, Dover, Ashland, Mansfield, Tiffin and Fostoria. Around 1,000 bookings from Ashtabula and about 700 from Sandusky are sighted for early April excursions via three railroads and Greyhound Buses.

Through tieups with those transportation lines, boxoffices have been set up in 65 major cities by Max Mink, managing director of the 1,485-capacity house, and Arthur Manson, publicity chief for Cinerama here and Pittsburgh. A heavy newspaper campaign covering those towns is keyed along with 25 full-sized billboards throughout the state along this bannerline: "Climb aboard the Cinerama Show-Wagon For a Week-End of Superlative Fun in Cleveland—the Best Location in the Nation."

Columbia Pictures renewed producer Charles Schnee for three additional films.

*In the tradition of
"3 Coins in the Fountain"
20th proudly brings you
an exceptional attraction
for Easter...*



**ALAN CLIFTON
LADD · WEBB**

**SOPHIA
LOREN**

in

**BOY ON A
DOLPHIN**

CINEMASCOPE

COLOR BY
DE LUXE

co-starring
ALEXIS MINOTIS
JORGE MISTRAL

Produced by
SAMUEL B. ENGEL

Directed by
JEAN NEGULESCO

Screenplay by
IVAN MOFFAT and
DWIGHT TAYLOR

From the Novel by
DAVID DIVINE

SAVE
EXTRA
PLAYING
TIME
FOR
YOUR
HAPPY
EASTER!



Picture Grosses

'Shrinking Man' Big 7½C, L'ville; 'James' Potent \$10,500, 'Lizzie' Lean 7C

Louisville, March 19.
Moderate b.o. activity here this week, with Lent slowing pace along with State High School Basketball tournament March 14-16. Kids swarmed over the downtown area, and packed Freedom Hall for battle of quintets, but had little effect on cinema grosses. "Shrinking Man" is one of best newcomers, being solid at the Kentucky. "Paris Does Strange Things" is good at the Mary Anderson while "Jesse James" at the Rialto looks fine. "Lizzie" at Loew's is sluggish.

Estimates for This Week
Brown (Fourth Ave.-U.A.) (1,000; \$1.25-\$2) — "10 Commandments" (Par) (4th wk). Big \$11,500 after last week's \$14,000.

Kentucky (United Artists) (1,000; 50-85) — "Shrinking Man" (U) and "Hot Shots" (AA). Fancy \$7,000. Last week "Dance With Me; Henry" (UA) and "Rebel in Town" (UA), \$6,000.

Loew's (United Artists) (3,000; 50-85) — "Lizzie" (M-G) and "Flight to Hong Kong" (UA). Mild \$7,000 or near. Last week, "Drango" (UA) and "The Boss" (Col), same.

Mary Anderson (People's) (1,000; 50-85) — "Paris Does Strange Things" (WB). Good \$4,500. Last week, "Giant" (WB) (2d wk), \$3,500 at upped scale.

Rialto (Fourth Avenue) (3,000; 50-85) — "True Story of Jesse James" (20th) and "Women Pitcairn Island" (20th). Likely will hit nice \$10,500. Last week, "Oh, Men! Oh, Women!" (20th) and "Storm Rider" (Indie), \$9,000.

LOS ANGELES

(Continued from page 8)

of Passion" (UA) and "Halliday Brand" (UA), \$10,800.

Downtown Paramount, Egyptian (ABPT-UATC) (3,300; 85-180) — "Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues). Fair \$16,500. Last week, D'Town Par, "Big Land" (WB) and "Colditz Story" (Indie) (3d wk 4 days), \$3,100; Egyptian, "Carmen Jones" (20th) (reissue), \$9,400.

State (UATC) (2,404; 80-125) — "Carmen Jones" (20th) (reissue) (m.o.). Modest \$6,000. Last week, in unit.

Four Star (UATC) (868; \$1-\$1.50) — "Lost Continent" (Lopert) (2d wk). Fine \$5,500. Last week, \$6,900.

Hillstreet, Hollywood Paramount (RKO-F&M) (2,752; 1,468; 90-\$1.50) — "Rainmaker" (Par) and "High Terrace" (AA) (2d wk). Dull \$10,000. Last week, \$13,100, plus \$39,200 in five nabs, three ozoners.

Iris (FWC) (758; \$1.10-\$1.50) — "Friendly Persuasion" (AA) (3d wk). Steady \$2,700. Last week, same.

Fox Wilshire (FWC) (2,296; \$1.25-\$1.75) — "Battle Hymn" (U) (4th wk). Thin \$4,500. Last week, \$5,600.

Pantages (RKO) (2,812; 90-\$1.50) — "Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (4th wk). Soft \$4,500. Last week, with State, \$9,400.

Vogue (FWC) (885; 90-\$1.50) — "Anastasia" (20th) (4th wk). Okay \$3,800. Last week, with Los Angeles, Loyola, \$16,200, plus \$5,300 in one nabs.

Fine Arts (FWC) (631; \$1.25-\$1.50) — "Great Man" (U) (5th wk). Light \$3,700. Last week, \$4,100.

El Rey (FWC) (861; 90-\$1.50) — "Wee Georgie" (Indie) and "In the Park" (Indie) (5th wk). Thin \$2,000. Last week, \$2,000.

Carthay (FWC) (1,138; \$1.75-\$3.50) — "Around World 80 Days" (UA) (13th wk). Extra shows upping to socko \$27,000. Last week, \$20,600.

Warner Beverly (SW) (1,612; \$1.50-\$3.30) — "10 Commandments" (Par) (18th wk). Great \$20,000. Last week, \$20,600.

Warner Hollywood (SW-Cinera) (1,384; \$1.20-\$2.65) — "Cinera-Holiday" (Cinera) (71st wk). Into current week Sunday (17) after big \$16,500 last week.

Canon (Rosener) (533; \$1.50) — "La Strada" (T-L) (20th wk). Light \$2,500. Last week, \$2,700.

Vagabond (Rosener) (390; \$1.50) — "Street of Shame" (Indie) (5th wk). Okay \$3,000. Last week, \$3,400.

BROADWAY

(Continued from page 9)

— "Lost Continent" (Lopert) (2d wk). First session ended Sunday (17) was lofty \$24,700. Playing day-date with Fine Arts, where pic also is doing well.

Warner (SW-Cinera) (1,600; \$1.20-\$3.30) — "Seven Wonders of World" (Cinera) (50th wk). The 49th stanza ended Saturday (16) was smash \$40,800 for 18 shows, including two morning student shows. The 48th week, 19 shows, was \$40,000. Anytime this house runs above 16 shows, the extra shows are student morning performances at 90c top.

World (Times) (501; 95-\$1.50) — "Tempest in Flesh" (Pace) (9th wk). Current round ending tomorrow (Thurs.) looks like good \$4,100. The eighth week was \$4,500.

Central (Maurer) (854; \$1.25-\$1.80) — "Mom and Dad" (Indie) and "She Shoulda Said No." (Indie) (8th wk). The seventh week ended last night (Tues.) was big, \$14,000. The sixth was \$18,500.

'Allison' Socko \$25,000, D.C.; 'Shrinking' Fast 8C

Washington, March 19.

Picture business is showing some pickup currently, thanks to new entries. Top newcomer is "Heaven Knows, Mr. Allison," doing socko business. "Incredible Shrinking Man" is rated fast as "Barrett's of Wimpole Street." Of older offerings, "Men at War" continues strong in second while "Seven Wonders of World" is on the upbeat in 12th round. "East of Eden" and "Rebel Without a Cause" are dualed in a two-house parlay, to take advantage of James Dean's popularity. Pair shapes fair.

Estimates for This Week

Ambassador (SW) (1,490; 70-90) — "East of Eden" (WB) and "Rebel Without Cause" (WB) (reissues). Fair \$4,500. Last week, "Gun for Coward" (U), \$3,500.

Capitol (Loew) (3,434; 85-\$1.25) — "Heaven Knows, Mr. Allison" (20th). Big \$25,000, hyped by fancy preem featuring Marine drum and bugle corps. Last week, "Mister Cory" (U), \$10,000.

Columbia (Loew) (1,174; 70-90) — "Barrett's Wimpole Street" (M-G). Pleasant \$6,000. Last week, "Four Girls in Town" (U), \$5,000.

Keith's (RKO) (1,859; 70-90) — "Shrinking Man" (U). Fast \$8,000 or close. Last week, "Battle Hymn" (U) (3d wk), \$7,000.

Metropolitan (SW) (1,490; 70-90) — "East of Eden" (WB) and "Rebel Without Cause" (WB) (reissues). Good \$7,000. Last week, "Gun for Coward" (U), \$5,500.

Palace (Loew) (2,360; 85-\$1.25) — "Men in War" (UA) (2d wk). Sturdy \$16,000 after \$21,000 opener; holds.

Plaza (T-L) (290; 90-\$1.35) — "Snow Was Black" (Indie) (3d wk). Okay \$2,500 after \$4,000. Stays on.

Trans-Lux (T-L) (600; 90-\$1.25) — "Trot Peticco" (M-G) (4th wk). Okay \$5,000. Continues. Last week, \$6,000.

Warner (SW-Cinera) (1,300; \$1.20-\$2.40) — "Seven Wonders" (Cinera) (12th wk). Up to lively \$18,000 after \$17,000 for 11th week. **Uptown** (SW) (1,100; \$1.20-\$2.40) — "Oklahoma" (Magna). Fancy \$7,000. Last week, same.

CHICAGO

(Continued from page 9)

(Cinera) (13th wk). Great \$39,500. Last week, \$43,500.

Roosevelt (BK) (1,300; 65-90) — "Three Violent People" (Par) and "Man From Del Rio" (UA) (2d wk). Fine \$14,000. Last week, \$19,000.

State-Lake (B&K) (2,400; 90-\$1.50) — "Men in War" (UA) (2d wk). Good enough \$20,000. Last week, \$33,000.

Surf (H&E Balaban) (685; \$1.25) — "Wee Georgie" (Indie) (4th wk). Still big at \$4,200. Last week, \$5,000.

United Artists (B&K) (1,700; 90-\$1.50) — "Rainmaker" (Par) (4th wk). Fades out with \$13,000. Last week, \$14,000.

Woods (Essaness) (1,206; 90-\$1.25) — "Wings of Eagles" (M-G). Good pace-setting first week at sturdy \$28,000. Last week, "Bundle of Joy" (RKO-U) (3d wk), \$14,000.

World (Indie) (600; 90) — "House of Pleasure" (Teitel). Sturdy \$5,800. Last week, "La Strada" (T-L) (11th wk), \$3,500.

Ziegfeld (Davis) (430; \$1.25-\$1.50) — "Marceline" (Davis) (4th wk). Strident \$7,000. Last week, \$7,500.

Town's Dilemma

Lyndonville, Vt., March 19.
This town is stuck with a film theatre and the problem of what to do with it. Voters were asked last week to decide the fate of the Gem Theatre building, acquired by the town some time ago.

It was proposed that the building be used to store fire department equipment, but the townspeople voted to delay action on the idea.

'James' Okay at \$10,000, Cincy; 'War' Fair 9½C, 'Life' 9C; 'Wonders' 14C

Cincinnati, March 19.

Better-than-par outlook for three new bills and continuing strength of two-a-day pix this week lengthens the string of winning totals for downtown houses. Newcomers, include "Men in War" fair at Albee and "True Story of Jesse James," okay at Palace. Also new, "Full of Life" is big at Keith's. "10 Commandments" is in 13th week and "Seven Wonders of World" in 41st.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Men in War" (UA). Fair \$9,500. Last week, "Top Secret Affair" (WB), same.

Capitol (SW-Cinera Corp) (1,376; \$1.20-\$2.65) — "Seven Wonders" (Cinera) (41st wk). Still strong at \$14,500. Last week, \$15,000.

Grand (RKO) (1,400; \$1.25-\$2.25) — "10 Commandments" (Par) (13th wk). In step with last week's \$12,000, socko.

Keith's (Shor) (1,500; 75-\$1.25) — "Full of Life" (Col). Big \$9,000. Last week, "Rainmaker" (Par) (2d wk), \$7,000.

Palace (RKO) (2,600; 75-\$1.10) — "True Story of Jesse James" (20th). Okay \$10,000 or near. Last week, "Big Land" (WB), \$9,500.

BUFFALO

(Continued from page 9)

Rider (Indie). Fine \$9,000 or close. Last week, "Oh, Men! Oh, Women!" (20th) and "Lover Boy" (Indie) (10 days), \$11,500.

Lafayette (Basil) (3,000; 50-80) — "Silent World" (Col) and "Reprisal" (Col). Light \$7,000. Last week, "Battle Hymn" (U) and "Four Girls in Town" (U) (2d wk), \$10,500.

Century (Buhawk) (3,000; \$1.25-\$2.50) — "10 Commandments" (Par) (12th wk). Steady \$14,000. Last week, \$15,000.

Teek (SW-Cinera) (1,200; \$1.20-\$2.40) — "Seven Wonders" (Cinera) (29th wk). Fine \$10,000. Last week, \$11,000.

Missouri Is Divided on DST

St. Louis, March 19.

A bill introduced in the Missouri Legislature several weeks ago to ban daylight saving time throughout the state has run into stiff opposition and seems to be doomed for the current session. Operators of hard top houses as well as ozoners, radio and television stations, newspapers and civic groups lobbied vigorously against the measure.

As a result of the pressure, Rep. N. G. Abbott (R) Stockton, Mo., one of the sponsors declared he would leave the bill on the informal calendar for an indefinite period, thus virtually abandoning it. Many state legislators favored standard time but the measure ran into the strongest opposition from St. Louis and St. Louis County representatives.

Jayne Mansfield Unhitch

Dallas, March 19.

Paul J. Mansfield has been granted a divorce from film and stage actress Jayne Mansfield Friday (15) on ground of cruelty. The couple were married May 6, 1950, in Fort Worth and were separated Jan. 7, 1955.

Mansfield's only citation of cruelty in the petition filed Jan. 2 was that "Jayne had gone into the motion picture business causing neglect to her husband and also words and deeds leading to an intolerable situation." She received an interlocutory divorce last October.

Jimmy Durante's N.Y. Paddyfest

Continued from page 2

opening crack, "No one likes our guest of honor but the people."

A succession of show biz names who participated in the Mort Sunshine-scripted cavalcade of the Great Schnozzola's life and times all attested, by word, artistry and/or personal appearance, to the extraordinary affection Jimmy Durante enjoys within and without show business.

Earl Wrightson set the keynote with the excellent "Ballad of James Durante," written by Jackie Barnett, longtime scripter for the Schnoz. It's a stirring tune, literate and accurate in its appraisal of the g. o. h., and worthy of recording. (Incidentally, if as customary at these functions of late, the proceedings were tape-recorded, this may become a collector's item.)

The galaxy of talent reads and played like a dream benefit bill. Dais headed by Mayor Robert F. Wagner further attested to the guest's stature. Durante acted and later voiced his opinion that he couldn't believe they were all talking about him. He confessed this was the first time he ever had a dinner given for him.

Nothing can top this one. The "hooking" was an inspiration. Any of the theatrical guilds or welfare agencies who will share in the proceeds from the banquet could have been the auspices. It was perhaps a shade more dramatic that an organization called the Jewish Theatrical Guild singled out a non-coreligionist for this signal honor.

In sequence, the tributes to "the Cyrano of the cellars" whose father "was a better barber than Perry Como" was keynoted by Tony Martin's lusty singing of "Lullaby of Broadway," encoiring with a Sammy Cahn parody on "Inka Dinka Do," in personal tribute to Schnoz.

Mayor Wagner, William Gaxton, George Price (subbing for Eddie Cantor and doing a capital imitative job), Ted Lewis, Phil Silvers, Sophie Tucker, Edward G. Robinson (a la "Little Caesar"), Polly Bergen (as Helen Morgan), Ralph Bellamy, Anna Marie Albergheiti (a particular wow), Paul Whiteman, Danny Kaye (who abandoned the script for his own personal tribute, a masterful bit of verbiage), Ray Bolger (hoofing impression of Lou Clayton), Garry Moore (another sincere thumblinal impression of Durante), Tallulah Bankhead, Hal March, Kathryn Grayson, Don Ameche, Mike Todd, Martha Raye and Roberta Sherwood preceded Jessel's sum-up and Durante's thank-you speech.

Latter was effective because of its faltering, off-the-cuff, pure fractured English, 100% Durante-style, but there was nothing faltering by the Durante & (Eddie) Jackson song-and-dance-and-pianistics that ensued, including a nostalgic recreation of Lou Clayton's "Tea For Two" tap-dance. Prior thereto Bolger had done an impression of Clayton's "sand-dance" that was a highlight of the great night.

The Schnozzie's few words accented once again his deep strain of sentiment. "I'm sure that Lou Clayton up there is watching me tonight." He also recalled Sime Silverman's influence upon his career. As for Louis B. Mayer's counsel to him, it was: "You're all set out here (in Hollywood), Jimmy; get yourself a house . . . and Durante added, "He also gave me some good advice about some annuities . . ."

Sime Silverman, founder-editor-publisher of VARIETY, figured more than once throughout the evening, as part of the script and in the lyric of "The Ballad of James Durante," because of his friendship for and counsel with the original Clayton, Jackson & Durante, in furthering their career up from the saloon circuit of the Prohibition era.

Miss Albergheiti who had wowed them solo as part of the talent cavalcade, and was perhaps the standout of the proceedings, reprised "Comes From The Heart" with Durante, in the same idiom as when he did it with Helen Traubel.

There was little to be capacious about the evening. There were perhaps too many Yiddishisms. Even Martha Raye, an Irisher, seemed to be doing half her stint in Lindy's brogue. Why an old-pro like Jessel can't curb his Yiddishisms after all these years will probably re-

main an unsatisfactory rhetorical question, especially considering his otherwise superlative skill as a toastmaster which requires surely none of the dialectic intrusions.

The Sunshine script was alternately inspired and disappointing, the latter chiefly because it was a libretto that sometimes read better than it played. Kaye and Moore obviously threw away the script, and their summations of the character and calibre that constitute Durante were the more effective. Edward G. Robinson skillfully clowning his bit; Miss Bankhead seemed lost "because I never met Mr. Sunshine," indicating she had no written part, and was not up to the glib ad lib. Tony Martin could have forgotten "Lullaby of Broadway" perhaps and clicked even more resoundingly with the "Inka Dinka" parody in tribute to the honored guest. Phil Silvers should have done more.

There was also an opportunity for a bit between grownup quiz kid Charles Van Doren and Hal March, both on the dais, which was muffed, and perhaps the most logical, foreseeable-opportunity for a bangup nostalgic afterpiece could have come from a galaxy such as Sophie Tucker, Ted Lewis, Tallulah Bankhead, Jessel and Price-for-Cantor.

All of which is Monday morning quarterbacking. The main event was more than satisfactory. It put the spotlight on a lovable show biz gent who fully rated it. In the same tradition of selflessness he was the clay pigeon to attract beaucoup loot for the sundry show biz charities—about \$85,000 worth, between the dinner and the souvenir journal's ad revenue.

The credits are many. Harry E. Gould, executive veepee of the Guild, was general chairman of the dinner. Harry Brandt was coordinating chairman. Quite obviously Abe Lastfogel, head of the William Morris Agency which has long handled Durante, was importantly aligned in the overall operation, as were Nat Kalchell and George Wood of the agency.

Gore Vidal

Continued from page 2

impact than a ditto in either tv or films? Yes, he would. Would he now drop his book-writing (he's been a bestseller for several years, was a novelist for years before his foray into video) now that he's a three-way legit-pixty scribbler? No, as a matter of fact, he's doing a novel now for his publisher, Little, Brown.

How about television? Same. Coming up in May on "Playhouse 90" is his videography of his grandfather, the late Sen. Gore, who brought him up. It will be called "The Blind Senator." (He was Oklahoma's first Senator.)

Where from here? He returns April 1 to the Coast. Co-incidentally, that's the date Metro starts shooting Vidal's screenplay, "I Accuse" (ex-"Capt. Dreyfus") in London and Europe. Jose Ferrer directs and stars. Vidal will be finishing the screenplay of "Billy the Kid," to star Paul Newman, who also had the name role in Vidal's play.

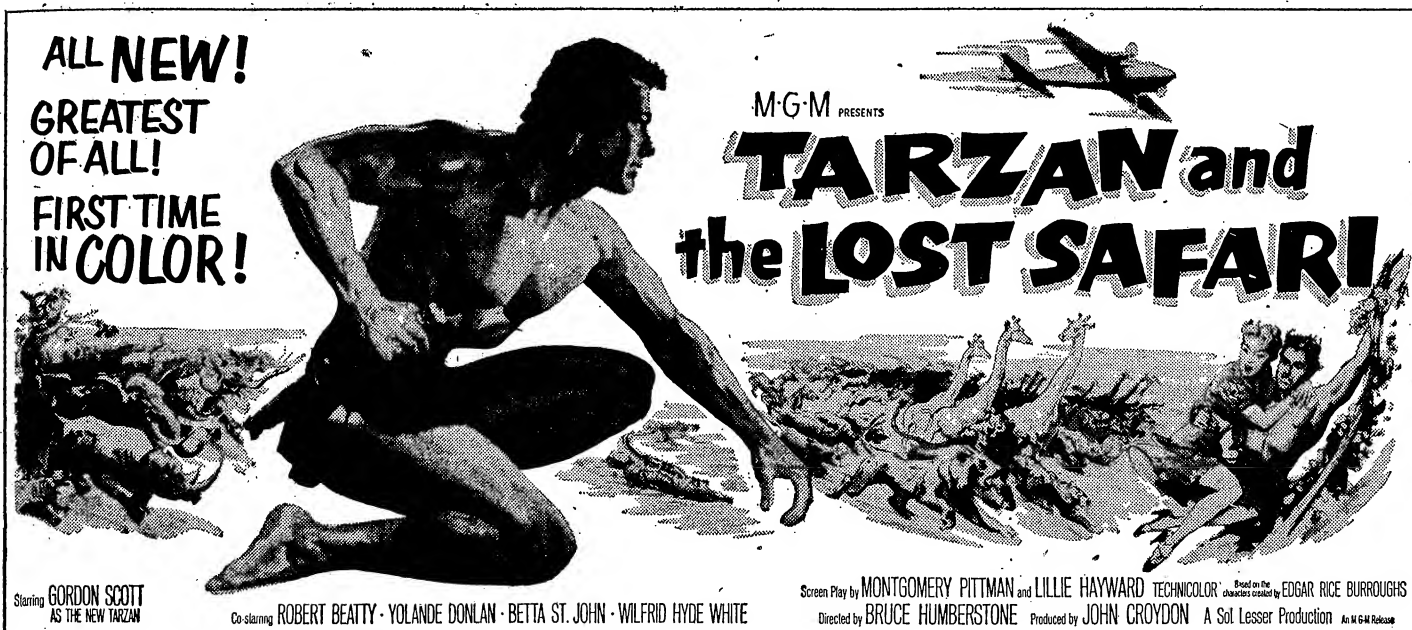
What picture interest is there in "Planet"? Vidal has "heard" that 20th-Fox, Warners and Metro are eying it.

From recent figures of other legit sales to Hollywood, would it be fair to guess that "Planet" will bring around \$300,000. Yes, that sounds reasonable, but William Morris Agency will do the masterminding on the money.

What about "Planet" abroad? England for sure, and the leads are being cast now (Robert Morley has been spoken of for the Cyril Ritchard part). Also, a number of countries on the Continent are negotiating for the stock rights (Belgium, France, Sweden, Germany, Italy; also Australia). George Axelrod and Clifton Wilder (co-producers of "Planet") are starting to study a national company.

How does he regard himself as a writer? Topping Caesar's Gaul, he's divided four ways in his own mind and from a work-a-day view—films, television, book-writing, and now legit. Each compartment is separate, with different input upon himself, varied values, etc. It doesn't matter which brings what money—they're all "working" spheres, part of his makeup.

ALL NEW!
GREATEST
OF ALL!
FIRST TIME
IN COLOR!



M-G-M PRESENTS
TARZAN and
the LOST SAFARI

Starring **GORDON SCOTT**
 AS THE NEW TARZAN

Co-starring **ROBERT BEATTY • YOLANDE DONLAN • BETTA ST. JOHN • WILFRID HYDE WHITE**

Screen Play by **MONTGOMERY PITTMAN** and **LILLIE HAYWARD** **TECHNICOLOR** Based on the characters created by **EDGAR RICE BURROUGHS**
 Directed by **BRUCE HUMBERSTONE** Produced by **JOHN CROYDON** A Sol Lesser Production An M-G-M Release

Above: The 24-sheet is perfect for cut-out uses in lobby or on marquee

The greatest attraction of its kind ever made. Tarzan, a magic word for the millions, comes to the public now for the first time in color. With an entirely NEW, streamlined, up-to-the-minute story, in a magnificent production, it is an entertainment of stature for class-appeal as well as mass-patronized theatres.

TARZAN 1957 STYLE!

Adventure takes to the air in a safari by luxury plane. Wrecked in the dangerous jungle, the occupants, two beautiful girls and their companions, are rescued by Tarzan.

★

M-G-M presents "TARZAN AND THE LOST SAFARI" starring Gordon Scott as the New Tarzan • co-starring Robert Beatty • Yolande Donlan • Betta St. John • Wilfrid Hyde White • Screenplay by Montgomery Pittman and Lillie Hayward • Technicolor® • Based on the characters created by Edgar Rice Burroughs • Directed by Bruce Humberstone • Produced by John Croydon • A Sol Lesser Production • An M-G-M Release

Oral Promises Held No 'Contract'

Harrison at Ft. Wayne Loses Damage Action On 'Mogambo' and 'Wind' Bookings

Ft. Wayne, March 19.

Judge Luther M. Swygert at Fort Wayne U. S. District Court recently ruled in favor of Loew's Inc., defendant in a case instigated by Harrison Theatre and Realty Co. of Fort Wayne. The Harrison firm owns the Paramount and Clyde Theatres, and formerly owned the Embroid, now known as the Embassy, and the Palace, now dark.

Involved in the case was the competition arising from the advent of the Embassy Theatre in Fort Wayne for two Metro films, "Mogambo" and the reissued "Gone With the Wind," and oral agreements. The judge held that a written contract gained in competitive bidding was weightier than an oral arrangement.

Harrison alleged in its complaint oral arrangement for the two films had been made through Loew's division manager, Foster Gauker. The talks were conducted between Harvey Cocks, general manager of the theatres, and Gauker for "Mogambo," and between Frank J. Benedict, vice president, Cocks, and Gauker for "Gone With the Wind."

In both instances the parent company rejected the oral bids and allotted the films to the Alliance Theatre Corp., owner of the Embassy. The basis of competitive bidding for films began in July, 1952, when the Embassy came into existence. Shortly after, Loew's informed both parties that they would begin distribution on a competitive basis, which would include written bids from the exhibitors, it was said.

This was later orally rescinded in favor of an attempt to arrive at an agreeable "split-decision" system whereby the competing exhibitors are given a choice of a number of films out of a specified group of first-run films chosen by the distributor. This proved unsatisfactory.

Competition was restored, and it was during this period that negotiations were undertaken to obtain the two films. The plaintiff argued loss when "Mogambo" grossed \$13,883 in two weeks elsewhere while the Harrison houses grossed a total of \$5,834. Likewise, with "Gone With the Wind," the gross was \$18,090 in a two-week period, while the gross for Harrison's during the same time was \$5,500.

Judge Swygert ruled that Gauker had no contractual powers, and consequently could not enter into an agreement without approval of the parent firm, defendant in this case. These talks "did not constitute legally binding contracts," he ruled. He further ruled that rather than granting an agreement Gauker was soliciting bids in competition with Alliance Theatre Corp.

Capital Studios Alters Tag

Washington, March 19.

Capital Film Studios, operated by National Video Productions since its opening in 1953, will be known as National Film Studios as of April 1. Plant was founded by Capital Film Laboratories but was run by National on lease.

Change in the studio's tag came after National acquired the lease and leasehold improvements from Cap Laboratories earlier this year. F. William Hart remains as v.p.-manager while the studio will continue to be available for indie producers.

(Another instance of no imagination in titling film companies since there is already a National Film Service as well as a National Screen Service.—Ed.)

Union Buys Into Film Row

Albany, March 19.

Sale of the former Paramount building, at the lower end of Film Row, to Operating Engineers Local 106, AFL, was followed by the moving of the Farley Estate realty and business offices to the old Republic exchange, two doors away.

Both the two-story structure and the one-story exchange building were constructed by the late William W. Farley, co-developer of Row.

Far From Home 'n' Rock

Madrid, March 19.

Setting a Madrid precedent for the American Armed Forces cinema circuit in Europe, Columbia's "Rock Around The Clock" comes back for a second round at the local special services theatre on March 22nd.

Americans in Spain received their baptism of rock 'n' roll a fortnight ago when "Rock" was screened for the first time before a loud but well-behaved capacity audience. Heavy turnout of teenage bluejeaners marked singletop showing.

Many Air Force and air base personnel, frustrated by the filled-to-capacity shingle two two weeks ago, clamored for "Rock" return.

UA Plans First Public Issue of Shares in April

United Artists yesterday (Tues.) disclosed a public offering of common stock and convertible debentures will be made after the middle of April. Robert S. Benjamin, chairman, and Arthur B. Krim, president, revealed that an underwriting agreement has been entered with F. Eberstadt & Co. looking to the issuance of debentures due 1969 and 350,000 shares of common stock.

Thus the last of the privately held major film companies will come under public ownership.

However, it was stated the management group, comprising Benjamin Krim, Arnold Picker, Max E. Youngstein and William J. Heinemann, will still own a majority of the corporation's stock. Of the total issue, 250,000 shares are to be offered for the account of the corporation and 100,000 for the management partners.

UA execs say they're legalistically restrained from discussing the specifics, such as the amount of new capital expected to be brought in, offering prices, and the proportion of stock to be retained by management as against the public's minority ownership. Registration statement is to be filed later this month.

Picking Film Titles: Arduous Sport

Rose by any other name etc.; but it still needs a name. Film industry is finding it more and more difficult to come upon original titles for new pictures, to the extent that in the past five to six weeks nearly 100 titles filed with the Motion Picture Assn. have been protested by producers who claim too much resemblance with the names of pictures they've already made. Either that or they say the new nomenclature being laid claim to by others is too close a copy of their previously-registered labels.

Last year, 4,977 different titles were filed with MPAA and to avoid some instances of similarity with such an avalanche is just about an impossibility. The producers in cases of conflicts seek to work out agreements among themselves or resort to arbitration. Total of 18% of last year's registrations were protested and most of these were settled by negotiation and 27 of the disputes resolved by arbiters.

Danger in Likenesses
But, still, likenesses do slip through and the result can be public confusion. Consider Metro's "Power" and the "Prize," Paramount's "Proud and the Profane" and Stanley Kramer's upcoming "Pride and the Passion." Pitfalls appear particularly in the numbers

U Eyes TV Sale

Continued from page 3

feel we can do better on tv than by reselling them."

With U maintaining a good earning record and Decca Records, of which Rackmil is also president, controlling 75.6% of the outstanding voting securities, there was no question of the outcome of the meeting. The tone of the stockholder questioning was, for the most part, friendly and there were no sharp exchanges between investors and management. Rackmil, extremely jovial throughout the meeting, was frequently flippant and patronizing. The session, in comparison to other film company annual meets, was sparsely attended, barely filling the company's small homeoffice screening room.

Deal With Rank

Stockholder questioning brought out the following additional facts:

Universal's contract with the J. Arthur Rank Organization runs until 1961 and as long as the contract is in force U has first call on Rank films for release in the U.S. Rackmil noted, however, that "we've found it difficult to sell their pictures." He said U relinquished its deal to distribute Rank films in South America because "we found it impossible to sell them there."

There is no possibility of a merger between Decca and Universal and that 50% of Decca's income stems from the film company.

The company's first quarter earnings were down because the company withheld the distribution of its better product for a more propitious time. However, the second quarter is expected to make up for the loss in the first stanza. It's anticipated the company's annual earnings for the next fiscal year "will be about the same as this year."

Reserve Fund

The company is maintaining its reserve fund of \$3,000,000 because there are approximately 200 outstanding antitrust suits involving unspecified damages.

The company is reacquiring shares in the open market to maintain its dividend rate.

The salaries of U executives are less than their counterparts in the other film companies.

Universal expects added income from the releasing of the RKO pictures but "it's hard to state" the amount.

The company spent approximately \$1,000,000 less in advertising in 1956 than in 1955, the '56 total being \$2,853,000 as compared with \$3,801,000 in '55.

Universal at present has no plans to make pictures available for the wired-tv systems.

The company will maintain its present production program; "To

Christophers' Advice: 'Squawk Loudly'

[COMPLAINTS GET RESULTS IN SHOW BIZ]

Employment High

Minneapolis, March 19.

Exhibition here undoubtedly is being helped by the fact that employment continues at a peak high in the Twin Cities metropolitan area.

The latest state employment security department figures are for February and they show that the total was 488,450, an all-time record for the month.

Moreover, the number of unemployed in the area was estimated at 26,300, lowest since 1953.

Jobs increase since last year is being paced by durable manufacturing industries in which 6,000 more persons are at work.

The Christophers, a Manhattan headquartered movement within the Roman Catholic Church founded by Father Edward Keller of the Maryknoll Missioners, and the author of several books on militant Christianity, issues a monthly sheet of news notes. Under date of March, bulletin No. 81, there are a series of significant suggestions relating to media. Says the lead-in: "Don't underestimate what one person like you can do, with God's help."

Following is excerpted:

Protect Your Right of Choice:

Remember that every newspaper, magazine, and book publisher, as well as radio, television and movie company is dependent on you for its very survival. Their business is to serve you—not dominate you.

You hold the purse strings. Every dollar you spend can be a vote for or against decency.

How to Get Better Movies:

Make your wishes known to the theatre owner by patronizing good films and staying away from those which do not merit your support. He depends on your trade and will make his voice heard in turn with the movie-makers.

The motion picture industry has repeatedly proven its capacity to provide attractive and high quality entertainment. Films cited for Christopher Awards are eloquent proof that movies can measure up to three reasonable standards: (a) suitable entertainment for the entire family, (b) high dramatic quality, and (c) successful presentations from a box office point of view.

Tell Your Newspapers and Magazines:

1. To run more stories about the achievements of normal, decent people and less about those who are vulgar and decadent.
2. To be discriminating in the advertising that they send into the home. Many reputable firms are letting a sexy, seductive angle creep into their ads for autos, soft drinks, bread, wearing apparel and many other items. One newspaper in Manchester, N. Y., threatened to ban all theatre advertising lay-outs unless there is an improvement over the present "filthy" motion picture ads.

Point No. 6—Insist on Decent Recordings:

Make your preference known to radio stations. Offensive records may slip through by neglect. Most disk jockeys will cooperate.

Endorse Censorship

Columbus, March 19.

The Ohio Catholic Welfare Conference has taken a stand in favor of censorship for films and printed matter.

Meeting Tuesday (12) here, it urged "vigorous support" for such legislation.

The conference also asserted: "While we recognize that the chief responsibility rests on parents and public opinion for all forms of public entertainment . . . we hold the firm conviction that public authority cannot be absolved from its own direct responsibility for maintaining the highest standards of public decency and morality."

The conference also declared itself in favor of making parents responsible for vandalism of their children.

Nixon Gets '80 Days'

Pittsburgh, March 19.

Nixon Theatre has made a deal with Mike Todd for "Around the World in 80 Days" and picture will open here at legit house April 11, with the preem skedded as a benefit for the United Nations Assn. of Pittsburgh. Gabe Rubin, owner and managing director of Nixon, has been dickering with Todd for couple of months now without getting anywhere when negotiations suddenly came to a head after lengthy conference in N.Y. last week.

Nixon is already equipped with Todd-AO process, having played "Oklahoma" for six months last year. With booking of picture, Rubin has dropped any efforts to land some additional legit attractions and season will end week of April 1 with Ruth Gordon in "The Matchmaker."

Wait to See If Lesser Danes Follow Suit

With nine theatres in Copenhagen, Denmark, having made their private peace with the American distributors and again playing U. S. films, the Motion Picture Export Assn. is sitting tight, waiting to see what the rest of the Danish exhibitors will do.

March 31 is the deadline for other Danish theatreowners to resign from their organization, which has voted not to accept the U. S. terms. Fred Gronich, the MPEA rep in Germany, still is in Copenhagen and will remain there through the end of March to keep on top of the situation.

MPEA since May of 1955 had enforced an embargo on shipments in a dispute over rental terms. Some weeks ago, the Danish exhib ranks were split. The Americans figure that, with some of the top houses now on their own, the rest of Danish exhibition won't be able to hold out very long.

Hell and Back" was the largest grosser last year.

Status of Newsreel

Universal's newsreel operation is breaking even, and as long as it continues to do so the newsreel it will be maintained.

The 10-man board of directors was unanimously reelected. At the meeting there 906,052 shares or 91.4% of the outstanding stock present in person or by proxy.

Is Spain 'Nearer' Deal on U. S. Pix?

20th Offers Solution to Deadlock

N. Y. note: 20th-Fox has offered to break the deadlock in Spain by taking on for local distribution all of the Spanish features at issue. Spaniards have been insisting that the American distributors handle one Spanish film for every four American releases. Demand has resulted in an MPEA embargo against shipments to Spain.

By HANK WERBA

Madrid March 19.

Jesús Arfilla, Head of Servicio de Ordenación Económica de la Cinematografía (key cinema section chief for Ministers of Commerce and Industry), told VARIETY that possibilities for resolving MPEA-Spain distribution impasse appear brighter now than at any time during turbulent year and a half of unsuccessful negotiations and subsequent MPEA boycott of Spanish market.

Spain has contributed, he stated, to clearing air of extraneous issues of pinpointing principal area of dispute in order to facilitate new distribution agreement.

Cinema echelon referred to exposure of problem by film scribe Alfonso Sanchez some two months ago. Article, checked first and cleared later with all government and industry negotiators, was deemed significant not only for clear outline of local position but also because it laid to rest presumed intention her of imposing guaranteed distribution of Spanish films in U. S. as price of new agreement.

As seen here, four main points at stake are (1) American film imports limited from 80 to 100 with MPEA sympathetically aware of Spain's weak currency position; (2) increased import and dubbing costs which MPEA resisted weakly; (3) four-to-one distribution ratio requiring all distrib organizations in Spain to release one Spanish feature for every four foreign films imported—a thorn to MPEA; and (4) repatriation of American product among all distributors here to which MPEA replied "No can do."

Four-to-one ratio and repatriation are main trouble spots. The ratio, officially decreed in Aug. '55, which led to MPEA boycott, now seems headed for exile. Designed to encourage local film output, the measure plus heavy coin subsidies, spurred low-grade assembly line product (with some notable exceptions), causing panic among exhibitors as Hollywood-influenced moviegoers here stayed away in hordes. Exhibitor group howled to bring back American films.

Government undersecretary for Cinema and Theatre, Muñoz Fontán, officially told trade representatives a fortnight ago he would propose to Council of Ministers abrogation of four-to-one ratio if any two of the three industry sectors back his proposal. With distrib group already on record, exhibitors are expected to take parallel action momentarily.

Orfila readily admitted allocation of U. S. product looms as tough negotiating nut to crack. Spain contends MPEA demand that 60% of U. S. film imports go to MPEA distribution companies in Spain gives heavy train treatment to outsiders with local release merchants getting cattle-car berths. MPEA members, it is felt here, are also top U. S. producers and preferential quality as well as quantity privileges to U. S. distrib outlets in Spain would sign death warrant for natives in similar film branch here.

Producer contingent on negotiating committee has a brand new pro-

posal to show Mediterranean MPEA rep Charles Baldwin if and when situation leads to renewed roundtable. In past year, Spanish producers have become much more conscious of world market film values and will ask MPEA for slice of frozen pesetas to set up new-born Uniespana organization in U. S. along lines of frozen profit handback to Italy's I.F.E. and Gallic Unifrance.

Although Government is quick to see monetary benefits resulting from a Uniespana toehold in U. S. market, producers themselves will carry ball on this issue. Feeling here is that frozen coin contribution to help Spain product reach American screens would help offset irk effect MPEA boycott has had here during past eighteen months.

Orfila concluded that strong action by MPEA, of sparse benefit to either country, has been a public relations eyesore in otherwise harmonious intercourse between United States and Spain during past two years, and that his country would welcome a quick and mutually beneficial settlement of extended deadlock.

DARKENING PART-TIME HOUSES FOR SUMMER

St. Louis, March 19.

As the ozone season gets under way in the St. Louis trade area the Frisina Amusement Co., will shutter one of its hardtops and operate two others on an abbreviated policy. The Grand, Keokuk, Ill., will be closed while the Iowa, in the same town will continue on a full time basis. However the Lincoln, Robinson, Ill., will be closed three midweek nights and a similar policy applied to the Capitol, Litchfield, Ill.

Other hardtops, near spots in Illinois are expected to follow suit.

MIDNIGHT-TO-DAWN

Would Be Curfewed For Teenagers at Drive-Ins

Dayton, O., March 19.

Patrons at drive-in theaters may have to carry some proof of their age, if a proposed bill is enacted by the Ohio Legislature. The bill, sponsored by Reps. Jesse Yoder and Charles W. Whalen, both of Dayton, would ban minors under 18 from attending drive-in theaters and other amusement places after midnight, unless accompanied by their parents or legal guardians.

The bill was inspired by the dusk-to-dawn Saturday programs offered at Dayton area drive-ins. Sheriff Bernard L. Keiter said there seemed to be no laws requiring drive-in theaters to close at midnight Saturdays.

The proposed curfew bill would provide a minimum fine of \$10 and a maximum fine of \$50, to be assessed against amusement place owners who were convicted of having minors in their places of business after midnight, any day of the week.

Upcoming Metro Product

Hollywood, March 19.

Metro, which will release three films this month, will follow up with nine additional new films and four reissues during the four-month period starting in April.

With "10,000 Bedrooms," "Lizze" and "Edge of the City" to go into distribution in March, tentatively set to go out next month are "Designing Woman" and "The Vintage." May slate includes Sol Lesser's "Tarzan and the Lost Safari," "This Could Be the Night" and Mark Robson's "Hugh Herbert's 'The Little Hut'."

Pencilled in for June release are "The Seventh Sin" and "Something of Value;" and July releases include "Silk Stockings" and "Mar on Fire," latter tentatively scheduled.

Reissues are "Gaslight" and "The Postman Always Rings Twice," to hit theatres in April, and "The Bride Goes Wild" and "Our Vines Have Tender Grapes," June.

FRERES SCHULBERG'S WARNER RELEASE

Warner Brothers has signed a two-picture deal with the newly-formed Schulberg Productions (Budd and Stuart Schulberg), according to prexy Jack L. Warner. First film will be "In the Everglades," scheduled to roll on location in Florida this summer.

To be shot in WarnerColor, "In the Everglades" will tell a story against the background of plume hunters in the Florida Everglades in the early 1900's. Budd Schulberg's last venture involved the as yet unreleased "Face in the Crowd," which he wrote for Elia Kazan. Stuart's last was "Special Delivery." He had been active in European production for the past nine years.

Health Forces Retirement Of Veteran George Seed

Albany, March 19.

A heart and ulcer condition forced George Seed to retire as manager of Fabian's Cohoes in Cohoes. Edgar Stillman has been promoted from assistant at Proctor's in Troy to the top spot at the Cohoes.

Seed, who had handled the theatre since its opening in 1940 and who previously managed old Harmaus Blecker Hall in Albany, was connected with show business for three decades. He is a brother of David Seed, vaudeville comedian, and of Harry Seed, retired Warner Bros. sales official.

A resident of Albany, Seed was presented with a desk set by the Cohoes staff.

'Art' Bottleneck

Continued from page 3

sible moveover or even first-run outlet in competition with Brandt's Apollo on 42nd St.

America's getting in on the artie act has served to cramp the imports' style. And the pressure from that end is expected to increase in future months.

Since "art" houses in suitable locations are hard to come by, some—like Richard Davis of the Fine Arts Theatre—are thinking of building new theatres. Davys, who's also a distributor, has a specific Eastside project on the griddle.

Quite a number of houses ordinarily devoted to imports at the moment are making a strong showing with American product. The Guild is busy with "Albert Schweitzer." The Plaza has rung up a 25 week run with "Lust for Life." At the 55th St. Playhouse "Oedipus Rex" has been holding forth, and "On the Bowery" is due to move in. At the Normandie, "Cinderella" is attracting mobs of kids and appears good throughout Easter. The Sutton has "The Great Man."

Adding to the shortage of artie firstruns in midtown are some long-run imports. "Gold of Naples" at the Paris, for instance, is a solid hit and looks good for a long run. The Baronet is tied up with Thomas Brandon's French film classics fest, "La Strada," at the Trans-Lux 52nd St. has been a tenant for 34 weeks and undoubtedly will hold until Academy Awards time (and probably thereafter). The Sutton has been taken over by J. Arthur Rank and in another month or so will be devoted exclusively to the Rank product.

All of which leaves the Fine Arts, the World and the Little Carnegie to reckon with. Into the Fine Arts comes the combo of "Red Balloon" and "Lost Continent," day-and-date with the Astor on Broadway. The World has booked in a reissue of "The Third Man" and, after that (in April) the German "The Devil's General."

Beekman, Ruffoff & Becker house up on 2nd Ave. occasionally goes first-run.

Fine Arts is owned by Richard Davis who also has a backlog of foreign linguistics via his United Motion Picture Organization releasing outfit. Jean Goldwurm, who operates the World and the Little Carnegie, also distributes his own pix, and so does Richard Brandt of Trans-Lux.

Question: What about the poor fellow who just wants to import a picture and who doesn't own a theatre? What are his chances, when the men who own houses can't play off their own backlog?

Study Those Drive-In Road Signs For 'Turn Here' to Prosperity

Drive-in season, due to get fully under way in another couple of weeks, this year will be watched by the distributors with greater attention than ever. They're counting on the ozoners to deliver the rental coin that'll make up for the erratic b.o. performance of the hardtops.

Considering the product and the number of drive-ins as well as the still-growing number of cars on the American road, the districts are looking to one of the biggest outdoor season on record.

One company—20th-Fox—reports that its drive-in take during the

fired into the crowded drive-in on March 1, at least one shattering a windshield and showering occupants with glass. Other shots struck the projection booth.

300 Protest Drive-In

Beverly, Mass., March 19.

More than 300 North Beverly residents attended a mass citizens meeting at Brown School Friday (15) to protest plans for a new ozoner at the juncture of routes 1A and 128.

They instructed Alderman Carleton Merrill to ask the board of aldermen to hold a public hearing on the matter. A citizens' committee has organized opposition to the project.

N.Y. Film Critics

Continued from page 2

New York is so unpredictable anyway.

Times Still Toughest

In terms of the 10 films reviewed, the New York Times easily emerged as the toughest critic, rating seven of the ten as "Poor," one "Poor to Fair," one "Fair" and one "Good." Trib is next with five in the "Poor" class, three in "Fair," and one each in "Good" and "Excellent."

Apart from the News, which put one in "Poor," one of the remaining four papers rated a single picture as "Poor" or "Poor to Fair." The News put two in "Excellent" and another two in "Good to Excellent." It rated three as "Good" and one "Fair to Good."

Mirror, not quite as indiscriminately enthusiastic as in years past, pegged two in "Excellent" and five in "Good" with two running "Fair." Post had two in "Good to Excellent," four in "Good," three in "Fair to Good" and one in "Fair." Journal-American, which for the most part simply synthesizes films, rated two "Excellent" and four "Good." Another two were "Fair." Telegram & Sun also figured two as "Excellent" and two as "Good." However, it rated two as "Fair to Good" and three as only "Fair."

In a number of cases, the tone of the reviews was such that they had to be judged noncommittal. Among the titles reviewed were "Oh Men, Oh Women," "Spirit of St. Louis," "The Girl Can't Help It" and "The Big Land."

While his influence is decidedly stronger with foreign films than it is with Hollywood entries, the film companies still consider the Times' Bosley Crowther the most important critic in town, partly because his reviews set the tone for many out-of-town scribes.

With films of wide potential popular appeal, the "stars" handed out by the Daily News are viewed with respect—and are much sought after—by the company tubthumpers. There is a question, however, whether lack of approval from The News—or from the Mirror and the Journal for that matter—does much to affect a picture one way or the other. These papers know how to rave. They're much weaker in the field of critical evaluation and analysis, and with rare exceptions they fail to put their finger on what ails a film. It is here where the Times, and very often also the Tribune, excel and balance their competition's much larger potential readership.

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

JAMES STEWART

AS CHARLES A. LINDBERGH IN

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Print Scarcity as Distrib Tactic Urged Upon Justice's Attention

Hollywood, March 19.

An artificial print scarcity to force exhibitors to follow a "suggested price scale" was charged by Oscar R. Cummins, general counsel for Southern California Theatre Owners Assn. in a letter commending the Justice Dept. on its plan to investigate alleged distributor control of theatre admission prices. However, he warned in his letter to Assistant Attorney General Victor R. Hansen, that Justice should guard against being misled by the testimony of any "favored exhibitors where such favored licensing of film is coincident with high admission prices."

Cummins asked an investigation of the print scarcity, charging that it "is being used to force exhibitors who will not accept the suggested admission price to play the picture only after it has been played at the higher admission price. The supply of prints for the exhibitor expands or contracts, curiously according to the admission price he indicates he will charge."

Cummins added that "prompt availability and preferred clearances have long been associated with high admission prices" and charged that an investigation will show some distributors to be "coldly brazen in their communicating to the exhibitors the admission price the exhibitor should charge."

STAGEHAND UNION RULE

May Bring Change of Policy at Frisco's St. Francis

San Francisco, March 19. Decision will be reached this week about switching St. Francis Theatre, where "Ten Commandments" has settled to a long run, from reserved-seat to unreserved seat policy.

Principal reason, according to manager Earl Long, is that Stagehands Union insists on two jobs with two-a-day, reserved-seat film. If seating policy was switched, only one stagehand would be required.

United California chain fought this same battle before opening Todd-Ao films at Coronet, and eventually gave in, now uses two stagehands just like Orpheum, where Cinerama films play.

'Naked Amazon' To Stay All-Buff In Maryland State

The Maryland Court of Appeals has upheld a lower court which ruled that scenes in the documentary "Naked Amazon"—showing natives naked below the waist—were not obscene and should not be cut from the picture.

Case was appealed by the Maryland censor board which had insisted on the deletions of the scenes as "obscene" and "pornographic." Board held that the showing of nudity, of nude people, in a pseudo-documentary... is calculated to arouse sexual desires of substantial numbers of people.

"Naked Amazon" is distributed by Times Film Corp. Case was argued in Maryland by the Times Film attorney, Felix J. Bilgry, who has won some spectacular victories over state censorship in other places.

The Maryland Court of Appeals sidestepped the question of the Maryland film censorship per se, but did raise another important point, stating:

"The board acted on the assumption that a scene could be eliminated because its possible obscenity outweighed any of its merits, considering that scene alone. It did not weigh the scenes it found objectionable in relation to the picture as a whole to determine whether overall worth more than counterbalanced possible obscene or pornographic bits or sequences. The board's interpretation is in the teeth of the words and implications of the statute."

The statute, as quoted, reads: "A motion picture film... shall be considered obscene if, when considered as a whole, its main purpose and effect is to arouse sexual desires and if the probability of this effect is so great as to outweigh whatever other merits the film may possess."

The Court said the board misinterpreted and misapplied the statute and that "there is no reasonable or substantial basis even on its theory of the law, and certainly not under the statute as we read it, for a finding that the calculated purpose of dominant effect of the 'Naked Amazon' was 'substantially to arouse sexual desires,' based as it was only on the showing of primitive unpossessing aborigines going about their daily lives in their native surroundings, unclothed, as is their custom, with no intimation of sexual activity or awareness."

Doug Whitney Exits RKO

Hollywood, March 19.

Next departure from RKO will be that of Douglas Whitney, who joined the studio late in 1955 as studio talent exec. He departs March 30, leaving only secretary Anna Teague in the casting department.

RKO said it will bring in a caster when it is ready to start on Paul Gregory's "The Naked and the Dead" which rolls late this year.

C. B. DEMILLE REBUTS CRITICS OF HIS '10-C'

Cecil B. DeMille yesterday (Tues.) rebutted those who've challenged the accuracy of his "Ten Commandments" production. Specifically, the producer charged that Rev. James L. Anderson and A. J. McDonald of the Baptists' Biblical and Archaeological Research Foundation, blundered on all counts in their recitation of alleged errors in "Commandments."

Rev. Anderson, who was identified as a Baptist, and McDonald were quoted last week in a VARIETY story under a San Francisco date-line. DeMille states that the former is not a Baptist but a member of the Christian Church, and a co-member, Rev. Charles F. Arnold of Tulsa, had written in his own church paper a laudatory account of the film.

DeMille cites chapter-and-verse in undertaking to refute the charges of inaccuracy. Recognized American Bible scholars agree that the Pharaoh of the Exodus was Ramesses II as depicted in his picture, whereas the charge had been that the Ramesses line of Pharaohs was out of focus.

Questioned was how Moses could have returned "after 40 years in the desert" to find his girl friend still young. DeMille answers there has been great variance on interpretation of the "40 years," ranging from one year and five weeks in the Book of Jubilees to eight years in the Koran and 20 and 40 years in other interpretations. Actually, according to the film-maker, "40 years," as used frequently in the Old Testament, is a Hebrew idiom meaning any long period.

DeMille argues back on all other points, citing, for example, Exodus 17 which relates that Moses and Joshua were contemporaries and Chronicles One as authority for the identity of the daughter of Pharaoh, who found the infant Moses, as Bithiah.

Parental Liability Bill Out of Texas Committee

Austin, March 19.

In an unexpected move the House Judiciary Committee approved a bill that would make parents responsible for malicious mischief done by their children.

The bill, by Rep. Joe Burkett of Kerrville, was presented at a public hearing previously and sent to a sub-committee while the attorney general was asked for a ruling on its subject matter.

"This bill has been with the attorney general for five weeks and we haven't heard a word," Burkett said. "This session is going to be over pretty soon and nothing has happened. I move we pass this bill out."

The measure, making parents liable up to \$300 property damage for vandalism done by minor children, was approved by a voice vote.

Crediting Murray Bilmes

New York.

Editor, VARIETY: Respecting your story headed "Managers Liable for Unemployment": At the time that this case originally came to AGMA's attention, I was employed by the American Guild of Musical Artists as an Assistant Executive Secretary. Robert Ruddy's case was the first to be heard by the referee, and I, on behalf of AGMA, represented Mr. Ruddy at this hearing. When the referee requested that a brief be submitted, I prepared a memorandum of law and fact and submitted it. Miss LeSawyer's case, by agreement of all the parties concerned, was to be governed by the decision reached in the Ruddy case.

Throughout these stages I consulted with Mr. Jack London, of the then Jaffe & Jaffe office. Mr. London submitted a brief to the Appeal Board, based on the memorandum that I had prepared for the referee. The written opinion of the Appeal Board quite copiously quotes from the memorandum that I had prepared.

In no way should the work of Mr. London be minimized, for, he was consulted, gave his advice, and was available at all stages. However, I do feel that you have slighted my services in this matter. As of the first of this year, I resigned to enter the private practice of law. Murray Bilmes.

City Favors, Rurals Don't, Sunday Pix; Greenville Wishes Brushed Aside

Greenville, S. C., March 19.

Residents of this city of 58,000 want their theatres open on Sunday. They voted in favor of it, but their legislative delegation turned them down.

County residents voted against Sunday amusements, and the delegation refused, by a 9 to 1 vote a resolution by Greenville City Council asking legislative action to legalize Sunday amusements inside the city.

The lone dissenting vote was cast by Rep. Preston S. Marchant, who contends that "any political entity has a right to regulate its own affairs."

Several South Carolina communities have this year legislated in favor of Sunday amusements. Unless amended locally, the state constitution prohibits them.

Myers Sees Film Ads 'Monotonous'; Points To Coke Copy as Ideal Example

Charging that film advertising is in a rut, Abram F. Myers, Allied States Assn. general counsel, suggests that the film companies consider the possibility of institutional advertising rather than concentrating wholly on program advertising. Myers, maintains that advertising "tends toward a monotonous uniformity."

"The illustrations," he says, "feature the same situations; the only difference is that the actors sometimes do their kissing standing up, sometimes sitting down, and occasionally in less conventional postures."

Myers outburst against film advertising is based on a Coca-Cola backcover ad in This Week magazine which Myers' states "gives a lesson in good taste." He declares that it is a good ad both for Coke and the film industry. The ad shows a foyer of a theatre. Except for the words "popcorn" and "Coca-Cola" on the boxes and cups held by patrons, there is no lettering in the picture. In the foreground are "a half-dozen smartly dressed, highly civilized people."

"These people," says Myers, "are not juvenile delinquents, bobby-soxers, or rock 'n' roll addicts, dressed in leather jackets and overalls, and bent on making other people unhappy. They are the kind of people decent-minded folks think they are or would like to be."

Myers takes exception to observers who poke "a lot of cheap fun" at theatres for selling popcorn and soft drinks. No one, he points out, thinks it's ludicrous when people eat popcorn at circuses and ball-games. Again referring to the Coke ad, Myers says it "shows people whose respectability and social correctness stand out all over them enjoying the movies—cokes, popcorn and all."

He asserts that he can't help wondering that the public response would have been "had the ad in question been a movie ad instead of a Coca-Cola ad." The Allied leader points out that while many other suppliers feature theatres in their national advertising, the film companies have neglected to do so.

He deplored "the systematic disparagement of both pictures and theatres in recent years" and noted that this attitude has cost theatres a vast amount of patronage. "This has reached a point," he states, "where it is considered not quite nice to go to the movies. Myers maintains that ads similar to the Coca-Cola one will do much to convince the public that theatres are "clean, comfortable and orderly."

'Palate' to Zanuck

Continued from page 2

that Miller shares 40% in the film coin, along with the \$2,000-a-week surcharge. Achard gets 60% which he will probably share 50-50 with whoever is the Broadway legit adapter. Irving P. Lazar agented the deal.

Previously Lazar set the deal with Zanuck for "Compulsion," the current bestseller by Meyer Levin, who is also doing a dramatization of his own book. Lazar is agent for Levin.

'LUST' LONGEVITY IN N. Y.

Kirk Douglas Artie Grosses \$235,000 In 26 Weeks

Now in its 27th week at the arty Plaza Theatre, N. Y. "Lust For Life," Metro's Kirk Douglas starer, has a chance of being one of the biggest arty-theatre grossers in Manhattan. Although the pic now is down to an average of about \$10,000 weekly, end of the run at the Plaza is far from being in sight. Present indications are that it will run two to four months longer, contingent partly on whether Douglas wins an Academy award.

"Lust" has grossed slightly better than \$235,000 in 26 weeks that it has played at the N. Y. house. For weeks, the film held above \$14,000 weekly, and even now draws lines on Saturdays and Sundays. The N. Y. engagement for "Lust," incidentally, easily is the outstanding one for the pic thus far.

'Parody Stiffing' Feared If MG Suit Upheld

Washington, March 19.

Question of whether the burlesquing of plays and films is subject to the copyright laws has been laid at the U. S. Supreme Court doorstep for solution.

Specifically, CBS, Jack Benny and American Tobacco Co. are appealing the "Gaslight" suit. The U. S. District Court for Southern California and 9th Circuit Court of Appeals have sustained an injunction for Loew's Inc., barring CBS from using a filmed parody, "Autolight." Made in 1953 for a Benny video program, the 15-minute film features Benny and Barbara Stanwyck. A year earlier, the two had done a live televised parody of "Gaslight," a MGM picture.

Counsel for CBS, Benny and American Tobacco declared in the brief to the High Court last week:

"This case presents an important issue whose determination will have a decisive influence on the future of the art of parody and burlesque. The courts below have denied the right of 'fair use' to an author of a parody or burlesque and have held that a 'substantial' use of a copyrighted work, which is usually essential to the creation of an effective burlesque or parody, constitutes infringement."

"Such a construction of the Copyright Act gives rights and creates limitations never before considered to have existed, as is evident from the unchallenged use of copyrighted material in the famous parodies and burlesques of literary history. If permitted to stand, it will have a stifling effect on parody and burlesque."

WATERS BILL ON CENSOR FEE CHANGE TO VOTE

Albany, March 19.

N. Y. State Assembly is slated to vote today (Tuesday) on the Waters bill which amends the Education Law to increase the fee charged by the State Censorship from \$3 to \$4 a thousand feet and to reduce that for prints by changing the rate from \$2 a thousand feet to \$4 for each additional entire copy. The Education Committee favorably reported the measure a week before.

In 1955 and 1956, Lower House unanimously approved it, but both years stormy seas were encountered in the Senate. That body rejected the bill the first year; passed the same, after a sizzling debate, last year.

Gov. Averell Harriman applied the coup de grace in April via a veto. He pointed out the proposal would cost the State \$270,000 of revenue in the next 12 months, and no substitute source for this amount had been provided.

Legit Still Best Route To Theatrical Films, The Actor's Creme de la Creme

Hollywood may be experiencing an upheaval in its operations, but as far as performers are concerned theatrical films remain the cherished goal from the standpoint of monetary gain and recognition. Despite television's impact on the nation, Hollywood continues to provide thespians with the "big money."

At least that's the view of Arthur O'Connell, a veteran character actor who received and accepted the Coast's blandishments as a result of his performance in "Picnic" several years ago. Brought to Hollywood to reenact his stage role, O'Connell subsequently received roles in more than a half a dozen pictures. In three upcoming films—"Monte Carlo Story," "The Violators," and "The Mad Ball"—he is receiving star or co-star billing.

Although he's been acting on Broadway and later, in radio and tv since 1929, it wasn't until his appearance in the hit play that O'Connell received Hollywood offers. "I wasn't doing anything different than I did before," he said. "I guess it was just a case of getting the right role in the right play." O'Connell, therefore, maintains, that the best stepping stone to Hollywood, as it has been for many years, is the Broadway stage.

Cinema Editors' Awards

Hollywood, March 19.

At annual dinner last Tuesday (12) Shelley Winters presented American Cinema Editors awards to Oscar nominees Albert Akst for Metro's "Somebody Up There Likes Me"; Philip W. Anderson, Fred Bohanan and William Hornback, "Giant"; George Stevens Productions-Warner Bros.; Anne Bauchens, "The Ten Commandments"; Cecil B. DeMille-Paramount; Gene Ruggiero and Paul Weatherwax, "Around the World in 80 Days"; Mike Todd-UA; Merrill G. White, "The Brave One"; King Bros.-RKO.

Janis Paige presented awards to Emmy nominees Samuel E. Beety, "Tunnel of Fear," Four Star Playhouse; Richard Fantl, "Betty's Birthday," "Father Knows Best"; Frank Keller, "Our Mr. Sun," A-T-T Science series; Daniel A. Nathan, "Between Jobs," Jane Wyman Theatre; Robert Watts, "Bounty Killers," Cheyenne.

Following the program, there was dancing with music provided by Manny Harmon's orch.

WHO GOES WHERE WITH WHAT

NBC Buys Out Barry & Enright

Barry & Enright, "this year's" red hot packaging outfit, has been bought outright by NBC in a deal reportedly reaching seven figures and which, though the exact amount has been kept under wraps, elevates partners Jack Barry and Danny Enright into "very rich" brackets.

Acquisition of the B & E operation gives NBC 100% ownership of the Monday night "Twenty One" quizzer, the show which put the network back into Monday night respectability after seven years of "I Love Lucy" supremacy on CBS, along with the daytime "Tic Tac Dough" entry, which in its own right has become a major breadwinner for the network. Undetermined is status of "Winky Dink and You," currently a CBS-TV Saturday morning entry. A fourth B & E package, "You're On Your Own" has just been knocked out of its Saturday night CBS-TV slot. NBC's principal interest, obviously, centers around its brace of "21" and "Tic Tac Dough" entries.

Barry's emceeing of "21" and "Tic" quizzers will henceforth be independent of his capital gains transfers. Similarly, although Barry & Enright had initially planned a new package starring Charles Van Doren, the latter does not go along with the NBC buy. Henceforth any Van Doren deal would have to be made through MCA, to whom the "21" graduate is now committed.

Why DuMont Covets WNEW

\$1,500,000 Net Last Year, With Gross Hitting \$5,520,000; Biz Elsewhere Good

A conservative estimate of WNEW's net take last year suggests a good reason why DuMont Broadcasting is so willing to fork out over \$7,000,000 in cash and DuMont stock to take ownership of the Gotham radio indie. It is reported that last year the 50 kw radio outlet hit a net of at least \$1,500,000. Deal for station transfer is practically a fait accompli.

DuMont board met yesterday (Tues.) and was expected to okay the purchase, two-thirds of which is to be paid for in cash. The rest in stock to preserve WNEW owners. Dick Buckley, WNEW chief, is expected to get DuMont Broadcasting stock in return for all his WNEW shares. It is reported he will stay as the indie's active boss. Details will take approximately two months before finalization of the deal.

WNEW's gross for 1956 is said to have run at a monthly rate of \$440,000 to \$480,000, putting the annual gross at approximately \$5,520,000 (at an average of \$460,000 a month). One of the many ways to equate the worth of a station today is to multiply its annual net earnings (before taxes) by five, which in this case is \$7,500,000.

Earnings at the station are the best in WNEW's history and certainly the best among all indies in the met market. But they are also an indication of the general rises during 1956 and the first part of 1957 in the earning power of all independents.

WMGM, WMCA and WINS, other leading English-language music and news stations, are all known to have had increases in net earnings this past year. The foreign language stations, such as WHOM, WOV, WWRL, are said to have had net earnings increases as well.

Situation has a new host of potential station buyers scurrying around not only in New York but all metropolitan areas looking to make buys and the purchase price is hardly any object at all, according to many traders.

Campbell Soups Axes 'On Trial'

Hollywood, March 19.

The casualty-season gained momentum the past week as Campbell's Soups cancelled out on "On Trial."

Series, produced by Collier Young's Fordyce Enterprises, is hosted by Joseph Cotten, who also stars in some segments of the NBC-TV series. Campbell's Soups handed the series its cancellation notice, and it goes off tv when its current pact expires in June.

Show is slotted at 9 p.m., Friday nights, opposite CBS' "Mr. Adams and Eve," Ida Lupino-Howard Duff starrer owned partly by Young.

TV NETWORKS IN CHAOTIC STATE

By GEORGE ROSEN

Everything is in confusion around the tv networks in their efforts to put their '57-'58 programming houses in order. In fact they are going through something bordering on chaos to a degree never quite experienced before. With but very few exceptions, notably among the automobile companies, the major sponsors are sitting on their fat billings and refuse to make a move. Nobody knows who's going where—or with what.

"Play it slow and watch" is the theme around the agencies as they sit back and wait. As a result the networks are up a tree. Because of the succession of sponsor defections and disillusionment over the present season's programming, the networks are not only rescheduling hours, but redoing entire evenings. Sponsors can pretty much have their choice of shows and top personalities, along with cream middle-of-the-evening time segments—but they aren't budging.

There have, of course, been some exceptions, as in the case of Chevrolet buying up all 52 weeks of Sunday night 9 to 10 on NBC-TV; a Dodge standing pat with the brace of Lawrence Welk shows; Buick siphoning coin into ABC-TV; Chesterfield satisfied to ride with Frank Sinatra next season, or a Du Pont agreeing to a 10-spec program pattern on CBS next season. A half dozen others have also put in their orders.

But these are the exceptions. For otherwise it's a late, late buying season, and the most cautious one of all. Although the calendar year on setting budgets in most client cases starts on April 1, the majority are still holding back, still trying to determine which way the nighttime tv winds will blow.

It isn't just the sponsor troubles causing the network jitters. All facets of the business are going through a crucial period. The webs don't know, for example, what they're going to do with some very important pieces of talent (Jackie Gleason, Sid Caesar among others). They're confused as to the status of film vs. live programming. The sponsor can't make up his mind about color vs. black-and-white. And the average bankroller is pretty much up in the air as to just what returns his dollar will bring him in the new three-network economy. All are contributing factors in the restiveness and feeling of instability.

And it isn't that there's a scarcity of program availabilities. The networks have been peddling like mad these past few weeks, both on trying to pin down clients on program renewals or pledging them to new entries (and they come in all sizes, shapes and formats, from 90-minute specials and full hour shows to a variety of half-hour

(Continued on page 34)

'LUCY' TOPS '21' BY 9 TRENDX-POINTS

Charles Van Doren was badly missed on "Twenty-One" Monday night (18), with "I Love Lucy" jumping the quizzer by a Trendx score of 35.5 to 26.2. Bishop Sheen on ABC ran last with a 5.0. New "Twenty-One" champ, Mrs. Elizabeth Nearing, raised her stake to \$16,000, but it's suspected that it will take some taller coin than that to gain the ascendancy over "Lucy" again.

NBC-TV's new "Wells Fargo" 8:30 Monday entry, preceding "Twenty-One," did nicely in its first time out, grabbing a 22.8 opposite "Talent Scouts" 28.5 and a 6.4 for "Voice of Firestone" on ABC. That 22.8 is double the last Trendx taken on "Stanley," which "Fargo" replaced, taken in December.

40 Caught in NBC Program-Sales

Staff Pruning; McGarrett, Ehrlich, Hazelhof Among Those Exiting Web

DICKER JOHN CROSBY ON '7 LIVELY ARTS'

CBS-TV has been having discussions with John Crosby, the N. Y. Herald-Tribune tv-radio critic, on the latter assuming the role of host on the network's "Seven Lively Arts" series, which is scheduled to preem in the fall as a Sunday afternoon attraction under the exec production reins of John Housman. Crosby would in effect handle an assignment similar to that of Alastair Cooke on "Omni-bus."

Crosby recently left the hospital after suffering a mild heart condition. This, coupled with the fact that he's just taken on additional chores as a regular back-of-the-book contributor to Holiday mag in covering the so-called lively arts (films, tv, theatre, etc.), may influence his ultimate decision on the CBS-TV bid.

Gobel & Fisher TV Hour Sold To Ch'field & RCA

Chesterfield and RCA-RCA-Whirlpool have signed for the Tuesday night Eddie Fisher-George Gobel full hour stanza. Chesterfield, via McCann-Erickson, and RCA, out of Kenyon & Eckhardt, will sponsor to 8 to 9 showcase on alternate Tuesdays.

Fisher and Gobel will be formatted on a "major-minor" pattern, similar to the major-minor commercial pattern employed by alternating sponsors. That is, one Tuesday will be the Eddie Fisher show, with Gobel as special guest, while the following week will be the Gobel show with Fisher as guest. They will alternate guest shots through the season, making the setup tantamount to a costarring format. It hasn't been decided yet which sponsor will take on which stanza. Starting date still undetermined.

Arthur Murray Tries To Waltz Out of CBS Deal—NBC Wants Him

NBC-TV is busy trying to wrest away from CBS-TV a summer show which is already committed to Columbia and a sponsor. Show is the perennial summer replacement, the "Arthur Murray Dance Party," which is scheduled to replace "Hey Jeannie" Saturday nights under sponsorship of "Associated Products." NBC-TV, along with Purex Co. and Speidel Watchbands, wants the show as a replacement for the Tuesday night "Big Surprise."

At this point, Murray is trying to get out of his CBS commitment simply because NBC wants him to start April 2, while the Columbia pact doesn't start till summer. Purex and Speidel have been hassling among themselves over "Surprise," one of the sponsors wanting to continue and the other in favor of dropping the show. Compromise was reached with the Murray stanza, if it can be had.

At any rate, "Surprise" or its successor will run only through the summer, making way for the Chesterfield-RCA Eddie Fisher-George Gobel Tuesday 8 to 9 pairing in the fall. Other show in the slot, "Panic," will probably move to Saturdays at 9 under the same sponsorship, L&M and Max Factor.

NBC's whittling down of personnel (based on Booz, Allen & Hamilton's blueprint and contention that the organization is overstaffed) picked up in momentum last week when about 40 persons, mostly from within the programming and sales operations, were given their walking papers. In some instances the status of some key personnel has yet to be resolved.

In the program-production cutbacks, at least one top-level producer was caught in the sweep. He's George McGarrett, exec producer on the Perry Como show since it starts, who's been let go by the web. Reason in his instance, it's understood, is the network's feeling that with General Artists Corp. devoting most of its television staff for the show, the exec producer spot isn't needed.

McGarrett's a vet of NBC-TV, having moved around the program department in several capacities over the past several years. At one time he was in charge of daytime programming.

Another casualty is Bud Ehrlich, associate producer on the "Home" show. Eric Hazelhof, an NBC veteran who in recent years worked under v.p. Michael Dann in sales and more recently was involved in the network's closed-circuit operation, is also exiting. Understood he's taking a job with Radio Free Europe in Munich.

Another vet at NBC, Roy Porteus, who headed up the "Today"-"Home"-"Tonight" sales operation, found himself without portfolio when Booz, Allen & Hamilton recommended that "T-H-T" be brought into the overall sales setup at the tv network. What happens to Porteus is still problematical, but it's reported that radio veepee Joe Culligan wants to shuttle him over to the AM side.

Most of the other cuts came at lower levels, such as production casting, etc.

Reynolds Metals Axes 'Circus Boy'

It's now a clean sweep on Sunday evening NBC-TV cancellations in the 90-minute period extending from 6:30 to 8, with Reynolds Metals serving notice on the network that it is calling it quits with "Circus Boy." Previously General Foods had cancelled out of the "Bengal Lancers" 7 o'clock show (which, like "Circus Boy" is a Screen Gems property) with GF also notifying the web it was dropping the Roy Rogers 6:30 film entry.

Reynolds, in relinquishing the 7:30 time period, has decided to throw in its lot with "Disneyland" on ABC-TV. Despite the client defection, NBC is still bullish about retaining "Circus Boy" (on the newest Nielsen set it came in only two points under Jack Benny competition), but "Circus Boy" may be moved to another period if NBC goes ahead with its plans to install a 7 to 8 full hour entry in the Sabbath slot next season.

GE Ankles 'Arrow'

General Electric is dropping its half interest in ABC-TV's "Broken Arrow," but Miles Labs is retaining its half on the Tuesday telefilm through next season.

Loss of the GE biz on the adult western was anticipated in some quarters. The sponsor cut back in the first place this season to make room for the Miles co-deal.

Newest TV Wrinkle: The Guest Gets Booked, Pays for Booklet Mailing

Newest wrinkle in the parade of "success story" television shows dealing with successful business execs and their operations is a payment by guests of mailing costs for booklets based on the program and sent to viewers requesting copies. In the new instance, a projected program called "Address the Nation" requires some guests to pay \$3,500 toward mailings of 100,000 copies of such a booklet.

Show is packaged by an outfit called Associated News Service, headed by Bob Courtney. It's a filmed series which Courtney expects to spot-book in 150 markets in the U.S. and in 19 countries overseas, on which businessmen appear and tell the story of their operation. Parts of their lives are dramatized as well. Norman Brokenshire has been booked to emcee the stanza.

The booklet would be an animated-style piece pictorializing the program's content. A different book would be printed for each guest, with average of four guests per show. The guest must foot the bill for mailing costs of a press-run of 100,000 booklets, at about 3½¢ apiece, or \$3,500 for the lot. Courtney said the actual production cost of the booklets, which he said would normally run 15¢ each, will be footed by the sponsor, Organic Corp. of America.

Courtney stated also that not all guests would have to pay the \$3,500. "We expect to have large corporations like Westinghouse and Sylvania on the show, and they normally mail a great deal of public relations matter anyway, so they don't need this service. We're providing this for the smaller companies who don't have any public relations setup or material, and all they have to pay is the mailing charge." All guests, said Courtney, are free to use their own mailing facilities instead of paying the \$3,500, but the mailing itself must go out one way or the other, or the guest won't be allowed to appear. Courtney said the books are a necessary ingredient to the show's success. Guests will get up 20,000 copies for their own use.

Courtney, asked about the size of the press run—100,000 copies, said that with 150 stations and 19 foreign countries, he'd be "very disappointed" if the requests didn't exceed that number. Show will use a trailer on telerap urging viewers to write in for the booklets and start an "educational library series." Also, the writers of the best letter of request each week would receive a \$1,000 and a \$600 Lucien Picard watch, which Courtney stated, would help the show exceed the 100,000-letter mark. Picard, incidentally, is working on a tie-in basis; it's not the sponsor.

Organic will foot all program costs, but the series will be booked with stations on a public service basis, free of charge with stations providing the time free.

Lever, Scott Paper In Gisele Dickers

Out of the present Saturday night confusion on CBS-TV has come at least one virtually certain commitment. That's the new Gisele MacKenzie half-hour show which Jack Benny's company is packaging. Lever Bros. and Scott Paper, both out of the J. Walter Thompson camp, have put in an order for the show as alternate-week sponsors if CBS slots the program in the Saturday 9:30 p.m. slot.

That's the time Procter & Gamble is giving up along with its sponsorship of "Hey Jeannie." However, since CBS was envisioning a full hour 9 to 10 showcase (possible "The Big Record") the network has got to decide whether or not it wants to retain the half-hour pattern and find a new time berth for "Record." Otherwise, Saturday night on CBS is still pretty much in an iffy programming status.

Barry Gray Syndicated

Within three weeks of first release, the nationally syndicated "Barry Gray Radio Show" has signed with six audio stations and another 16 contracts are pending, according to producer Sandy Howard.

The WMCA, N. Y., midnight-to-2 commentator was signed in Miami, where he once appeared locally, and in Philadelphia.

CBS Giving Ampex Big Summer Play

CBS-TV will Ampex-tape all nighttime live shows this summer on the Coast for repeats there and delayed feeds to Central and Mountain Time Zone stations using standard time. That's the main feature of the web's new Daylight Savings Plan. NBC-TV and ABC-TV earlier unwrapped plans for extensive use of tape repeats, but not on so large a scale as CBS. Total CBS taped schedule will come to 14 hours a week, with five Ampex units handling the load.

Under the plan, all live nighttime shows will be taped on the Coast and a new repeat sequence created there designed primarily to avoid product conflicts. Moreover, the Coast repeats will be fed to Mountain and Central stations using standard time on a schedule designed to retain the usual time period for the programs. In situations where the usual time can't be used, other alternative periods will be substituted, but shows won't simply be moved one hour earlier according to Bill Hyland, v.p. in charge of sales administration.

As an illustration of the new system, the Ed Sullivan show would be taped on the Coast and repeated at 8-9 Los Angeles daylight time. Simultaneously, it would be fed out to Central and Mountain standard time, stations for broadcast at 9-10 Central Standard Time and 8-9 Mountain Standard Time.

NBC-TV BAGS CIGGIE COIN ON BALLCASTS

NBC-TV has sewed up its first sponsor for its new Saturday afternoon baseball schedule. R. J. Reynolds has bought in for one-quarter sponsorship of the games, which start April 6 with Jim Woods and Lindsey Nelson on the play-by-play and Leo Durocher handling the color.

Web is now out peddling another one-quarter sponsorship, with the other half of the games going to the stations as a co-op feature. The Reynolds deal, incidentally, pits one cigaret against another in the NBC-CBS rivalry on the Saturday stanzas, since Marlboro is already in for one-third of the CBS "Game of the Week." That rivalry may be cut short, however, since CBS is sounding out stations on possible Sunday clearances for games after July 1.

DuM Labs' Losses

For the second year Allen B. DuMont Labs reported a loss to stockholders. On sales of \$47,401,000, company was out \$3,887,000 in 1956, after a tax carryback of \$1,262,000 and a reserve of \$1,688,000, set up to cover the complete writeoff of the balance of its tv transmitter inventory and to "put its other inventories and receivables in a sound condition."

Year before, sales were at \$66,378,000 and losses \$3,674,000. Company says lower sales due to absence of broadcasting income since spinoff of DuMont Broadcasting Corp. in Dec., 1955. Meanwhile, DuMont Broadcasting is finalizing negotiations for purchase of N. Y. radio indie WNEW at over \$7,000,000.



SAMMY KAYE

flashes a greenback as a reminder of his new minty Columbia disc, "MONEY," backed by "THE SHIP THAT NEVER SAILED."

Albums:—"MY FAIR LADY"; "BELLS ARE RINGING."

ON TOUR:—March 21, Durham, N. C.; 22, Baltimore, Md.; 23, Pottstown, Pa.; 24, Upper Darby, Pa.; 25, Onancock, Va.; 26, Norfolk, Va.

Judy's \$1,393,333 Suit Against CBS

Judy Garland has filed a libel and breach of contract suit against CBS, seeking damages totaling \$1,393,333. Suit filed in New York Federal District Court, stemmed from Miss Garland's hassle with CBS early this year over a proposed tv spec that she was to have done under her five-year contract with the net.

The \$1,000,000 libel portion of her complaint alleged false and defamatory matter about her. She charged that CBS was responsible for statements as "she is known for a highly developed inferiority complex" and doesn't "want to work because something is bothering her." The complaint further attributed to a CBS official this statement: "I don't know but I wouldn't be surprised if she thinks she's terribly fat." Who made such statements and where it was printed was not detailed in the complaint. She contended as a result of such quotations her reputation and character, as well as her ability to obtain employment, had been impaired.

In the breach of contract portion of the suit, she claimed that \$393,333 was due her under her five-year contract, inked Dec. 20, 1955. CBS paid her over \$41,000 for the first year of the contract. As spelled out in the complaint, her \$435,000 contract called for \$83,333 each year for the first three years, \$90,000 for the fourth year, and \$95,000 for the fifth year. On Jan. 8, she stated, CBS cancelled its agreement with her, referring to CBS' and Miss Garland's failure to reach agreement on a proposed show for Feb. 25, 1957. Two days later, she continued, she informed CBS that she would sue. Miss Garland's suit contended that the agreement with CBS gave her the right to approve script, producer, director, et al.

Miss Garland made two live appearances on the net.

At Ease, Boys

At CBS-TV's "Cinderella" press party last week, one trade-paper reporter walked up to a distinguished, white-haired gent and said, "I don't think I know you. What paper are you with?"

To the reporter's embarrassment, the reply was, "I'm Merle Jones; I'm with CBS."

CBS-TV prey then put the reporter at his ease by relating a similar experience. He went through when he went to work in Washington some years back. A party was thrown in his honor, and he found himself introduced to a "Mr. Martin." Not knowing many people in the Capital, he asked, "What agency are you with, Mr. Martin." The reply was, "I'm Joe Martin." It was the Republican Congressional leader and erstwhile Speaker of the House.

'GE Theatre' Into No. 1 on the AA

"GE Theatre" jumped to the top of the Nielsen average audience list for the two weeks ended Feb. 23, and with "Alfred Hitchcock Presents" right behind, CBS-TV scores a 1-2 parlay with its Sunday 9 to 10 hour. CBS took six out of 10 this time around, with ABC-TV placing only "Disneyland" and NBC scoring three entries, among them the Tennessee Ernie Ford show, making its first appearance on the Top 10 list.

Total Audience

Ed Sullivan Show (CBS)	45.2
G. E. Theatre (CBS)	45.0
Disneyland (ABC)	42.0
Hitchcock Presents (CBS)	42.0
Perry Como Show (NBC)	41.7
I Love Lucy (CBS)	40.0
Steve Allen Show (NBC)	39.7
December Bride (CBS)	38.8
\$64,000 Question (CBS)	38.5
Dragnet (NBC)	37.8

Average Audience

G. E. Theatre (CBS)	41.7
Hitchcock Presents (CBS)	39.4
I Love Lucy (CBS)	38.4
\$64,000 Question (CBS)	36.2
December Bride (CBS)	35.8
Dragnet (NBC)	35.3
Ed Sullivan Show (CBS)	35.1
Perry Como Show (NBC)	34.6
Ford Show (NBC)	34.3
Disneyland (ABC)	34.0

Morgan's Short-Waved Liberian Crack Miffs Sponsor Firestone

WPAT's 30% Rate Hike

WPAT, the Paterson radio indie which plugs itself as the metropolitan New York "gaslight station," is jacking time rates by 30% as of April 1. Rate card No. 12 is the first hike at the station since August, 1955.

Dickens Wright, WPAT topper, said that the station, which relies heavily on a background music sound, had an overall audience increase in the last year of 39% and national spot revenue went up 99.75%. He added that local and regional biz also went up, bringing WPAT total revenue for 1956 to the highest gross in the station's 16 years.

'Play Marco' Held Not a Lottery

Washington, March 19.

By a 2-1 vote, the Court of Appeals of the D. C. Circuit held last week that the FCC misinterpreted the Federal statutes in issuing a declaratory ruling in 1955 that the "Play Marco" program is a lottery.

The Commission's ruling was appealed by the Caples Co., which claimed injury as a result of the cancellation of its program by KTLA-TV in Hollywood and more than 20 other stations. The Court's decision permits the giveaway show to return to the air.

The Court's opinion, written by Judge David Bazelon, held that a Supreme Court decision in 1954 which threw out an FCC ban on giveaway shows should apply in the case of "Play Marco." While agreeing that the program's requirement of a visit to a sponsor's store involves more than merely "listening," the Court declared that "the undesirability of this type of programming is not enough to brand those responsible for it as criminals."

If the Commission wants to protect the public against shows of the "Play Marco" variety, the Court suggested, it must seek methods "not pegged so tightly to the criminal statute or in additional legislative authority."

CANADA YIELDS TO KRAFT ON 'PLAGUE'

Toronto, March 19.

Production of "Night of the Plague" by the Canadian Broadcasting Corp. tv network, skedded for Sunday (17), was suddenly yanked to avoid duplication of the same play skedded by "Kraft TV Theatre," with latter winning out on play purchase, plus CBC carrying the Kraft series on its trans-Canada network. Kraft will present "Night of the Plague" tomorrow (Wed.) with Edward ("My Fair Lady") Mulhare in the lead.

Leads for the CBC-TV production, in rehearsal here, were Pat McNee and Tobi Robins. Filling the gap, CBC (17) presented a kinescope of "The Magic Life," this by Ann Henry and shown a year ago with Alene Kamins and Jerry Saracini as leads in this tale of carnival life.

A March 11 short-wave broadcast by ABC Radio commentator Edward P. Morgan from Liberia irked Firestone Tire & Rubber, it is reported. Firestone, which recently renewed its half-hour contract with ABC-TV and is still being sought by to renew on the radio side, got miffed by criticism levelled at it and other big biz interests in Liberia, which the AFL-CIO-sponsored reporter said, is a "miserable and impoverished country."

Network explained that the reaction of Firestone was cued by a press release made after the broadcast which excerpted a portion of the Morgan discourse without giving its full meaning. It was also explained that the Morgan transcript of the broadcast was unavailable, since it was being reviewed by Firestone. However, another copy was acquired, which reads as follows:

"Behind us in Liberia, we left a miserable and impoverished country, which has not enough paved roads to cover the streets of Des Moines, Iowa, and has hardly a single schoolteacher with a college degree. Eighty percent, roughly, of the country's entire staff of teachers—and, indeed, it's a small staff—have never gone beyond highschool . . . The wages paid on the Firestone rubber plantation and plants on the rich iron ore shoulders of Burney Hills, run by the Liberian Mining Co. (a subsidiary of Republic Steel) run as little as 30 cents a day. Some minimums in Liberia are as low as three cents an hour. There are usually other things to go with this—including housing and food, but the standard of living is worse, or at least it appears worse in a quick look, than any country this correspondent has visited in 25 years of reporting, with the exception of . . ."

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Gary Cooper In Hour CBS Series

Gary Cooper has signed for his first television show, an hour adventure-western series for CBS-TV which won't begin until a year from next October. The CBS deal, which will run for three years effective in 1958, while Cooper was also negotiating with ABC-TV for an hour western; with the actor and his partner in Ashton Productions, I. H. Prinzmetal, apparently going for the Columbia show because of the later starting date and the fact that Cooper will merely host and narrate the series but not act in it.

Unusually long lag between the contract and starting date is reportedly due to Cooper's current picture commitments. Ashton, which is headed by Prinzmetal, will get filming underway shortly, but with nearly a year and a half to turn out 39 episodes, Cooper will be able to set a schedule which he can dovetail with his motion picture work. Presumably after the first year, he'll devote most of his time to the vidpix stanza.

Deal was set last week on the Coast by CBS-TV business affairs veep Spence Harrison, who returned to N. Y. Friday morning (15) with the contract in his back pocket. Ted Ashley repped Prinzmetal and Cooper.

IMAGINE TV WITHOUT RATINGS

The Weekend Trendex

NBC-TV's Emmy Awards presentation swept the Trendex field Saturday night (16), but the following evening, the same web's "There Shall Be No Night" Hallmark presentation, starring Charles Boyer and Katherine Cornell, was in turn swamped by the Ann Southern-Ed. Sullivan competition. Also noteworthy was Perry Como's two-to-one Trendex margin over Jackie Gleason, despite Kate Smith's stint on the Gleason stage.

In the Emmy department, the 90-minute presentation averaged out to 29.1. The 9-10 average outpointed ABC's Lawrence Welk by 29.3 to 18.1, with the CBS lineup comprising a 10.3 for "Oh Susannah" and 8.9 for "Hey Jeannie." At 10, CBS fared better with a 16.4 for "Gunsmoke" and ABC worse with 7.9 for "Ozark Jubilee," with NBC's Emmys still way on top with 28.7. On Sunday, "Hallmark" bowed to Ann Southern at 7:30 by a 24.1 to 12.2 score, with ABC's "Amateur Hour" close behind at 10.2. At 8 to 9, Sullivan scored a smashing 28.9 (last half-hour was up to 43.5) against an 11.8 average for "There Shall Be No Night." "Amateur Hour" had a 4.8 at 8 while "Open Hearing's" 8:30 score for ABC was 1.4.

Como scored a solid 31.4 vs. Gleason's 15.8 and "Famous Film Festival's" 5.7 on Saturday night. Spread between Como and Gleason was one of the biggest yet.

Cost-Per-Thousand Less Important Than Moving Sponsor's Products

With the television industry suffering its first major period of sponsor "attrition," it's time the medium began selling itself on the basis of its uniqueness and impact as an advertising medium and not simply on a cost-per-thousand yardstick alone. So believes Jack Schneider, director of CBS Television Spot Sales, and he's convinced the answer lies in more and better research.

Though primarily concerned with the spot field, Schneider believes the network picture is even more demanding of qualitative research, since program costs continue to spiral upward while audience levels remain the same, resulting in an ever-growing cost-per-thousand. In spot, the picture isn't so dark, since all that's sold is time and there's little likelihood of substantial time charge increases.

Kind of research Schneider feels the industry needs is "results" studies—surveys of the effect of television on sales, not merely a nose-counting of impressions and costs. "If television moves the goods, the sponsor doesn't worry about his cost-per-thousand. We know television moves goods, but now we've got to prove it."

CBS-TV Spot Sales is already engaged—at its own cost—in such research. It just recently wound up a Pulse study for BBDO on the impact of the Hit Parade cigarette campaign. Though radio and newspapers got far and away the lion's share of the budget, it was television that made people buy, the survey discloses. Similarly, for the past year, Spot Sales

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P&G Also Drops 'Hey Jeannie'

Procter & Gamble came through with its second half-hour time-program cancellation within a week, posting the closing notice on the Saturday night "Hey Jeannie" series as well as the CBS-TV time slot after only 39 weeks. Earlier, it had dropped its "Jane Wyman Fireside Theatre" and the NBC-TV Tuesday time slot as well.

The "Hey Jeannie" axing, though anticipated, comes before the start of the summer, with P&G foregoing the reruns on the Jeannie Carson-starrer. Four Star Films package, Moving into its 9:30 time slot will be the perennial summer entry, the "Arthur Murray Dance Party." Moving in as sponsor for the show will be Associated Products (Five-Day Deodorants, Rival Dog Food, etc.), out of the Grey agency.

Associated only last week bought another new entry that's expected to ride out the summer on NBC-TV, the "Masquerade Party" stanza which moved into Wednesday at 8 as the "Hiram Holiday replacement.

6-MONTH HIATUS IS PROPOSED

The suggestion has been made (and not so much as a gag, either) that the tv industry take a six-months or so hiatus on all ratings—just to see what happens. Just let Mr. Nielsen, Mr. Trendex, Mr. Pulse, Mr. Hooper and Mr. ARB go peddle their decimal points some place else, and to determine if, in the process, some more realistic, closer-to-the-truth boxoffice equation can be found for programming.

Such a move, of course, would require the fullest cooperation of all the networks, the stations, the sponsors and the agencies. Whether a rating-conscious industry could survive such an ordeal (probably more nerve wracking than laying off martins for six months) is something else again. But the suggestion has been made that, by sending the Messrs. Nielsen and Trendex off on an extended fishing vacation someplace, the industry might in the half-year interval promulgate a more definitive and qualitative yardstick with which to gauge the true valuation of shows, notably in terms of sponsor impact.

Isn't it conceivable, for example, it's been asked, that, despite the comparatively poor Trendex showing of the recent Old Vic "Romeo and Juliet" on NBC-TV, those 15,000,000 or so people who addressed themselves to the performance meant considerably more on the sponsor payoff charts than the 40,000,000 to 50,000,000 viewers who were engaged in watching "I Love Lucy?" And in the final analysis wouldn't that automatically create an awareness and respect for a more truthful yardstick than an overnight rating sample based strictly on quantitative research? In other words the proponents of the "rating hiatus" are convinced that, by relegating the ratings to obscurity over a period of time, a concentrated effort can be made to evolve a boxoffice definition of programming which would truly reflect where the sponsor and his product came off.

Since any such drastic step would be bound to affect the network-station-agency-client research fraternity (representing a sizeable chunk of industry personnel) it wouldn't necessarily mean a work cessation for them. They could simply turn their energies and slideslides over to evolving the new qualitative yardstick.

As the guy said, it's merely a suggestion.

Buick's Coin To Ride With ABC-TV

Buick, which has been out of network tv since it ankled its Jackie Gleason-CBS-TV contract last season, is returning via ABC-TV next fall in a \$3,000,000 alternate-Fridays gross time and talent deal.

Buick has taken 8:30 to 9, just before the Frank Sinatra-Chesterfield half-hour on ABC, and is expected to start when Sinatra does in October. The half-hour vehicle for the skip-week Detroit outfit is being dickered now, with the network reporting that a telefilm drama will be filled by a big name performer who has not done much, if any, tv before. Network has feelers out for the other half-sponsor on the strength that Sinatra's leadout alone could readily attract another buyer for 8:30.

Besides the new Buick coin, ABC has approximately \$11,000,000 in gross time charges from Plymouth and Dodge on the two Lawrence Welk hours and for the post-Sinatra half-hour. Chevy time and talent on Pat Boone costs the auto company \$5,000,000.

NBC-TV Gets Hot in the Daytime; Lever, P&G's \$6,500,000 Deals

2 Agencies in Trouble

Couple of top agencies are reported in for some troublesome days in resolving their tv-radio key personnel slots.

Chief tv-radio boys in both shops answer to the description of "nice guys," but apparently it's carrying no weight with sponsors in cut-back on billings and programs.

Just how important the soap companies are to daytime television was illustrated this week as NBC-TV made its biggest daytime comeback in over three years. Lever Bros. returned to the NBC fold, while Procter & Gamble, which has only dabbled in NBC daytime, also threw in its hat to bring the combined billings on the two deals to \$6,500,000. Both are in for a firm 52 weeks, P&G with four and a half quarter-hours a week and Lever with four.

At the same time, Colgate has expressed interest in returning to the web's daytime lineup, though discussions are still in the preliminary stage. It was just a year ago that NBC's daytime picture hit its nadir with the withdrawal by Colgate of some \$3,000,000 in daytime billings which it poured into radio. Since then, the web's daytime ratings have steadily increased until on an average basis, they top CBS' with Colgate's own "Big Payoff" outrated by NBC's "Matinee Theatre." (New advance Nielsen's maintain NBC's slight lead, achieved for the first time in the last Nielsen report.)

Closer to fruition than the Colgate prospect is still a fourth soap deal, with SOS Magic Cleanser, which would bring still another \$1,000,000 into the web's daytime coffers. If the Colgate and SOS deals materialize, along with other business (Dixie Cup, for one), web expects to be 85% sold out in daytime within three weeks.

The Lever buy calls for four quarter-hours a week, set into two contiguous discount patterns starting May 1. Soap outfit, for its new Whisk product, will sponsor Wednesday and Friday quarter-hours on "Truth or Consequences," a Wednesday quarter-hour on "Comedy Time" and a Friday quarter-hour on "The Price Is Right." P&G, for Lava and Dreft, out of Dancer-Fitzgerald-Sample, is buying "Tic Tac Dough" five days a week, a quarter-hour on an every-week basis daily except Thursdays, where it will go alternate weeks.

ABC-TV & IBC In Multi-\$\$ Deal

ABC-TV and International Boxing Club have pacted a new two-year multi-million dollar deal on supplying Wednesday night fights. At the same time, Mennen repacted for another 52 weeks as co-sponsor on the 10 p.m. show. Both contracts go into effect June 1.

The new contract contains some changes, it is reported, with the network having the right to go elsewhere besides IBC a certain number of times for bouts. Lester Malitz, who is quitting as a veep at Leo Burnett agency, will be responsible for lining outside-IBC talent as the show's new producer. No co-sponsor has been found yet to replace the anklng Pabst, but ABC says it has developed a plan whereby it could handle cig sponsors without sponsorship conflict during the crucial five months of Daylight Savings Time.

PAUL MONASH QUILTS CBS 'CLIMAX' SERIES

Hollywood, March 19. Paul Monash has turned in his resignation as associate producer of CBS-TV's "Climax" series, the second associate producer to ankle that series in the past three months.

Monash, signed by the web in January to be associate producer on the show, asked for and received his release from his year's pact. He will stay with the series for a couple of weeks before he exits. A tv and motion picture writer before he joined "Climax," Monash will return to writing.

Last December Victor Wolfson exited as associate producer

Norman Frank's 'Leave' From NBC-TV 'Tonight' Now Permanent Thing

Norman Frank won't return to NBC-TV's "Tonight" as producer. Frank left the show six weeks ago to turn out his "UF 61" pilot for ABC-TV on a leave-of-absence basis, with all parties concerned insisting he'd return to the show at the end of the six weeks. His leave started just a week after "Tonight" hit the air.

NBC-TV execs won't give the reason Frank isn't returning, but it was apparent they weren't too happy with the way he brought the show in. Dick Linkroum, the web's "Today," "Home," "Tonight" exec producer, who took over temporarily as "Tonight" producer when Frank left, will continue on indefinitely with the show.

Linkroum has suggested that he be relieved temporarily of his "Today" and "Home" supervisory duties, but the probability is that Mort Werner, v.p. in charge of daytime programming and participating shows, will ride herd a little closer on "Today" and "Home" while Linkroum concentrates on "Tonight." Program department realignment set recently pinpointed Werner's duties and took much of the general program load off his back, leaving him more time for the participating shows.

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Stations Irked by Discrepancies In Ratings; Depends Who Makes 'Em

There is a distinct and consistent difference in findings of one tv rating company as opposed to those of another, according to a study of the three big local rating services made by a station sales exec. Study was done because the problem of audience research discrepancies has gotten worse as six of New York seven video outlets have become enmeshed in a highly competitive push for advertising's feature film 'buck.

The findings of the station study are based on Nielsen, Telepulse and ARB info for last November and January, 1957: ARB gives the web flags the best of it on all programs; Telepulse gives the indies the best shake; Pulse, Nielsen and ARB chart the same audience curves, yet ARB peaks for the three network keys are much higher and indie valleys much lower than either Nielsen or Pulse; Telepulse and Nielsen run the same curve and practically match each other for both network and indie stations.

This is based on the calculated share-of-audience of the three network stations versus the four indies. The January figures, much like those of November, show that Telepulse gave the three web stations a collective share of 80.4, against Nielsen's 81 and ARB's 85.8. For the same month, Telepulse gave the four indies a joint 19.6; Nielsen gave them a 19 and ARB a 14.2.

Following the same share-of-audience pattern for the first 15 shows of each rating service, ARB's diary technique gave the top name shows the edge whereas Telepulse's aided recall and roster and Nielsen's meter and aided-diary were almost identical.

Since all 15 top shows were network, the station salesman charted the competition on the other two networks at the time and also on the four indies. Again November and January were similar. In January, Telepulse gave the first 15 a share of 51.6 of the total viewership; Nielsen a 49.6 and ARB a 59.7. Competing network programs were given a 32.6 share by Telepulse, a 34.8 Nielsen share and 28.3 by ARB. The competing indies ran 15.8 on Telepulse, 15.6 on Nielsen and 12 on ARB.

Where the first 15 are concerned, the station man reports, ARB runs from five to 10 points higher than either Nielsen or Telepulse. At the same time the competing network shows suffer to the extent of being two to six points lower on ARB than on the other reports. Indie stations, the same on Telepulse and Nielsen, run a full three points or more lower on ARB.

CBS-TV Revamps Sales Operation

With the promotion two weeks ago of Bill Hyman to v.p. in charge of sales-administration and Tom Dawson to v.p. in charge of network sales, along with the recent death of program sales manager Tom Connolly, CBS-TV this week completed a major reshuffling of the sales set-up under Dawson with the top spot going to George Klayser. For nearly two years the web's eastern sales manager, Klayser moves up to network sales manager, Dawson's old post.

Stepping up to become eastern sales manager in Klayser's place is Sam K. Maxwell Jr., midwestern sales manager for nearly two years. In the chain reaction, Roland Blair, account exec in the Chi-office, succeeds Maxwell as midwestern sales manager. Robert Hoag, account exec in the Gotham homeoffice, is upped to manager of program sales, Connolly's job.

Final move sees Ted Shaker, sales manager for WJIX, Milwaukee, the CBS-TV o&o there, transferring to the network operation as an account exec in the N. Y. office. Shaker was an account exec with CBS-TV Spot Sales in Chi and N. Y. before taking over the WJIX spot. Hoag incidentally, is the former prez. of Hoag-Blair, the station rep outfit.

On-Closed-Circuit Front

The "Meet the Press" format will be the feature a closed-circuit telecast sponsored by Pfizer Laboratories today (Wed.) via the facilities of Visual Electronics Corp. The program will originate in Los Angeles and will be viewed by doctors in 16 cities.

Program will consist of a panel discussion moderated by Lawrence Spivak. Guest authorities who will discuss "Is Revolution Possible in the USSR?" include Gen. J. Laughton Collins, Sen. Harry M. Jackson, Dem., Wash.; Josef Swiatlo, former officer in the Polish Secret Service; and Nicholai Khokhlov, former Soviet intelligence agent. Panel of questioners in addition to Spivak will be Eugene Lyons, Louis Fischer, Mrs. May Craig and Ned Brooks.

Spivak produced the program in association with the Medical Communications Division of Paul Klempner & Co. of Newark.

AT&T Campaign

The American Telephone & Telegraph Co. and 21 associated telephone companies will launch its 1957 Yellow Pages Directory campaign via a closed circuit telecast on Friday (22). Originating in N.Y. at 2 p.m., the program will be televised to advertisers in 60 locations throughout the country by TNT Tele-Sessions, an affiliate of TNT Network Television.

In addition to business messages, featuring AT&T prexy Frederick R. Kappel, there will be televised entertainment with Hollywood star Walter Pidgeon as m.c.

Program is under the supervision of Cunningham & Walsh, AT&T's Yellow Pages agency.

Windheim Exits D'Arcy As Exec Producer

Marek Windheim, for the past eight years with the D'Arcy ad agency as executive tv and radio producer, resigned from the agency last week. He will announce a new association shortly.

Windheim, who was brought into D'Arcy by Paul Louis, had a colorful show business career prior to going into advertising. While starring with an opera company in his native Poland he was discovered by Gatti-Casazza, managing director of the Metropolitan Opera Co., who brought Windheim to America where for eight years he sang leading tenor roles with the Met. He subsequently became a featured film player in Hollywood.

In the wake of dwindling tv billings, D'Arcy has done considerable retrenching of late. The loss of the Coca-Cola account last year, with its \$17,000,000 in billings, has been the biggest factor in the agency's move to conserve.

Gabe Pressman Upped

Gabe Pressman, the "roving reporter" for WRCA and WRCA-TV, the NBC flagships in New York, has been upped to manager of news for the station. Reassignment, following last week's reorganization of station's upper echelon, sees Al Perlmuter moving up to manager of special events and Patricia Farrar becoming manager of religious and educational programming. Pressman will continue his legwork as well.

On the advertising-promotion-merchandising side, Tony Kraemer becomes manager of advertising and promotion and Joseph E. Murphy merchandising manager.

Karasik's Vienna Slot

CBS newsmen Dan Karasik has been upped to full-fledged correspondent status with the network and has been assigned to Vienna.

Karasik will be the first full-time correspondent in the Austrian capital since the fall of 1954, when Alexander Kendrick was shifted to London. He's an ex-Chi-Daily News staffer.

Inside Stuff—Radio-TV

CBS scored a neat exclusive Sunday (17) that was frontpaged all over the country the next morning in its snaring of Teamsters' Union prez Dave Beck as the "Face the Nation" guest. Papers fully credited the show in reporting on Beck's admission on the program that he had borrowed \$300,000 from the union over the past 10 years.

How CBS snared Beck is simply a story of initiative and persistence on the part of Ted Ayres, "Nation" producer. Day after Beck returned from Europe, Ayres called him in his Seattle home from Washington. Beck said he'd think it over, then called back the next day, last Tuesday (12) but missed Ayres, who was out on an assignment. Wednesday morning Ayres called Beck again, waking him up. Beck promised to call back in a couple of hours after discussing the appearance with his associates, and that afternoon did so, agreeing to appear on condition he receive "fair and impartial" treatment from the panel. He said the newsmen could be tough as they wanted, just as long as they were fair, and after the Tacoma-originating show was over, told Ayres he felt that he had "certainly" been treated OK. Beck is due to appear before a Senate committee investigating labor racketeering.

How long an option should a network get in return for financing a pilot or audition kinescope on a new property? ABC-TV apparently feels it should be as long as a year; Keeshan-Miller Enterprises doesn't think it should be that much of a commitment. That's why negotiations for a kinnie of K-M's new "Scramble" series, which the web was scheduled to kinnie April 2 and pitch to sponsors as a possible 5:30 strip, have fallen through. K-M, who produce the CBS-TV "Captain Kangaroo" series, will make their own kinnie and peddle it independently. Show, formerly spotted locally under the title "Hail the Champ," matches teams of parents and children in stunt contests.

Though Kaiser Aluminum hasn't yet decided whether it will renew its NBC-TV "Kaiser Aluminum Hour" next fall, it's okayed some heavy promotion on the show right now. Talent Associates' David Susskind takes to the road March 27, night following the "Kaiser" telecast, to hit four cities—Los Angeles, San Francisco, Chicago and Cleveland—in five days, crowding in interviews with local tv editors, etc.

Then, for the April 23 entry, "A Man's Game," the baseball musical starring Nanette Fabray, NBC will stage a closed-circuit press conference with Miss Fabray answering questions of columnists stationed at affiliates for the closed-circuit. Press conference will be held April 22 from the show's dress rehearsal, and NBC is trying to bring in a baseball personality like Leo Durocher to add some more color to the proceedings.

The average network television advertiser has been on the air for almost four years; according to Television Bureau of Advertising which is soon releasing a full annual report on network bankrollers. Survey will list all national sponsors from 1949 through 1956 and the number of years each has been on the air.

TVB says that 321 different companies were on the networks last year. Eighty-six were new to network. The 321 figure represents an all-time high, Norman (Pete) Cash, TVB prexy, reports.

The Boston conference on local public service programming, held under the auspices of the Westinghouse Broadcasting Co., will be repeated in 1958.

WBC prez Donald H. McGannon said the decision was made in light of the success of the recent one, and the request of broadcasters and educators for a repeat in '58. Site of next year's confab hasn't been selected. Richard M. Pack, WBC programming v.p., again will supervise the development of the agenda.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Bob & Elleen Mason Pollock taking over-writing chores on "Brighter Day" daytime tv serial. They're the scripters of tomorrow (Thurs.) "Climax" drama on the music biz payola racket . . . Geraldine B. Zorbaugh, v.p. and general attorney for CBS Radio, named "Woman of the Year" at the annual alumni meeting of New York U's Washington Square College of Arts & Sciences . . . Elliot Silverstein, who directed last week's "Bottle Imp" on "U. S. Steel Hour," set to do "Hidden Fury" March 27, his fifth assignment this season for the Steel show . . . Abby Lewis appears on NBC-TV's "Frontiers of Faith" Sunday (24) . . . Richard L. Bare arrived from the Coast Monday (18) to produce and direct a "Man Against Crime" pilot starring Darrin McGavin for ABC-TV. Shooting was originally to be done on the Coast, but was switched because of McGavin's Broadway stint in "Tunnel of Love."

Clips from ABC Film Syndication's "Exclusive" series will be previewed via the Joe Franklin show on WABC-TV March 29, with Helen Zotos, who wrote the George Polk story for the series, as guest . . . Mortimer Becker, whose appointment as attorney for the New York local of AFTRA was approved by the membership last week, planned to New Orleans late in the week for a regional conference of the union, and after a day back in N.Y., planned to the Coast yesterday (Tues.) for about a week on private legal matters . . . Mary Ellen Blake into a lead role on "One Minute to Ditch" on "Robert Montgomery Presents" Monday (25) . . . Television producer Paul Kasander (Walt Frammer Productions) and wife Estelle will direct-produce "Wet Socks," fourth annual show of North Valley Stream Auxiliary, March 29-30 at Valley Stream's Central High School, for Cerebral Palsy benefit. It's third year for the Kasanders on that chore. Show written by tv scripter Bob Barbash, orchestrated by Jerry Black, choreographed by Nora Bristow, with sets by Bob Glazer.

Ervin Drake, Ray Allen and Harvey Bullock set to write the sketches and score for Joe Cates' baseball spectacular on NBC-TV in April, in which Gene Kelly stars. Drake has two more NBC specs in his agenda, a score for "Just Married" spec and a special bearing the working title of "The Easter Project" . . . Sara Seegar planes from her Bucks Country farm to appear on "Climax" from the Coast tomorrow (Thurs.) and returns March 27 to spell hubby Ezra Stone from the shores; she's also to be seen soon opposite Hugo Haas on the filmed "Telephone Time" . . . Singer Judy Johnson set as permanent hostess on the "Tonight" show . . . Marion Lonsberry, manager of operations for WCBS-TV, off for a week in Nassau . . . Jason Roberts Jr., currently a click on Broadway in "Long Day's Journey into Night," plays a press-agent in "The Big Buildup" on "Alcoa Hour" March 31 . . . Patti Page guests on the Ray Bolger show Sunday (24), a date originally scheduled for April 7 but moved forward two weeks . . . Dell Publishing bringing out an edition of "Cooking at Home," based on the NBC-TV series' hints and recipes . . . Ralph Story renewed for another 26 weeks as emcee of \$64,000 Challenge in a non-cancellable pact set by his agent, Harold Jovien, who has now returned to his Coast headquarters; Revlon will also use Story for drug and supermarket promotions . . . John Newhouse, producer of the Jack Sterling walker-upper on WCBS, takes the family for a 10-day Miami vacation Friday (22) . . . Joseph Liss getting round-the-world treatment on his "The Silent Partner," dramatic show he wrote for "Matinee Theatre" last season—CBC recently performed it in Toronto, and now it's been sold to BBC-TV in London . . . Jacqueline Scott plays the femme lead opposite Ralph Bellamy on "Kaiser Aluminum Hour" Tuesday (26) . . . WCBS' Lanny Ross down to the Everglades Club in Florida for a one-week booking starting Monday (25) . . . Jerry Grant into a running part on "Modern Romances" last week, not Betty Sue Albert as rumored . . . Johnnie Johnston set for the "Masquerade Party" panel, with Eddie Bracken moving in as moderator, of the show . . . Instrumentalist Don Elliott (he's on the ABC-Paramount recording roster) tapped by Jackie Gleason to conduct the 40-piece Gleason recording orch on his show Saturday (23) . . . VARIETY's review of the "Peter Lind Hayes Show" on CBS-TV Feb. 27 erratum on the name of the horse act. John & Rusty Newsum, originally scheduled for the turn, did not appear in their "Cactus the Horse" routine. Instead a couple of unbilled production dancers did the nag bit . . . Nick Keesley, Lennen & Newell radio-ty-vp, producing next week's show in Chicago for the annual convention of the National Assn. of Tobacco Dealers . . . Peggy Feury and Roy Campanella featured on U.S. Steel Hour's "Hidden Fury" next Wednesday (27) . . . Paul Tripp, host on WCBS-TV's "On the Carousel," signed for his second "Studio One" role in six weeks, via a featured role on Monday's (25) Horton Foote drama, "Member of the Family," in which he plays Hume Cronyn's brother . . . Robert Trout and his wife sail for France on the Queen Mary today (Wed.) for an 11-week junket through Europe and the Balkans, with Stuart Novius substituting Trout on WCBS-TV's "Seven O'Clock Report" . . . Dick Dudley prems a new 12:30 to 1 a.m. music strip, "Night Flight" for BOAC on WRCA starting April 1 . . . William Shatner set for "Look Up and Live" on CBS-TV next Sunday (24) . . . Jonathan Winters stanza renewed through June, with Winters slated to originate the show for three weeks in Los Angeles while working at the New Frontier in Las Vegas. Starting April 1 . . . Don Briggs featured on "Robert Montgomery Presents" Monday (25) . . . William Prince set for "True Story" Friday (23) . . . Alistair Cooke to speak on "Transatlantic Propaganda: A Two-Way Street," at Arno Huth's Information, Propaganda and Public Opinion course at the New School for Social Research tomorrow (Thurs.) . . . Betty Walker of the "Middle of the Night" cast set for a repeat on the Steve Allen show April 21 and returned to the Garry Moore daytime cast last week . . . Richard D. Heffner, producer-moderator of WRCA-TV's "Open Mind," lectures this week on "The Welfare State and America's Quest for Social Justice" at the NYU-Bellevue Medical Center's Institute of Physical Medicine & Rehabilitation . . . Charles W. Christenberry Jr. set to produce-direct Galen Drake's ABC-TV . . . Recent VARIETY review of "Your Figure Is Your Fortune," NBC-TV color show sponsored by Warner Bros. Co., erroneously listed Barry Shear as its director instead of Kevin Joe Johnson. Error stemmed from inaccurate NBC-TV credit sheet for fashion spec.

Joe Franklin hosts Ethel Waters tomorrow (Thurs.) and Theo Faniadi, concert pianist at the Mongshiere, the following day on WABC-TV's "Memory Lane" . . . Ralph Paul ("The Millionaire") signed by Colgate for the plugs on Palmolive Shave Cream sports seg to be spotted nationally this spring and fall on radio-tv . . . Betty Ann Grove signed for five more shots on ABC-TV "Circus Time" . . . Actress Tomi Romer inked for several more Phil Silvers stanzas . . . Gary Stevens working up a new tv'er to be headed by Art Van Horn . . . Sidney Furst to ABC Radio as sales presentation scribe in switch from research at BBD&O . . . In an effort to upbeat the "Jonathan Winters Show" NBC-TV has moved in new production auspices . . . Gordon Auchincloss has been rushed in by the network in a try at hyping the 7:30 Tuesday night comedy stanza.

Paul Andrews "Let's Travel" program, currently presented as a weekday feature on Mutual's New York flagship WOR, will be extended as a Saturday program on the net, effective Saturday (23), from 6:15 to 6:30 p.m. . . . Lester Krugman has joined Getschal Co. ad agency as exec v.p. Krugman resigned from Emerson Radio and Phonograph Corp., where he had been v.p. in charge of marketing and a member of firm's executive committee . . . WPIX will telecast first annual "Teen-Age Cookoff" from the stage of the Brooklyn Academy of Music on Saturday, April 6. Cooking contest is being staged by

(Continued on page 34)


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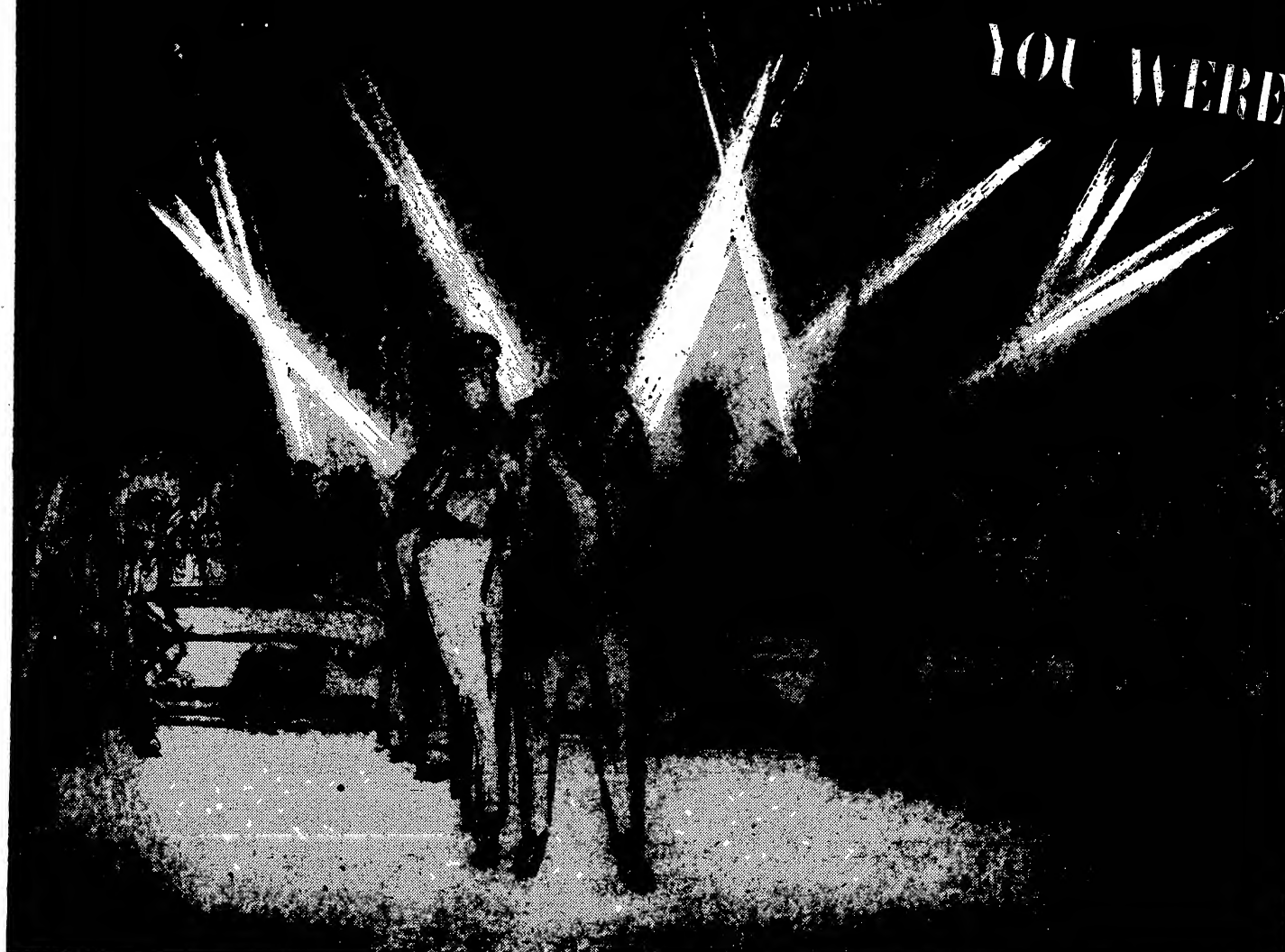
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Hollywood 2-3111

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1032 Royal St.
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102-108 Peter St.
Empire 3-4096

Kool Shake's Limited Budget Cues Unique Sponsor Deal on 'Oakley'

Unique and extremely complex pattern for partial sponsorship of the alternate week of a film series in 90 markets has been worked out by Kool Shake, the General Foods summer drink product, and CBS Television Film Sales. Under the plan, Kool Shake is buying two one-minute spots on alternate weeks in the "Annie Oakley" show directly through the stations in the markets it wants, leaving the stations to sell the other minute.

Pattern was worked out because Kool Shake has only about \$750,000 to spend over its 16-week campaign, and full sponsorship of the alternate "Oakley" week would have cost about \$400,000 more than it could spend. Continental Baking has the other week on the show and is committed through 1958 on its share.

Backgrounding the arrangement is the pullout of Carnation Co. from its alternate-week sponsorship of the program after April 1. With an alternate week to fill, CBS Film Sales started peddling the skip-week and found Kool Shake as a potential sponsor. With the money problem a major stumbling block, CBS Film Sales decided on the arrangement.

First, it got a "letter of intent" from Kool Shake and Foote, Cone & Belding, the letter stating that in some 90 markets, Kool Shake would buy two minutes in the show on the free week. Then, CBS Film Sales went out and sold the alternate week directly to the stations carrying the show for Continental. Stations had their choice of finding local sponsors or agreeing to the Kool Shake offer and selling off the remaining one minute. To complicate the deal still further, Continental wanted a major-minor cross-plug pattern, so Kool Shake agreed to use one of its minutes on the Continental week as its own cross-plug and use the other minute on its own week, with Continental coming in for a second minute to cross-plug and leaving a minute open.

Under the arrangement, CBS Film Sales is selling the alternate-week to stations for a limited time, 13 alternate weeks, or 26 weeks in all, at the end of which cycle it will recapture the show in those markets and attempt to find a new national spot sponsor to share the show with Continental. That's because Kool Shake, a summer sponsor, is in for only 16 weeks.

All billing will be done through the stations, with CBS Film Sales in the picture only as the seller of the program to the stations. Outlets will collect the sponsorship coin direct from FC&B and will make their deals directly with the agency. Some, in fact, may sell the show locally instead of buying the General Foods deal. But at this point, about three-quarters of Kool Shake's 90-market target are in the bag.

SANVILLE SUES WB ON 'CONFLICT' SERIES

Los Angeles, March 19.

Breach of implied contract was charged by Richard Sanville last week in Superior Court, in a \$100,000 suit against Warner Bros. revolving around the "Conflict" teleseries.

Sanville alleges through attorney Eric Julber that he submitted an anthology format entitled "Conflict" to the studio's tv department, which was rejected. Six months later, he complained, the studio brought out the present ABC-TV series of that title.

Sanville is currently at Desilu Productions as a show creator.

WRCA-TV Sets Sponsors For 'Silent Service'

California National Productions has sold its "Silent Service" syndicated entry in New York, with the NBC-TV o&o, WRCA-TV, picking up the series and selling it in turn to Schaeffer Beer and LaRosa Macaroni for 52-week alternate sponsorship.

Series, dealing with the submarine service, gets underway April 5 in the 7 to 7:30 time slot.

Lawrence, Pintoff In Collab on Animation

TV commercials producer Bob Lawrence, whose operations have been expanding to include industrial films and Coast and Canadian affiliates in recent months, this week set up still another affiliation by forming Pintoff-Lawrence Productions Inc. in partnership with vet animator Ernest Pintoff.

New company will specialize in the production of animated films for theatrical release, television programming and commercials. Pintoff was formerly with Terrytoons and UPA, and the setup will introduce new animation techniques and employ more modern music than has been customary. Firm's first new productions are commercials for RCA and American Beer. Lawrence, who already has an animation affiliate on the Coast, recently bought up the industrial film concern of Loucks & Norling Studios.

'Dick Diamond' To Spell 'Dec. Bride'

First brand-new series set for summer exposure is "Richard Diamond, Private Detective," which General Foods has purchased from Four Star Films for summer replacement duties vice "December Bride" on CBS-TV. General Foods, via Benton & Bowles, has ordered 13 of the films, all of them new, for summer duty, and will o.o. the reaction to the series towards possible purchase as a regular fall entry.

Property is owned by Dick Powell, who did the show on radio, but he won't star in the telefilm version though as a Four Star partner he'll be active on the production end. Set for the title role is David Jansen. Practice of subbing a brand-new series during the summer is unusual but not without precedent. "I Love Lucy" has been spelled by several new shows during the past few years, one of which made it as a regular fall entry. That was "Racket Squad," which was subsequently highly successful in syndication. Others have been "Those Whiting Girls" and "The Charlie Farrell Show."

Japanese Yen Oaters

Japanese television fans evidently have a yen for westerns. CBS Television Film Sales last week sold three oaters to Radio Tokyo Inc., the "Annie Oakley" series, "Buffalo Bill Jr." and "Adventures of Champion." Deal was handled through Sekiye & Co. Ltd. of Tokyo.

That makes six CBS entries playing the Tokyo station. Previously set were the CBS Newsfilm service, the Terrytoon cartoon library and "The Whistler." Negotiations are in the works for several other stanzas, including "Air Power," which in part depicts the air war against Japan.

Hollywood—Pinky Lee and producer Albert C. Gannaway have inked scripters Richard Conway and Roland MacClane to pen the pilot for the upcoming "Perils of Pinky" teleseries.

Ben Blue's Series

Hollywood, March 19. Blue Jay Productions and Hal Roach Studios will roll a pilot for Ben Blue-starring teleseries, "Ben Blue's Brothers," next week. Blue and producer Jerry Stag are topers in Blue Jay firm.

Script for initialer was penned by Marion Hargrove and Russell Beggs.

Protestants Drop 'Luther' Protest

Chicago, March 19.

Now that WBKB plans to telecast the "Martin Luther" biopic, the Action Committee for Freedom of Religious Expression has dropped its formal protest to the FCC against WGN-TV. Protestant group had petitioned the Commission to hold a hearing on WGN-TV's license, on the grounds the Chicago Tribune station bowed to "sectarian censorship" when it cancelled a scheduled showing of the film last December.

Action Committee, through Frank Ketcham, its Washington attorney, notified the FCC that its immediate goal of getting "Luther" on Chicago tv has been achieved by WBKB's action, and thus there was no need to pursue its petition. Committee chairman Dr. John Harms said, however, the group will continue on a permanent basis to "exercise vigilance that such censorship does not happen in the future."

"Luther" picture, incidentally, had its tv premiere via WISN-TV in Milwaukee March 8 and according to ARB drew a 26.6 rating. Competing shows on the other three stations copped 13; 4.6 and 3 respectively.

CLAUDETTE COLBERT IN OWN VIDPIX SETUP

Hollywood, March 19.

Claudette Colbert has set up own producing company to shoot the pilot of a series bearing her name. It deals with a congresswoman and her family in Washington.

Leif Erickson has been set for the male lead. Norman Tokar will produce and direct at Desilu the end of this month.

Dayton Telepix Slate Rolls at RKO-Pathé

Hollywood, March 19.

Production on new telepix slate of Dayton Productions commences this week at RKO-Pathé studios, utilizing below-the-line facilities of Four Star Films. Dayton is a separate firm, but topers of Four Star—Dick Powell, Charles Boyer, David Niven and William Cruikshank—are also principals in Dayton.

Projects are "The Stubby Kaye Show," with Don Taylor set to direct, and "Indian Scout," starring champ rodeo rider Casey Tibbs. "Scout" was created and scripted by Aaron Spelling, thesp-turned-writer, together with Anthony Lawrence, another ex-actor.

SHERMAN ROSS UPPED

Hollywood, March 19.

Film editor Sherman Ross has been upped to associate producer of the new ABC-TV "Bold Journey" series, according to producer Julian Lesser.

Ross was previously supervising editor of the net's "Crossroads" series.

Feature-Happy KTTV

Hollywood, March 19.

KTTV, Times-Mirror-Metro station, is booking still another feature pix package into prime time, consisting of "Andy Hardy," "Dr. Kildare" and "Malsie" pix from station's MGM backlog. New package goes into 8:30 p.m. Thursday time slot, replacing a batch of half-hour telefilms, and intensifies this programming trend in Class AA or adjacent time periods. KTTV already shows "Colgate Theatre" (prime MGM pix—8 p.m., Fridays), NTA-20th Fox package (Wednesdays, 7 p.m.) and "Wallace Beery Theatre" (MGM Beery-starring pix, Sundays, 6:30 p.m.).

It's further understood that the NTA package of prime 20th features, around which the NTA film net is being built, will also go into a prime KTTV time slot next month.

The "Hardy-Kildare-Malsie" package, respectively starring Mickey Rourke, Lew Ayres and Ann Sothern, consists of 39 pix which will rotate in the Thursday eve time.

TV Anthologies Take the Count

Procter & Gamble's cancellation of the Tuesday night "Jane Wyman Theatre" series on NBC-TV pinpoints the decline of the anthology series as one of the major program components on tv. With the exception of the Sunday night "General Electric Theatre," the Friday night "Schlitz Playhouse," the Sunday Loretta Young series, and Colgate's "Millionaire" they've all been scratched off the network rosters as entries for next season.

Unusual aspect of the P-&G cancellation is that the sponsor is relinquishing the time period, which it held since almost the beginning of bigtime television with its "Firebird Theatre" anthologies (and even now considered one of the cream time availabilities).

Only the week before Du Pont decided to call it quits with its longtime anthology series on ABC-TV, with the client preferring to buy into a bundle of CBS-TV specs next season.

"Ford Theatre," the Screen Gems entry on ABC-TV, will be scrapped as an anthology series at the end of the season, with the auto company moving in next season with a brand new non-anthology film series, this too probably off the SG betline.

In view of the new Chevrolet Sunday 9 to 10 NBC blockbuster formatted for next season, the ultimate fate of the competing "GE Theatre" anthology series is already being conjectured.

AAP Envisions Nothing But Money On WB, 'Popeye' Sales; Reduces Debt

ABC-TV's First Client

On RKO Pix Showcase

Chicago, March 19.

Initial nibble on ABC-TV's Sunday night screening of the RKO feature film came from Evinrude outboard motors.

Milwaukee firm, via Cramer-Krasselt, bought eight weekly participations in the film showcase which kicks off April 7 in the 6:30 to 8 (CST) spot.

Syndicated Segs WNBQ Life-Saver

Chicago, March 19.

For the first time in a long spell, WNBQ has hung the SRO tag on its 10:30 to 11 weeknight strip, thanks chiefly to syndicated film entries. Period has been a trouble spot for the NBC-TV station for the past year but now appears to be shaping up with some consistency.

Monday night segment is currently occupied by the "I Am the Law" vidpic for Nelson Chevrolet on a short-term deal until April 15 when Squirt comes into the bankroll a live sports show featuring Norm Barry. Tuesday night bowling display continues for General Cigar to be replaced during the summer by the golf telecast from Tam O'Shanter.

RCA is dropping the Wednesday night "Championship Horseshoes" to bring in Guild Films' "Capt. David Grief" tinted films starting April 3. On Thursday night the Chicago Furniture Mart is underwriting the "Victory at Sea" repeats and Friday nights Peoples Pontiac is installing NBC-TV Film's "Captured."

Meanwhile, Schlitz which is currently sponsoring MCA-TV's "State Trooper" in the 9:30-10 spot Wednesday nights has ordered the same period Tuesday nights for a second film still to be selected for an April 9 start.

AT&T ON PROWL FOR CAPRA REPLACEMENT

Hollywood, March 19.

N. W. Ayer agency is searching for a replacement producer for the American Telephone & Telegraph Co.'s hour-long science series, with Frank Capra anking after the fourth segment. AT&T is determined to continue the series next season, and the agency has dispatched its tv topper, James Hanna, here to set a successor. It's expected the new producer will be known this week, probably from pic ranks.

The assignment is considered a difficult one because of the pattern set by Capra, who has long dabbled in science, and the documentary nature of the hour-long films, which are being distributed to colleges and schools after their telecast. Capra opened the series with "Mr. Sun," has "Homo Magnificient" coming up, and has "Cosmic Ray" in the editing stage. He winds his commitment with "The Weather."

Accountants for Associated Artists Productions Corp. have high hopes that by the end of 1958 the distribution company will be making nothing but gravy from the Warner Bros. library and the "Popeye" cartoons. In the eight-and-a-half months that most of this product has been selling, AAP has reduced its debt to Manufacturers Trust by a reported \$2,000,000 or better.

Last week, when AAP disclosed a four-for-one split on its stock, it announced an approximate figure of \$22,000,000 gross on the product sold in that time. Actually, the gross is understood closer to \$21,600,000, of which \$3,600,000 was made in "Popeye" contracts. Of the gross, AAP is said to have collected \$3,000,000 in cash as a result of the tv contracts, and out of this the payment to the bank was made.

Against this two-and-one-half year profit threshold are stacked the original estimates, which at the most optimistic allowed that no distribution company could realize an absolute profit within five years.

The AAP tv contracts amount to a net return of \$16,200,000 when 25% is taken from the top for distribution and print costs, according to one source. About \$14,000,000 of the net is applicable to the Warner features and presumably the Warner cartoons, "Looney Tunes" and "Merrie Melodies." The rest is as a result of "Popeye" sales.

The entire Warner library cost AAP \$21,000,000, \$9,000,000 of it via a loan from Manufacturers Trust, another \$7,000,000 from the distrib's own coffers and the remaining \$5,000,000 to be paid in installments to the producer. The 234 "Popeye" shorts from Paramount.

(Continued on page 47)

WATV'S SRO STATUS ON 'ALL-STAR MOVIE'

It took six months, but WATV's (Newark-New York) "Famous All-Star Movie" multi-exposure package of 20th features has finally hit SRO this week. Starting Monday (18), the twice-nightly stanza went to full capacity with 10 advertisers.

It previously hit a high of eight bankrollers at once. Currently, sponsors are: Hit Parade cigs, Robert Hall, Breath of Pine purifier, Vanity Fair tissues, Laddie Boy Dog Food, Light Diet Bread, Alcoa Wrap, Colonna Cheese, American Chiclé and A&P.

'William Tell' Pilots Set for N. Y. Showing

London, March 19.

The first two episodes of "The Adventures of William Tell," produced by Ralph Smart under the Incorporated Television Programme Co. banner, have been completed and will be ready for their New York "pilot showing" next month.

Smart is the producer-director of the original "Robin Hood" series.

Des Moines—Clarence Filby has established the Filby Film Production Co. in Des Moines, specializing in agricultural motion pictures and television productions.

SYNDICATORS' NEW HORIZONS

'Ford Theatre' All Over Summer Map

In Screen Gems' largest summer replacement deal with the nets, it has placed "Ford Theatre" reruns on up to four networked shows.

Selected programs from the 1956-'57 "Ford Theatre" series will replace "The Lineup" skein on CBS-TV for Procter & Gamble and Brown & Williamson. Also on CBS-TV the "Ford Theatre" reruns will replace "The Red Skelton Show" for S. C. Johnson Co. and the Pet Milk Co. In addition, it will be seen in its usual time period, Wednesdays at 9:30 p.m., on ABC-TV for the Ford Motor Co.

Foot, Cone & Belding has also purchased segments of "Ford Theatre" as a summer replacement for "George Gobel Show" on NBC-TV, and/or the "Danny Thomas Show" on ABC-TV.

Everybody Taking a 'Hard Look' So It's Patience With the Pilots

With few exceptions, new pilots being pitched this selling season for network airing are being rocked at this stage in a sea of confusion.

Unlike previous years, many network sponsors are not committed for a definite time slot comes September. This results in a wait and see attitude on the agency-sponsor level, for the feeling is that what would be a good buy for the 7:30 p.m. slot may not be advisable for a 9:30 p.m. slotted show. Also many network spenders are re-examining their tv expenditures, ginning would-be series the "hard-look" before committing themselves.

Another contributing factor is the comparative large number of cancellations this current season of skeins sold last year, making both agencies and networks wary of quick buy in the early season. (One of the few exceptions appears to be some pilots out of the Screen Gems portfolio. Deals are said to close on three including "Here Comes the Shcwoat.")

While ABC-TV appears to be buttoning up its fall lineup, the programming picture at NBC-TV is less discernible. The transition period for NBC-TV under the programming reigns of Bob Kintner, while it looks like it will lead to more outside deals and therefore welcomed by telefilm companies, at this date is proving a tough nut to crack with all the changes going on.

While telefilm companies over the past few years have strived to bring in their pilots earlier and earlier for fall airing, indications point to a late buying season.

Official Renters First-Run Market

Official Films, in a major production-distribution move, will re-enter the first-run syndication field, prepping three first-run entries during the coming year.

Decision follows return to New York of Hal Hackett, prez, from a trip to England and Continent, and return from the west coast of Herman Rush, sales v.p. In line with its reentrance into the first-run field, Official plans to expand its sales force in necessary areas as part of the coming year program.

One of the syndication properties will be from the Sapphire Films, Ltd., of England portfolio, either "Pistol Point," starring Louis Hayward, or "The Blade," starring Edmund Purdom. One of these costume-adventure properties will be put on the syndication market in September, the other to be pitched nationally. Delivery of the pilots on the two series is due next month. Another Official syndication property—this one from the U. S.—will be "Vagabond," a half-hour travel series by Bill Burdud Productions. The third for the coming year also will be a U. S. property.

Official's reentry in a bullish first-run syndicated sales market marks the first such step since 1953 for the company, when it placed "The Star and the Story" on the market. For the past several years, in addition to its three network entries, Official has concentrated on the rerun field in syndication.

'Hoaxers' Series

Hollywood, March 19.

First project on slate of newly-formed Grand Prix Productions will be an anthology series entitled "The Hoaxers," topper Arthur S. Katz disclosed over the weekend. Pilot film, entitled "Riza Bey," has been written by Shelly Lowenkopf, who has been named story editor for the series.

Grand Prix has been formed with Canadian and U. S. financing, to lens at least two telepic series, with plans to shoot much of footage abroad. Reese Halsey is sales rep.

SG Kicks Around Trends & Fashions In Week's Confab

The required pre-planning and the coordination of efforts that goes into telefilm production in the current highly competitive market was underscored by Screen Gems topper Ralph Cohn, as the Columbia subsid kicked off on Monday (18) a series of confabs attended by top production personnel, sales execs and foreign officials.

Cohn, blaming the failures of many telefilm efforts on the lack of adequate preparation, cited the extent SG goes to insure proper preparation before a pilot is launched, with department heads initially going over some 100 ideas for possible series, scouting new trends, exploring the requests of sponsors and agencies, etc. Planning begins 18 months before a show is aired. For the upcoming fall season, SG has prepped 18 pilots.

On new trends, the SG topper likened the sponsor tv habits to a swinging pendulum. The alternate sponsor kick of the current season and the projected shared sponsorship of 60 and 90-minute shows next season may not be the accent for subsequent seasons, he opined. Acknowledging the rising costs of network entries and the current trend for sponsors to ride more than one half-hour show as alternate sponsors, spreading the risk, Cohn, nevertheless, pointed to the many advantages accruing to single sponsorship. It's not just a

(Continued on page 52)

BLUE PLATE FOODS' SPREAD ON 'MILLION'

Blue Plate Foods, New Orleans food products distributors, has purchased MCA-TV's "If You Had a Million" in eight Southern markets, bringing the total markets sold for the series up to nearly the 100 mark.

The skein, first-run off network where it was titled "The Millionaire," will debut for Blue Plate Foods early in May in two markets and in the fall in the other six cities. The food outfit has an option with MCA-TV to spot the show in 20 additional southern markets. Representing sponsor was Fitzgerald Advertising, New Orleans.

EXPLORE FRESH COIN AVENUES

By MURRAY HOROWITZ

With the number of first-run syndicated entries increasing, from six to 12 new series slated from now until the fall, and with costs of fresh syndicated product about 30% above what it was a year or two ago, telefilm companies are exploring a variety of new avenues for revenues, as well as pruning their current sources to get added dollars.

Ziv, out with two new ones "Harbor Command" and "The New Adventures of Private Kane" has a seven-point expansion program, keyed to fill the gap between rising costs and what it believes to be the limited price boost possible in today's market. Television Programs of America, like other outfits, has a similar program, the program though of each company varying to its resources and orientation.

Highlights of the expansion program of the major telefilm companies include further exploration of the growing foreign market, concentration of selling in the so-called "middle-markets," the pruning of the sales forces for more effective selling, latching on to new advertisers never before in first-run syndication, and wherever possible promoting the establishment of new stations in the U. S.

Ziv prez John Sinn, before departing for Europe pinpointed the problem when he said because of Ziv's emphasis on location shooting in new series, costs have risen from 20% to 40%. On the other hand, he added the price outlook for the fall of this year is no more than a 10% or 15% increase. The Ziv experience is symptomatic of most other companies, despite the ready sales of most new first-run properties in today's market, a market currently still marked by the comparative scarcity of first-runs.

To meet the situation, Sinn outlined the following program:

1. It is in syndication's interest to urge at least three or four tv channels, available to all viewers, in all of the larger markets in the country. The U. S. economy can definitely sustain such an expansion. He welcomed the new stations coming on the air, a factor which should ease the time clearance problem.

2. Follow the latest product developments, such as the booming growth of trading stamp companies which, already are riding on a multiplicity of Ziv shows in a variety of markets.

3. Get established advertisers, particularly those with heavy expenditures in non-tv media, to ride the syndication bandwagon.

4. Continue plying the field of arranging "marriages" between alternate sponsors. Last year, Ziv arranged about 865 of these pairings representing \$22,000,000 in time and program billings in nearly 300 tv markets.

5. Accent the specialized selling to advertisers and agencies, lining up sponsors for skeins already purchased by stations.

6. Point up the flexibility of syndication to national advertisers facing specialized marketing situations. Ziv expects that "at least 20%" of new biz now open to syndication will come from this bluechip field, which needs additional advertising impact to support other non-tv and tv media, including network shows.

7. Defray upped costs via the foreign route, which daily is becoming a more important factor in the telefilm industry.

Pyramid's 'Decoy'

Pyramid Productions is shooting a pilot in New York on a projected series titled, "Decoy," dealing with the adventures of a policewoman. Starring is Beverly Garland. Mel Goldberg is doing the script.

More TV Film News
On Page 47

UA in Unique Status on Post-'48 Pix for TV; Preps Bundle of 52

TOO MANY EGOCENTRICS

20th-TV Abandons Cheese
Film as Belated Entry

Hollywood, March 19.

Previously dropped by 20th-Fox as a theatrical film project and subsequently shunted to its tv subsidiary for a vidfilm, "The Cheese Stands Alone" has now been dropped for television.

Property originally purchased by 20th-Fox for feature filming deals with an egocentric comedian, and was shelved by the studio when it ran into casting problems.

Studio later turned it over to its tv subsid., TCF-TV, as a 20th-Fox Hour entry, and Jerry Davis wrote the teleplay. However, TCF decided in view of UA's "The Great Man," and "The Comedian," on "Playhouse 90," both of which dealt with egocentrics in tv, it would be unwise to go ahead with the production.

Telefilmmers Win Right to Panel At NARTB Chi Meet

In a turnabout, apparently sparked by the dissatisfaction of the telefilm companies, the National Assn. of Radio and Television Broadcasters has scheduled a one-hour panel discussion on film programming on Monday, April 8, the opening business day of NARTB's four-day Chicago convention, to be held at the Conrad Hilton Hotel.

The rescheduling of the telefilm panel was heartily welcomed by the film companies, who, over the past few years, have been waging an uphill fight for NARTB recognition of the growing importance of filmed programming.

For the panel discussion, the exact topic of which is yet to be decided, two film company representatives and two broadcasters will be selected, as well as a moderator. It is being slated to start at 2 p.m. The NARTB is asking the film companies to recommend and vote on their representatives.

Film companies were miffed the previous week when they were notified that a previously scheduled tv film panel discussion had been cancelled, the discussion being what was then the only film forum on the agenda. Instead, NARTB had scheduled a discussion on the problems of music on tv (i.e., as related to ASCAP-BMI as well as other areas). But apparently after major telefilm companies, the majority of which are NARTB associate members, had raised the cry of "second class citizens," the NARTB reconsidered and found room for tv films on its crowded agenda.

BOWLING EMERGES AS YEAR ROUND TV FARE

Chicago, March 19.

Bowling on tv is evolving into a year round attraction, according to sales statistics compiled by the Walter Schwimmer Co., distributors of the "Championship Bowling" telepic series.

When the series was first offered as a summer booking three years ago, it was sold in less than 10% of number of markets that carried it the preceding winter. The second year, the kegler show was purchased in 62% of the cities as hot weather fare.

On the basis of early returns, Schwimmer expects this summer to have the show running in 80% of the 175 markets carrying it currently.

United Artists, the company with no production arm and in an enviable position on post-'48 features for tv, is prepping another 52 pix, virtually all made in the '50's, for the video market, including such possible titles as "African Queen," "Moulin Rouge," "Go Man Go," and "The Barefoot Contessa."

UA's enviable position stems from the fact that it is solely a distribution company. On the question of residual payments to the guilds after the August, '48 cut-off date, it represents the producers concerned in negotiations with the guilds.

The big ones on its upcoming tv release schedule were made abroad and therefore not subject to guild payments. Also not subject to residual payments are pictures foreclosed by banks. The remaining pix in the upcoming 52 pix release schedule had been low budget entries and UA, representing the producers, because of that is willing to go along with the "Monogram formula." This formula, applied in the past to many post-'48 features released to tv, grants the Screen Actors Guild 12½% of the original cast costs if the picture grosses \$20,000 in the tv market, and 15% if the picture grosses more. It is on the basis of this formula that UA and SAG are in virtual agreement on the 10 films in the post-'48 "Top 39" package, now in about 90 markets. UA execs also have met with officials of the Screen Writers Guild and Screen Directors Guild on the 10 produced in U. S. films, advising the respective guilds to hold talks with individual producers on the residual problem pending a solution on each of the 10 pix, UA has set up a reserve to take care of that contingency.

Such a procedure is prohibitive to the major studios. First off, guilds will not make a deal on a pix by pix basis with the majors but want an overall formula. The "Monogram formula" which the

(Continued on page 52)

Ziv's 50 Markets For 'Martin Kane'

"The New Adventures of Martin Kane," Ziv's first series to be produced entirely overseas, got off to a brisk selling start with over 50 important markets inked for an early spring debut.

Advance deals include: Anheuser-Busch for a seven-state marketing area, including St. Louis and Kansas City, and regionals for such brewers as Drewry's Ltd., Falstaff, Progress and Stroh. Other advance sales include such stations as KTTV, Los Angeles; WGN-TV, Chicago; KOA-TV, Denver; KING-TV, Seattle; KRDO-TV, Colorado Springs; KERO-TV, Bakersfield.

Skein stars William Gargan, featured on the "live" series when it was networked. Location shooting will be in many of the principal cities of Europe. Barry Cohon of Ziv-TV's Hollywood studio operation is presently in London for shooting. Also in London to oversee the initial episodes is Ziv prez John Sinn.

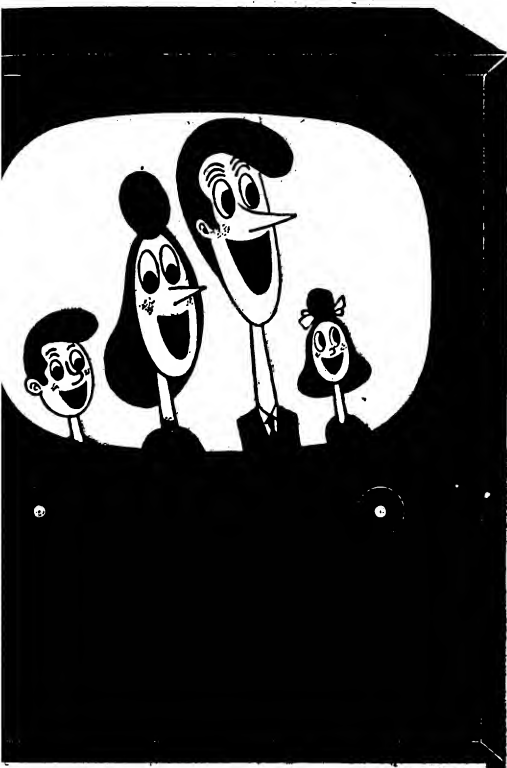
Despite the 55-market Hamm Brewing deal on Ziv's other new first-run syndicated show, "Harbor Command," that series will be pushed for the fall season, with the spring big selling push on "Martin Kane."

Norman Foster To Helm Disney's 'Zorro'

Hollywood, March 19.

Director of Walt Disney's "Zorro" telepic series for ABC-TV is Norman Foster, set last week. Foster, who directed "Davy Crockett" segments for ABC-TV "Disneyland," is sitting in current casting sessions. "Zorro" rolls June 20, for October starting date on the net.

By showing most people what they most like to see¹ CBS Television attracts the greatest audiences² day and night³ and is the⁴ largest single advertising⁵ medium⁶ in the world...



1. CBS Television broadcasts 8 of the 10 most popular nighttime programs ... 6 of the top 10 during the daytime (FIRST FEBRUARY 1957 NTI).
2. The number of people who *actually watch* the average *program*—not the total number of people who casually tune to a network sometime during the course of the broadcast week.
3. CBS Television daytime programs deliver a 23% larger average audience than the only other network with a daytime program schedule (7 AM-6 PM, MONDAY-FRIDAY, FIRST FEBRUARY 1957 NTI).
4. CBS Television nighttime programs deliver a 21% larger average audience than the second ranking network... 79% larger than the third (8 PM-11 PM, SEVEN NIGHTS OF THE WEEK, FIRST FEBRUARY 1957 NTI).
5. Today, as in 1956, 1955 and 1954.
6. According to the most recent PIB figures, CBS Television is earning a 21.5% larger share of America's total advertising appropriation than any other single advertising medium.

From the Production Centres

Continued from page 26

Brooklyn Union Gas Co. . . . "Officer Joe" Bolton, emcee of WPX's "Clubhouse Gang Comedies," received a special award from the Patrolmen's Benevolent Assn. for his interest in police activities. . . . **Red Buttons**, currently "on location" in Japan, was heard yesterday (19) on Mutual's "Army Hour." He was interviewed following a G.I. entertainment appearance at Camp Otsu, Army base there. . . . **WLIB** joined in the celebration of National Urban League Week in New York with a special Monday (18) program, highlighted by short addresses by Mayor Wagner, former Senator Lehman, and Manhattan Borough President Jack.

Halsey Barrett, national sales chief of Television Bureau, to the Coast for two weeks selling to non-video advertisers. . . . **Doug Anderson** to do the regular Bonomo Candy pitches on "Wonderama" kid show via WABD. . . . Having done Hallmark's "There Shall Be No Night" Sunday (17), **Theodore Bikel** is planning to the Coast for a Hitchcock half-hour, "The Hands of Mr. Ottermole." . . . **Diana Dorrone**, "Diary of Anne Frank" lead, stars in **Don Luftig's** teleplay, "The Caliph and the Seed," on "Great Jewish Stories" today (Wed.) over WATV. . . . **Fred Kraus Jr.** and **George Kupper** to New York sales at Peters, Griffin, Woodward. . . . **Butterfly McQueen** guesting on "Night Beat" (WABD) tomorrow. . . . First annual yearbook by **Joe Rosenfield's** "Happiness Exchange," latenight carried by WMGM, will be published shortly. . . . **Edgar Franken** into Robert Montgomery's "One Minute to Ditch" next Monday (25). . . . **Bobby Van**, featured on "The Jackie Gleason Show" last Saturday night (16), shelves the song-and-dance temporarily when he goes into rehearsal this week for straight-acting roles as the lead in three of Ziv's "Annapolis" telefilm series.

IN HOLLYWOOD

Ralph Edwards taking his whole crew to Truth or Consequences, New Mexico, late next month to participate in Fiesta Day celebration. . . . NBC coast veep **John K. West** gifted MCA's **Berle Adams** with the lowest denomination currencies of the 10 European countries he'll trek across. Total cost: \$11.24. . . . **Joe Donahue**, veteran agency exec, joined **Don Quinn's** ad staff, which will turn out jingles and commercials for tv. His partners are **Henry Russell**, former NBC music head in Hollywood, and **Marty Sperzel**, once with the Sportsmen Singing group. . . . **Jerry Thorpe** drew another assignment at Desilu so **Norman Tokar** takes over direction of "December Bride." . . . **Tom Moore**, CBS film sales manager, came out from N. Y. to firm a deal with **Frank LaTourette** and **James Moser** for "Attorney." They teamed up on "Medic." . . . "Pat" **Weaver** handed out the annual awards at the Seattle Ad Club. He and **Fred Wile**, also NBC-ite, gabbed with Washington state broadcasters before heading for Hollywood. . . . **Dave Levy** of Young & Rubicam casing the shows for next season. . . . **Phil Leslie**, for many years scripter for "Fibber and Molly," has a new family comedy completed and ready for piloting. It's called "Side by Side" and deals with the humorous incidents in the life of a newly married couple residing in a housing development. . . . **Bill Bacher** around for a few days to line up guest talent for Ray Bolger's "Washington Square."

IN LONDON

Three Associated Television dates have been lined up for **Rosemary Clooney**, who's due here next month to join husband **Jose Ferrer**, who is making a new picture here. . . . Director of "Round The World In Eighty Days," **Michael Anderson**, guested on BBC-TV's "Picture Parade" on Monday (18). . . . **Pearl Bailey** topped the bill of ATV's "Sunday Night At The London Palladium" (17). . . . Comedian-magician **Tommy Cooper** starts his own Associated-Rediffusion series titled "That's Life" next Monday (25). . . . Ex-BBC executive **Franklin Engelmann**, made his commercial tv debut as chairman of ABC-TV's "State Your Case" on Saturday (16). . . . **Christopher Chataway**, BBC-TV reporter for news feature program "Panorama" due back from Poland where he's been collecting material on the life and politics of that country to be aired next Monday (25). . . . **Bud Flanagan** and **Chesney Allen** are teaming up again after 12 years to do a six week half-hour series for commercial tv starting April 5.

IN CHICAGO

NBC veep **James Herbiveaux** and Mrs. H. are touring through the Southwest on their annual vacation trek. . . . **Russ Davis' Imperial World Films** has signed A. & F. Film Corp., Montreal, as its Canadian distributor. . . . **Jack Drees** working a nightly 10-minute sports show following "Movietime USA" on WBKB. . . . Chicago American tv editor **Janet Kern** surveying the Coast production scene for a fortnight. . . . While auditions continue for a permanent replacement for **Betty Johnson** as femme singer on ABC's "Breakfast Club," **Wyoma Winters** is working the show this week and **Elaine Rodgers** next week. . . . Chi NBC staff announcer **Louis Roen** and wife vacationing in Captiva, Fla. . . . **Joe Flahive**, formerly with the George P. Hollingberry rep shop, added to WGN-TV's N. Y. sales office. . . . **Deejay Bill Evans** checks off WIND April 1 with **Dom Quinn** taking over the 8-10 a.m. platter strip. . . . **Eddy Howard** and his band debut a Friday night half-hour on WGN-TV this week for **Hatten Construction**. . . . Chi NBC news chief **Bill Ray** and **Bill Garry**, his CBS counterpart, to join the Chicago daily city editors in a panel discussion on crime coverage at the Headline Club dinner Thursday night (21).

IN WASHINGTON

Helen Sioussat, director of talks for CBS, will be guest of honor at a luncheon of D. C. Professional Panhellenic Association, March 30. . . . **Martha Roundtree** featured speaker past week at Columbia U's Scholastic Journalism Association confab. . . . **Donna Douglas**, WTOP femmecaster, prepping a 10-minute film on the critical condition of local public schools. . . . WTTG-DuMont will telecast the 48 Washington Senators baseball games and the 26 Baltimore Oriole games for the 11th consecutive season. . . . **Betty Darling Gwyer**, media and research director for **Henry J. Kaufman** agency, named "Advertising Woman of the Year" by Advertising Federation of America. . . . **Frank McGee** has joined NBC news staff here as network news supervisor. . . . WRC personalities **Jim Henson** and **Jane Nebel** will appear, with their "Muppets," on the Steve Allen show next month.

IN CLEVELAND

Alan Bautzer, ex-KYW-TV promotion, now with G. M. Basford agency. . . . **Gerald A. Walsh** named assistant KYW record librarian. . . . **Roy West** teams with **Joseph Troyan** for WJW series of 6 a.m. shows. . . . **Pete Roper** named WERE publicity-promotion aide. . . . East Ohio Gas to sponsor across-the-board 11 p.m. WEWS newscast. . . . **Joe Bova**, exited New York, for return look-see at local moppet scene. . . . Almanac ended two-year KYW twice-daily run. . . . **Chris Miller** signed off all-night WSRs stint leaving KYW's **Joe Mulvihill** and WERE's **Carl Reese** only all-night diskers. . . . **Bill Veeck**, onetime Cleveland Indian owner, back in town as public relations consultant with new firm, including **Jim Gallagher**, ex Chi Cubs and Marsh Samuels, Cleveland PR man.

IN PHILADELPHIA

Mac McGuire preems cross-the-board record session (1-3 p. m.), slanted towards adult audience, on WPEN. . . . **Robert Alan Aurthur** discussed tv scripting at the Television Radio Advertising Club lunch-

eon (14) at the Barclay. . . . WFIL-TV's **Johnny Carlton** slating disk hops in Edgely, Levittown and Bristol, Pa., this month. . . . For the fourth consecutive year all Phillies games will be aired live over WIP, and fed to 15 stations on the Phillies Baseball Network throughout Penna., Jersey and Delaware. . . . **Jim Kiss**, WPEN public relations rep, in Chestnut Hill Hospital for surgery. . . . **Deejays Al Taylor** and **Joe McCauley** acted as judges for the talent contest at Eastern State Pen (18). The better efforts will be recorded and broadcast over WIP. . . . **Lloyd Yoder**, NBC exec here, named to board of directors of United Vintners, Inc., marketing company for Swiss Colony and Petri Wines. . . . **Ronnie Snowden**, **Charles Vanda's** administrative assistant at WCAU-TV, takes a two-month leave of absence to tour Europe. . . . WCAU-TV stars **Ed McMahon** and **Harry K. Smith** snagged coast-to-coast commercial stints.

IN SAN FRANCISCO

Chronicle's **Terrence O'Flaherty** devoted a column to how stupid the tv stations, and especially the ad agencies, are in trying to grab publicity for their touring celebs. O'Flaherty landed with both feet on **Clint Walker** of "Cheyenne," which is quite a trick for a guy who's a full foot shorter than Walker. But columnist's point was well-taken, namely, that tv writers don't give a hot hoot about ad agency fellas. . . . KQED tried a live children's opera, "Hansel and Gretel," yesterday (19). . . . Rock 'n' roll station **KOBY** sought to broadcast the San Quentin execution of an Oakland murderer on the grounds that broadcast would "serve as a lesson to any would-be criminal." That, at least, is what boss **Dave Segal** said. Prison nixed the publicity stunt. . . . New sales promotion chief at **KRON** is **Richard C. Block**, who's been promotion manager at **KRCA-TV**, Sacramento, the last year and a half. **Block** succeeds **John W. Reavis Jr.**, who quit.

IN BOSTON

Phyl Doherty, WNAZ-TV p. r. and ad director, back Monday (18) from two week Caribbean cruise. . . . **Louise Morgan**, WNAZ-TV "Dear Homemakers" show, off for New York rounds. . . . **Duncan MacDonald**, WMAZ radio "Yankee Home" show, presented UNICEF medal by **Danny Kaye**. . . . **George W. Steffy**, WNAZ-TV veep, honored by Brotherhood Temple Israel for public service in radio-tv. . . . **Franklin A. Tooke**, gen. mgr. WBZ-TV, hosted 40 reps of Greater Boston's public service orgs at Ritz Carlton luncheon to intro WBZ-TV's year long "Let Freedom Ring" project. . . . WBZ-TV auditioned three "fire eaters" for special feature on "2000 AD" set for Sunday (24) in which they will demonstrate their talent for scientific research in overcoming the thermal barrier. . . . N. H. Fire Insurance Co. has begun initial tv advertising on spot basis over WMJR-TV, Manchester, N. H. . . . Broadcast Executives Club will have **Ben Strouse**, prexy of WWDG, Washington, D. C., as guest at its luncheon sesh-at the U. Club Thursday (21). **John Hurley**, gen. mgr., WNEB, Worcester, is luncheon chairman.

IN MINNEAPOLIS

KSTP Radio now using new \$125,000 transmitter and claiming to be "the only Twin Cities" station with true hi-fi. . . . Recent magazine article, "The Man from St. Paul," by **Rollie Johnson**, WCCO-TV news department head, dramatized on Du Pont Theatre for ABC network presentation. . . . KSTP disk jockey **Don Hawkins** having a long Swedish hospital strep infection session. . . . **Singers Carmel Quinn** and **Jim Lowe** headlined WCCO Radio show before audience of payees and over air as St. Paul Winter Carnival attraction. . . . Film star **Eva Bartok**, here in person for "Ten Thousand Bedrooms" world premiere, appeared on KSTP and WCCO-TV and radio shows. . . . After **Arlene Frances** appeared in Twin Cities in person for St. Paul Winter Carnival the ARB rating on her "Home network show immediately jumped three times its previous pre-trip figures in Minneapolis and St. Paul area. Show is carried by KSTP-TV. . . . TV fight announcer **Bill Nemo** in Twin Cities for Flanagan-Fuentes prize fight.

IN MILWAUKEE

Gene Edwards, WRIT program director, reports the station set for 10 hours daily remote stints from Home Show at Milwaukee Arena and Auditorium, April 6 thru 14. . . . In expanding the technical activities at WITI-TV, considerable new equipment went into operation March 13. . . . Sat. (16) on WITI-TV, **Merceline Skoll** interviewed Sister Mary Thomasita, Art Director of San Damiano Studios of Cardinal Stritch College, on "Art and You" program. . . . Former deejay on WFOJ, WMIL and deceased **WEXT**, **Ken Windl** in new post as Milwaukee branch manager for Mercury Records. . . . In Thurs. (14) kickoff, "WTMJ-TV's Adelman Playhouse," formerly "Playhouse 15" with local dry cleaning and laundry firm, **Adelman Associates** sponsoring, innovated weekly remote telecast from John Ernst Cafe, 10:05 to 10:20. . . . On Sat. March 20, on WTMJ-TV, Milwaukee Journal tv outlet, 12 hopefuls for snagging winning votes in April 9 election will give summaries of their platforms on "Voter's Guide," in co-op with Milwaukee League of Women Voters. . . . Sun (10), WTMJ-TV showed onetime only half-hour telecast on overweight problems, with a panel of Milwaukee doctors answering telephoned queries in "Call the Doctor."

IN DALLAS

Biggest local radio time block has been sold by **KLIF** to **Lone Star Brewing Co.**, San Antonio, starting April 1. Brewery will sponsor the **Perry Andrews** d. J. segment three hours nightly, Monday through Saturday. . . . **Fairfax Nisbet**, vet Dallas News radio-tv editor, switched to art and film reviewing, with nitery reviewer **Tony Zoppi** doubling as radio-tv columnist. . . . A. Harris Record Shop picking up tab for five hours each Saturday on **KIXL-FM**, with dance music only. . . . Internal Revenue Service spotted 15-minute public service shot on 23 Texas tv outlets, to aid in prepping tax returns. . . . Local talent getting breaks: **Skip Fletcher**, ex-WFAA-TV vocalist, won a "Talent Scouts" on CBS-TV and gets a Columbia Pictures screen test; **Ralph Sanford**, western singer from the same local station, gets a shot on **Lawrence Welk's** "Top Tunes and New Talent" show Monday (25), and **Jimmy Dupree** and his Mississippi Wildcats due Saturday (23) on "Grand Ole Opry" from Nashville.

Who Goes Where With What?

Continued from page 23

programs.) But hardly any one's evening slot on NBC-TV as it did

last week in announcing cancellation of "Circus Boy?" And how does one account for the wholesale General Foods retrenchment (to the tune of nearly \$12,000,000.) And still refusing to commit itself on where it is going next season, though perhaps with some justification in GF's case in view of its three-out-of-four poor show track record this season.

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Radio Reviews

JERRY MARSHALL'S RECORD ROOM

Producer: Marshall
120 Mins., Mon.-Fri., 10 a.m.; 180 Mins., Sat., 10 a.m.
Participating
WMGM, New York

A look at the VARIETY radio program files of 1954, when Jerry Marshall replaced Martin Block on WNEW's "Make Believe Ballroom," would indicate how Marshall sounds today. In moving over to WMGM, a principal WNEW rival in New York, all the mellifluous-voiced veteran jockey picked up was a new title "Record Room," and a minutely rearranged format to escape his oldtime identification.

Marshall, who launched his two-hour ayeen broadcast on WMGM, Monday (18), has the opportunity to gobble up a good part of the AM female listenership. He's slightly stronger than Art Ford, his own replacement at WNEW, and, by beginning at 10, he'll have a time advantage over Martin Block, the "original" "Ballroomer" now heard from 11 and after on WABC. He and Block are definitely sound-alikes. The WMGM stanza, in the portions heard, did rather nicely as to advertising on a new show, probably because participating sponsors figure that all he's really changed is his frequency. Art.

CIVIL DEFENSE MEANS YOU

With Martin Weldon
Producer: Weldon
15 Mins.

Transcriptions Distributed by N.Y. State Civil Defense Commission
An attempt to humanize the approach to civil defense has been made in the series of 24 15-minute transcriptions, done by broadcasting newsman Martin Weldon, of WCBS, N. Y., co-chairman of the Broadcasters Committee of the Civil Defense Commission, under the supervision of Kastor, Farrell, Chesley & Clifford, radio and tv consultants to the Commission.

Series, broadcast locally via WNYC, N. Y., is making the rounds of stations in the state. On the basis of a few sample broadcasts, the series, while it does not break new grounds, should help to stimulate citizen interest and activity in civil defense. The featured human approach is the key to its success, despite some weaknesses.

Weldon, who does the features on WCBS' "This Is New York" show, uses the interview approach to get the message across, talking to people active in civil defense in a variety of state areas. The people questioned are from all walks of life. Problems are pinpointed and brought home in that manner. Interest in the show, however, varies in direct proportion to the articulateness and color of the person interviewed. One of the weakest segment in a particular show was a little play on civil defense done by an amateur Binghamton theatrical group.

But on the whole, the series adds up to a workmanlike job, attempting to stimulate interest in an area regarded by the public apathetically. Horo.

WILL JONES SHOW

Producer-Director: Brooks Henderson

Writer: Jones
15 Mins., Mon.-thru Fri., 6:05 p.m.
KSTP, Minneapolis

KSTP Radio undoubtedly has an asset in widely read Minneapolis Morning Tribune columnist **Will Jones**, somewhat of a controversial figure because of his frank and emphatic viewpoints, now launched on a five-nights-a-week 15-minute 6:05 p.m. show.

Jones' peppery, humorous and frequently temper-raising and antagonizing one-sided comments on films, tv, radio, the night club scene and entertainment generally have won him a big newspaper following. If, as is likely, he can be as entertaining on the air as he is in his column and enlist a substantial number of his reading fans, his show should be on the way to sponsorship.

During his 15 minutes Jones selects a few unusual news items for witty, sarcastic or serious commentary. Generally, his observation of the passing world show is serio-comic. He also spins a platter or two with pertinent observations and engages in conversation with some other KSTP personality.

Program proved interesting dinner table listening and was helped by the fact that Jones' voice carries well over the air. Recs.

ABC'S 'EQUAL FOOTING' CHANCE

Sponsors Savvy Those 'Specials'

The rising cost of weekly and even alternate-weekly television sponsorship is creating a new breed of tv advertiser, the "special" sponsor who moves into the area of "spectacular" styled program on a periodic basis. Although the new pattern sacrifices continuity, it gives the advertiser prestige, merchandising flexibility and for the first time, lower cost than a weekly series.

New pattern is pinpointed by the decision of E. I. du Pont last week to abandon its longrunning "Cavalcade" series and buy 10 90-minute specs on CBS-TV next fall. An analysis of the costs shows that du Pont will spend less on the 10 specs than on a weekly series. The time charges for each 90-minute show run about \$150,000. Even assuming a per-program layout of \$200,000 per show, du Pont's total seasonal outlay will come to \$3,500,000. That's less than the cost of a weekly-hour series, which in most cases has jumped to the \$4,000,000 figure on an annual basis.

Moreover, the prestige and merchandising-promotion factors are right up the alley of an institutional advertiser like du Pont. In signing Leland Hayward for at least two of the 10 shows, du Pont starts with a major showmanship plus right off the bat. Equally important, it has the per-show budget to bring in the kind of properties that are in a standard class. On the promotion-merchandising front, the weekly continuity for an institutional bankroller inevitably involves some wasted weeks, while the one-a-month pattern makes for tailor-made types of merchandising and promotion schemes, be they holiday or seasonal efforts.

Du Pont isn't alone in this thinking. Breast-O-Chicken Tuna is down for several NBC-TV one-shots, first of which was last week's "Maurice Chevalier's Paris." Hallmark Cards has adopted the "spec" pattern and last week inked for six more such shows next season on NBC. The pattern has also been useful for new advertisers seeking a special impact on the market, such as Shulton, who's sponsored several one-shots on CBS-TV, and Norelco, who last season bankrolled the "Project.20" shows on NBC. Others in this and next season for more limited use of the technique are Swift Packing, which has three on the boards for NBC, Standard Oil of New Jersey, which is down for two next season on NBC, and Timken Roller Bearing has two, also on NBC. Also a major "special" sponsor is the Warner Bros. foundation garment outfit which sponsored four Saturday afternoon tinted fashion specials this season and has already signed for nighttime shows for next year.

Nothing Hayseed About Connie Gay

Parlays His 'Country Style' Format Into a Bigtime Network Recognition

Washington, March 19.

Unusual success story of a local show breaking into network tv underlies scheduling of "Country Style" in the early morning (7-7:45) slot on CBS, replacing Will Rogers Jr. The hillbilly music show is wholly owned by Connie B. Gay, who has built country music from a hobby to a million-dollar business.

Gay, a not-so-simple country boy from the hills of N. Carolina, discovered the power of the hillbilly beat some years ago, when he was assigned, as a farm expert, to the original "Farm Hour" produced for radio by U.S. Dept. of Agriculture, for which he worked. Interspersing his tips to farmers with country music, strummed on a guitar and hummed informally, Gay soon found he was luring unprecedented large audiences to the government airer. From then on he has successively found new and larger fields to conquer, but always in the hillbilly music field.

The new CBS show will be based on the current "Town and Country time," aired daily over WMAL-TV, and the Saturday night headwind, "Town and Country Jamboree."

(Continued on page 43)

Weaver Dicker WGN for Network

Chicago, March 19.

Pat Weaver, ex-NBC factotum, has sounded out indie WGN-TV on the possibility of it serving as the Windy City outlet for his projected "fourth network," it's been learned. Weaver had a huddle with WGN veep Ward Quaal during a quiet Chicago visit a couple of weeks back.

Talks, it's understood, were only on a preliminary basis but something more concrete could well jell since the Chicago Tribune station is the only possible Chicago avenue open for Weaver's project. Other three stations are network-owned. WGN-TV is the Chi "affiliate" for National Telefilm Associates film web, thus there's a precedent for a possible hookup with Weaver & Co.

It's very relaxing

Sam Digges, WCBS-TV, N. Y., general manager, tells about the new drug advertiser who's using a television spot campaign.

Manufacturer makes tranquilizer pills called "Dammittall."

MCA Plans British Production Setup, Both Live & Film

London, March 19.

MCA is mulling plans to go into tv production in Britain, both for filmed series and live packages.

Preliminary negotiations were begun by Taft Schreiber and Tom McManus on a recent visit to London, when they began negotiations with network toppers, among them Granada-TV, Associated-Rediffusion—and also BBC-TV.

According to informed local sources, if the deal materializes, MCA will launch co-production series with the Granada web and possibly also with A.R. Neither of these commercial tv outlets has its own production at the moment and both are known to be in need of their own program series.

MCA, which negotiated the Jack Benny series with BBC-TV, as well as his live personals last year, are also dicker with the commercial and state programmers for a number of live packages. They've several projects in the talking stage, but they are unlikely to reach fruition before early summer.

Folsom to Caracas On RCA Expansion Plans

Frank M. Folsom, chairman of the executive board of RCA the Radio Corp. of America, quickies to Caracas next week.

RCA is auditioning an expansion program in Venezuela and South America in general.

AIDED BY NBC, CBS UPHEAVALS

The incoming 1957-58 season may well be the year that ABC-TV will take the measure of its CBS and NBC competition. ABC's bright prospects stem not only from its new lineup of stars like Frank Sinatra, Pat Boone & Co., or even its brightening station clearance picture, but rather from the programming upheaval taking place at the rival networks.

ABC's biggest headaches in pulling itself up from the bootstraps in past years have been two-fold. One, of course, is its clearance picture and affiliate lineup, with incomplete coverage and third-rate outlets in most cases, resulting in non-viewing habits by the general audience. The other, possibly more of a problem, was the fact that as ABC brought in brand-new properties, they had to buck established and well-entrenched programs on the other nets. Some of ABC's shows just never had a chance.

Next fall, the picture will be radically changed. NBC's schedule looks to be turned topsy-turvy, while CBS, though somewhat more conservative, will also be making far-reaching changes. The NBC lineups on Sunday, Monday, Tuesday, Wednesday, Friday and Saturday will hardly be recognizable. Thursday is the only evening where most of the same shows will return.

At CBS, the changes are less extensive but Saturday will be completely different. Monday may change, Tuesday is due for a new look, and possibly Wednesday. At best, there are plenty of iffy spots in Columbia's lineup during the week, and if the changes aren't far-reaching, there will be at least one or two new half-hours per night on Tuesday, Wednesday, Friday and certainly Saturday.

All of which means that ABC, for the first time, will be entering the Nielsen sweepstakes on an equal footing insofar as their new properties are concerned. In fact, with its successful shows staying where they are, ABC may be able to jump to an early start next fall in many times where established shows are bucking new NBC and CBS entries.

As for its clearance problems, the picture keeps improving as more grants are issued by the FCC in key one and two-station markets. As to the facilities where it does have affiliates, any station is no better than its programs, and with an even start next fall with the other webs, the ABC affiliates may be able to break that long-standing audience habit that has kept 'em glued to the CBS and NBC outlets in the past.

What Happened in Hartford?

Washington, March 19.

The hostility of Republican members of the Senate Interstate Commerce Committee to questioning by Committee counsel Kenneth Cox at last week's hearings on FCC allocation policies had more to it than met the eye. Behind Sen. John Bricker's protestations of "impropriety" and Sen. John Butler's departure in a huff from the proceedings, is what might be called the Hartford story.

What Cox set out to learn from FCC Chairman George C. McConaughy (which produced the indignation) was how come the Commission deintermixed out the V's from other cities (except Madison) but kept channel 3 in Hartford, Conn., for a station to be built by Travelers Insurance Co.

After the protests to his line of questioning were overruled, McConaughy (whose vote was decisive in the 4-3 action) replied that the existence of a VHF station in New Haven influenced his thinking. Furthermore, he said, there was no place to use the V if Hartford were made all-UHF. It

CBS 'Church of Air' Ban on Cleric Speech Cues Censorship Blast

Skelton: 'Me An Actor?'

Hollywood, March 19.

Red Skelton plans an Italian trip after his current CBS-TV season and he may make a feature there, either for Hecht-Hill-Lancaster or for his own production company.

He was mildly astonished at his Emmy nomination in acting category, since he considers himself primarily a comedian. Of Saturday night's Emmy awards he commented, "At least it kept me off the streets."

Niles Trammell's NBC Consultancy Puts Him on Spot

Washington, March 18.

The Cox-Knight-Trammell tv station, WCKT, in Miami, was dealt a stinging blow last week when the Court of Appeals of the D. C. Circuit reversed the FCC decision which granted the licensees, Biscayne Television Corp., the authorization for channel 7.

A three-judge panel unanimously held that the Commission was wrong when it precluded former NBC board chairman Niles Trammell's consultant contract with the network from having any adverse effect on Biscayne's application.

Asserting that Trammell is the "key figure" in Biscayne and the "vital middleman" between the Cox and Knight groups and that he testified he was to "run the show," the Court ruled that the Commission's action was a departure from its established policy. That policy, said the Court, is that "it is desirable for local tv stations and network organizations to be independent of each other, and thus to assure that networks can freely compete for affiliation with local stations and local stations freely compete for network affiliation."

Citing various decisions in which the Commission attached considerable importance to the fact that a substantial stockholder of an applicant company was an officer of a network, the Court disagreed with the agency's finding that Trammell is not in the situation of "an agent" because he re-

(Continued on page 43)

Another religious hassle, following right on the heels of WGN-TV's ban in Chicago of the "Martin Luther" film, is blowing up in New York over CBS Radio's refusal to allow a Catholic cleric to discuss differences between Catholics and Protestants on its "Church of the Air" show last week.

CBS public affairs department, which rides herd on the show, asked Rev. Thurston Davis, editor of America, the Roman Catholic weekly, to appear on "Church of the Air" at some later date with a different topic or to take up the same topic on a different discussion show. But it refused to allow him to discuss "Protestant-Catholic Tensions" on "Church of the Air" because the program's pattern is devoted solely to devotional or inspirational talks.

Davis, who according to CBS agreed to reappear later with a different topic, then revealed the incident in America. Protests then followed from various Catholic groups, and then over the weekend, by a leading Protestant churchman, Rev. Dr. Truman B. Douglass, exec. v.p. of the Board of Home Missions of the Congregational Christian Churches and a founder and first chairman of the Broadcasting & Film Commission of the National Council of the Churches of Christ, USA.

Dr. Douglass, calling the CBS move "censorship," blasted the web for preventing the talk and stated that "The Church of the Air" has had in the past discussions of church policy which could not be classified as devotional or inspirational sermons." CBS chose not to consult the Protestants on the show's advisory board, who would have opposed the move, he said. Dr. Douglass said that like the "Luther" ban, "we protest this latest evidence of censorship in the field of religion with equal vigor."

A CBS spokesman said that while the web has allowed discussions of church policy on the show, such discussions were "positive" in nature and dealt with means of

(Continued on page 43)

'Requiem,' Caesar Divvy Emmy Kudos

It was a fairly even split between NBC-TV and CBS-TV, both Coasts, and "Playhouse 90" and "Caesar's Hour" in the latest Emmys. "Playhouse" got six major awards, five via "Requiem for a Heavyweight" and "Caesar's Hour" got five.

The Academy of Television Arts & Sciences, which supports the tv awards, gave 15 awards to the east and 14 to the Coast. In breaking the 29 award categories down by networks, CBS got 14, NBC 13 and ABC two.

"Requiem" author Rod Serling got the award for the best teleplay writing, while show star Jack Palance, director Ralph Nelson, and art director Albert Heschoing

(Continued on page 50)

DICKER ABBE LANE TO SUB PERRY COMO

Hollywood, March 19.

NBC and MCA are dicker to have Abbe Lane sub for Perry Como as summer replacement. Miss Lane and husband Xavier Cugat are currently filing the NBC quarter-hour spot previously occupied by the "Eddie Fisher Show."

Whether or not Miss Lane and Cugat can take over the hour-long Como spot depends on whether she can juggle her foreign film commitments. There's also the possibility that after the current 13-week cycle in the present twice-weekly NBC-TV spot, the web might re-sign her in the same format.

1949

IN 1949 the Number One Nielsen-rated half-hour network radio program reached 7.8 MILLION different families with 23.6 MILLION minutes of commercial message. Today you can do better—for less money.

IMP

1957

IN 1957, the new CBS Radio IMPACT plan reaches over
8 MILLION different families with more than 25.5 MILLION
minutes of commercial message—at 65 percent lower
cost per thousand commercial minutes.

Just Like The Good Old Days... Only BETTER!

ACT

on the CBS Radio Network



VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
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NEW YORK

Approx. Set Count—4,525,000

Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	16.6	40.1	41.4	7 O'Clock Report WCBS 7.7
2. Whirlybirds (Adv)	WPIX	CBS	Thurs. 7:30-8:00	13.4	26.6	50.4	CBS News—D. Edwards. WCBS 8.2
3. Popeye the Sailor (Ch)	WPIX	AAP	Mon.-Fri. 6:00-6:30	12.8	40.3	32.0	Sgt. Preston of the Yukon. WCBS 10.0
			Sat. 5:30-6:00				Early Show (M-F) WCBS 8.4
			Sun. 4:30-5:00				Late Matinee (Sat) WCBS 5.0
3. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	12.8	30.1	42.6	Wide Wide World (Sun) WRCA 15.3
4. Looney Tunes (Ch)	WABD	Guild	Mon.-Sat. 6:30-7:00	10.5	32.4	32.4	7 O'Clock Report WCBS 14.3
5. Death Valley Days (W)	WRCA	McC-E	Wed. 7:00-7:30	9.5	26.1	36.4	CBS News—D. Edwards. WCBS 15.5
6. Abbott & Costello (Co)	WPIX	MCA	Sat. 7:00-7:30	9.4	20.9	44.8	Early Show (M-F) WCBS 8.7
7. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	8.7	24.1	36.1	Sheena of the Jungle (Sat) WPIX 8.4
8. Soldiers of Fortune (Adv)	WPIX	MCA	Sun. 6:00-6:30	8.5	22.3	38.0	7 O'Clock Report WCBS 10.2
9. Sheena of the Jungle (Adv)	WPIX	ABC	Sat. 6:30-7:00	8.4	27.7	30.3	CBS News—D. Edwards. WCBS 10.9
							Beat the Clock WCBS 23.6
							7 O'Clock Report WCBS 11.6
							CBS News—D. Edwards. WCBS 10.9
							Meet the Press WRCA 11.3
							Looney Tunes WABD 7.4

CHICAGO

Approx. Set Count—2,900,000

Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	15.5	27.4	56.6	20th Century Fox WBBM 17.0
2. Superman (Adv)	WGN	Flamingo	Fri. 6:00-6:30	14.8	43.2	34.3	News—J. Bentley WBBM 10.0
							News—John Daly WBKB 8.8
3. Highway Patrol (Adv)	WGN	Ziv	Fri. 8:00-8:30	14.0	24.9	56.1	Treasure Hunt WBKB 19.4
4. Sheriff of Cochise (W)	WNBQ	NTA	Fri. 7:30-8:00	13.8	25.6	53.9	Crossroads WBKB 20.7
5. Studio 54 (Dr)	WBKB	MCA	Mon. 9:30-10:00	13.5	24.5	55.1	Studio One WBBM 22.6
6. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	12.9	19.0	68.0	\$64,000 Question WBBM 34.2
7. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	12.5	19.9	62.7	Person to Person WBBM 38.3
8. Annie Oakley (W)	WBBM	CBS	Sat. 5:30-6:00	12.3	50.6	24.3	Foreign Legionnaire WBKB 6.3
9. Life of Riley (Co)	WNBQ	NBC	Sat. 6:00-6:30	12.3	31.7	38.8	Beat the Clock WBBM 24.7
9. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	11.9	19.8	60.0	Best of MGM WBBM 26.2

LOS ANGELES

Approx. Set Count—2,313,000

Stations—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Life of Riley (Co)	KTTV	NBC	Mon. 8:30-9:00	21.6	30.8	70.1	Producer's Showcase KRCA 18.3
2. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	16.8	31.1	54.1	Hey Jeannie KNXT 15.8
3. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	16.6	26.2	63.4	Popeye the Sailor KTLA 12.5
							Name That Tune KNXT 21.4
4. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	15.7	23.0	68.3	Burns & Allen KNXT 18.3
5. Frontier (W)	KRCA	NBC	Sat. 7:00-7:30	15.4	31.6	48.8	Globel Zobel KTTV 8.7
6. Mr. District Attorney (Myst)	KTTV	Ziv	Sat. 9:00-9:30	14.9	25.5	58.5	Oh Susanna KNXT 17.7
7. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	14.1	19.3	73.1	I Love Lucy KNXT 27.9
8. Brave Eagle (W)	KNXT	CBS	Thurs. 6:30-7:00	13.0	31.3	41.6	Sheena of the Jungle KABC 8.2
9. Annie Oakley (W)	KABC	CBS	Thurs. 6:00-6:30	12.7	32.8	38.7	Report; Stout; Sports KNXT 7.8
							CBS News—D. Edwards. KNXT 9.7
10. Popeye the Sailor (Ch)	KTLA	AAP	Mon.-Fri. 7:00-7:30	11.9	18.4	64.7	\$64,000 Question KNXT 43.5

CLEVELAND

Approx. Set Count—1,900,000

Stations—KYW (3), WEWS (5), WJW (8)

1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	29.7	65.6	45.3	Hold That Note KYW 9.0
2. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 7:00-7:30	24.4	62.4	39.1	Dr. Christian WJW 8.1
3. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	23.0	38.9	59.2	What's My Line WJW 32.3
4. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	22.3	41.5	53.7	You Asked for It WJW 17.1
5. Frontier (W)	WJW	NBC	Sat. 10:30-11:00	20.5	35.1	58.4	Your Hit Parade KYW 31.4
6. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	19.5	62.9	31.0	Gene Autry WEWS 7.8
7. Crunch & Des (Adv)	KYW	NBC	Wed. 7:00-7:30	18.5	55.4	34.4	Western Marshal WEWS 8.9
8. Sheena of the Jungle (Adv)	KYW	ABC	Wed. 6:00-6:30	18.0	61.4	29.3	Gene Autry WEWS 10.3
							News Highlights WEWS 8.1
9. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	17.9	47.8	37.5	San Francisco Beat WJW 11.8
10. Kit Carson (W)	WEWS	MCA	Sun. 6:00-6:30	17.7	38.9	45.4	Telephone Time WJW 14.0

ATLANTA

Approx. Set Count—565,000

Stations—WSB (2), WAGA (5), WLW-A (11)

1. Badge 714 (Myst)	WSB	NBC	Mon. 7:00-7:30	26.9	67.6	39.8	Rosemary Clooney WAGA 6.9
2. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	23.8	56.2	42.3	Man Called X WAGA 11.4
2. Highway Patrol (Adv)	WAGA	Ziv	Fri. 7:30-8:00	23.8	44.9	53.0	Rin Tin Tin WLW-A 19.5
4. State Trooper (Adv)	WAGA	MCA	Fri. 7:00-7:30	21.9	57.6	38.0	Dr. Christian WSB 11.1
5. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 7:00-7:30	20.4	49.8	40.9	Search for Adventure WSB 13.3
6. City Detective (Myst)	WLW-A	MCA	Wed. 6:30-7:00	17.9	63.2	28.4	Successful Gardening WSB 4.5
							CBS News—D. Edwards. WAGA 7.0
7. Amos 'n' Andy (Co)	WAGA	CBS	Thurs. 7:00-7:30	16.5	39.5	41.8	Lone Ranger WSB 20.4
8. Soldiers of Fortune (Adv)	WAGA	MCA	Sat. 6:00-6:30	16.2	52.8	30.7	Break the \$250,000 Bank WSB 11.7
9. Buffalo Bill, Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	15.6	61.1	25.5	Clubhouse Gang WSB 8.9
10. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	14.5	58.4	24.8	Clubhouse Gang WSB 7.3

Tele Follow-Up Comment

Shower of Stars

With Jack Benny again topping the bill, Chrysler Corp.'s full-color musical variety show, more than parred the course Thursday (14) on its monthly CBS-TV outing. There was star power aplenty what with Hedy Lamarr, Gale Storm and Lawrence Welk on hand. That in itself was enough to insure a healthy rating.

Value of crisp writing was demonstrated anew via this Hollywood-origined live layout for veteran scripters Hugh Wedlock and Howard Snyder came up with some crackling bon mots. Particularly amusing was a rib on "Foreign Intrigue." A sketch located in a Lisbon cafe, it utilized all the show's principals.

Cafe scene, in which he portrayed the dashing American reporter, was a merry romp for Benny. In fact the entire session was a romp for the comic who's famed for his perfect timing and violin engagements. "I played at Mama Gabor's wedding," he recalled, "her age is like mine—it's flexible."

Miss Storm, who never looked lovelier, engagingly warbled "You Make Me Feel So Young." She later provided some rewarding moments in a song-and-dance bit at the Lisbon nitery. Miss Lamarr handled her lines deftly in some spirited byplay with Benny. Sequence also afforded the pair to work in a plug for the actress' recently completed film, "Love of Three Queens."

Welk showed his versatility as a straight man for Benny—or was it vice versa? Repartee flew fast, garnished with some choice Benny adlibs. Rounding out the frame were ballet dancer Jacques d'Amboise and Sid Kroff's marionette turn. Former contributed a hep exhibition of leaps and spins highlighted by some comedy terping with "Madame Lavoika," a three-foot tall Kroff ballerina.

Permanent host Lundigan was his usual amiable self and ably guided a "mistaken identity" routine surrounding the principals as they made their entrances. Auto sponsor's message, commendably brief, stressed its "torsionaire" ride and claimed "the switch is on to Chrysler Corp.'s five great cars."

Playhouse 90

"The Last Tycoon" was Jack Palance first, last and always. That gives him two legs on Columbia's "Playhouse 90" cup since he smashed over in "Requiem for a Heavyweight." Against the latter, with its other characters in two or three dimensions, notably father & son Ed and Keenan Wynn, "Tycoon" last week (14) concentrated its power in the title role, leaving virtually all the others as shadowy figures against the tycoon's substance. Whether it was that way in F. Scott Fitzgerald's unfinished novel would be known to the readers of same. 'Tis true that the magnetic Viveca Lindfors (with that illusion of beauty she diffuses), the ultra-reliable Keenan Wynn and veteran character thespian Lorraine were in there, but they were mostly stock figures—or even caricatures—to give the Hollywood "production chief" (Palance) a backdrop from which to bounce in one of Fitzgerald's most brooding works. Even the second-fiddle one-sided love interest contributed by lovely Lee Remick (she sure looks great in terrors, too) seemed a vague ingredient dragged in by the heels in an attempt to round out a portrait that was never fully packed. Adaptor Don M. Mankiewicz moved in with what probably were Fitzgerald's most withering and cynical lines and exchanges, and the cameras moved fluidly under John Frankenheimer's alert direction to maintain the action between the half dozen characters plus the station-breaks. After the first act—the best one—these plugs seemed to be coming at set-huggers every 10 minutes or so, with Hedda Hopper at front & center to keep the tuners tuned.

The production was impressive, including Walt Herndon's snazzy sets, but Palance could have played it on a bare stage with his inner turmoil made the more poignant by his quiet manner. As a teleplay, "The Last Tycoon" still "needs work." It may be that Fitzgerald left it in a too unfinished state.

Alcoa Hour
Frederick Londale's "The Last of Mrs. Cheyney" was adapted into "The Original Miss Chase" as a starring vehicle for Nanette Fabray by William Cleary for "Alcoa Hour." Result was a spotty

comedy, with more lags than laughter.

Hiram Sherman, in a lesser role, was in fact the only one who made for the hi-jinks, scoring solidly in the role of a stuffy millionaire who, discovering that Miss Fabray is a jewel thief, tries to make her marry him by threatening other ways to turn her and her mentor over to the law. Sherman squeezed every bit of laughter out of his role, and very little was left for anyone else.

Miss Fabray was sprightly and charming, but the role of the Newark girl who agrees to steal jewels in return for a Pygmalion treatment, an introduction to Hollywood society was neither taxing nor rewarding. John Williams was competently suave and fatherly as her mentor, Darren McGavin was sufficiently romantic as the romantic lead and Evelyn Varden was only a pale copy of her usually acerbic self as Sherman's devil-may-care mother.

Kirk Browning, who does such a superb job on the NBC operas, could have picked a more auspicious property with which to return to the straight-play fold. His direction was merely competent but hardly brisk enough for the comedy.

Ed Sullivan Show

Ed Sullivan celebrated St. Patrick's Day last Sunday (17) with a routine layout on his CBS-TV show. The Ames Bros. were on hand for satisfactory songselling, mostly in the Irish vein. Robert Mitchum gave them an assist on one tune prior to soloing on a Calypso number. He registered more impressively with the group than alone.

The madcap antics of the foreign team of Joe, Jack & Joanie were novel, while Edith Adams scored with her familiar impression of Marilyn Monroe. Her other take-offs weren't as potent. Comedian Phil Foster grabbed a few laughs, while a dance sequence from the Broadway production of "Ziegfeld Follies" was okay.

Tieing in with Mitchum's appearance, a film clip of "Heaven Knows, Mr. Allison" was shown. The scene was good, but the buildup via other clips of Hollywood celebs saying hello to Sullivan prior to attending a preem of the picture was downright silly. Sullivan also had Dublin's Lord Mayor Robert Briscoe guesting.

Irish harpist-singer Mary O'Hara, who provided the show with one of its brighter moments, just managed to get on under the wire, with a pretty Irish-English tune, Jess.

Omnibus

"Omnibus" took on the guise of "This Is Your Life" to present the bio of Amelia Earhart on its Sunday (17) outing over ABC-TV. The story of the aviatrix who was lost over the Pacific some 20 years ago was fashioned by Sidney Carroll with authenticity but without much color.

He outlived her drive and her achievements via reminiscences of people who knew her (portrayed by actors) and a sugary narrator (Burgess Meredith). Meg Mundy, who has an amazing likeness to Miss Earhart, played the title part with an understanding of the woman that went beyond the script limitations. (She'd be a surefire bet for film bio if it ever comes). Also good was Robert Pastene as her proper Bentonian husband. The 45-minute segment was heightened by actual film clips but the whole never seemed to get to the heart of the matter.

Balance of the show was filled by two film clips, and not too exciting, either. First was Richard Leacock's pictorial tour of New York's Museum of Modern Art exhibition of "Building For Business" with a narration of Robert Sharpe's script by Brendan Gill. Closing film was "It Could Be You," a satire on television prepared for the Westinghouse public service meet. in Boston several weeks ago. It was strictly for the trade.

Club 60

With Dennis James installed as the permanent helmsman for at least the balance of the initial 13-week cycle, NBC-TV's "Club 60" out of Chicago has settled into an easygoing informality that the housewives shouldn't find at all hard to take as a midday respite. Making no pretense at being a funnymen; James presides over this tinted musical-variety smorgasbord with a nice low pressured style.

It was apparent on the segment (Continued on page 43)

JO STAFFORD SHOW

With Jaye P. Morgan, Bill Hayes, Tyrone, The Spellbinders, Tony Marvin, Guy Raymond, Michael Delmonico, Bert Farber Orch
Producer: Lee Cooley
Director: Byron Paul
Writers: Norman Barasch, Carroll Moore
60 Mins., Wed., 8 p.m. (One shot)
BRISTOL-MYERS, PILLSBURY, KELLOGG
CBS-TV, from New York
(Y&R, Leo Burnett)

With Arthur Godfrey vacationing, various personalities are pitching in with programs that are serving as auditions for candidates with a potential for heading their own show. Jo Stafford has come up with a good song-concert which included fellow chirpers Jaye P. Morgan and Bill Hayes. A lot of singing for one hour, especially in the light of a deficiency of other elements, namely comedy and dance.

Although the variety elements were lacking, Miss Stafford gave a good account of herself. She's a singer who came up in the band-vocalist era just as the tonies decided to emancipate themselves from the bandleaders and go in business for themselves. It was the era that produced Frank Sinatra, Perry Como and Miss Stafford, among others. The aforementioned are w.k. along the video circuit, and Miss Stafford now seems to be branching out. She's a singer of authority, can handle lines and tunes with equal facility and makes good as a personality as well as a singer.

Show coordinated a pair of other pipers in having Miss Stafford work with Miss Morgan and Bill Hayes. It made for a lot of entertainment in the same vein. While the principals work well and imaginatively, it was still a hard job trying to create variety out of this menu.

The major opus which introduced a weak element of comedy was the finale, a spoof on western radio shows. Again the singers came through, but the comedy by Gene Raymond didn't hit successfully. A dance number, an Irish set sequence by Michael Dominic choreographed by Lee Morrisish was excellent and timely. There was an outside act too, The Tyrone, but they also sang, this time in rock 'n' roll manner. More variety elements would have given Miss Stafford a first rate showcase.

Jose.

TALES OF WELLS FARGO

With Dale Robertson, Chuck Connors, Jacqueline Holt, others
Producer: Nat Holt
Director: Les Martinson
Writer: N. B. Stone Jr.
30 Mins., Mon., 8:30 p.m.
FALL MALL, GENERAL FOODS
NBC-TV (film)

(SSC&B, Young & Rubicam)
"Tales of Wells Fargo" has a headstart on the slew of new westerns scheduled for next season by virtue of its mid-season bow as a replacement for "Stanley," but it's doubtful whether the jump on the others will prove of any value. This Revue (MCA) series is strictly formula, with none of the characterization or human values that have embellished the better class of tv westerns to date.

First episode was the tipoff—central character, played by Dale Robertson, is a special agent for Wells Fargo who goes to pick up a stage whose driver has been killed and guard injured. Robertson takes a liking to the guard, but by the end of the half-hour suspects him and sure 'nough, turns the tables just as it looks like the end for him. Spliced in between are a couple of unfights to spice things up.

Robertson seems authoritative enough as the agent, and Chuck Connors was excellent as the heavy. Supporting cast didn't get much exposure, but Jacqueline Holt appeared long enough to establish herself as the romantic interest. Nat Holt, the vet par omeur, is producing this series, but it seems he's sticking strictly to the old bottom-end-of-a-double-bill technique. Best that can be said for "Fargo" is that it should have been placed in syndication, where it's safe to play it by formula: network exposure implies the willingness to depart from the routine.

Chan.

Cleanser Coin for Allen

The Drackett Co., Cincinnati-based cleanser manufacturer, has made its first buy into network television, picking up six Steve Allen shows for its Windex glass cleanser. Drackett, through Young & Rubicam, has purchased one-third sponsorship of the Allen segment for six weeks starting May 5. Sponsor moves into the one-third sponsorship slot being vacated by Viceroy, which bows out after sponsoring the show nearly a year, since its start.

THERE SHALL BE NO NIGHT

(Hallmark Hall of Fame)
With Charles Boyer, Katharine Cornell, Ray Walston, Theodore Bikel, Phyllis Love, Bradford Dillman, Karel Stepanek, Gerald Hines, Val Avery, Sander Szabo
Producer-Director: George Schaefer
Original Play: Robert E. Sherwood
Adaptation: Morton Wishengrad
90 Mins., Sun., 7:30 p.m.
HALLMARK CARDS
NBC-TV, from N.Y. (color)
(Foote, Cone & Belding)

Robert E. Sherwood's play about the Russian invasion of Finland back in 1940 failed to jell in a new setting of the Hungarian revolt against the Soviets. The performance and the production was excellent, but the script was so pedestrian and preachy that it dulled the drama of the events.

Morton Wishengrad's adaptation suffered most of all from too much ideology. Not satisfied with indicting Russian brutality in Hungary within the context of the action, the play periodically came to a halt to permit speeches against Communism. The sentiments were laudable, but soapbox denunciations, even against Stalinism, do not make for the most effective dramaturgy.

Charles Boyer, in the central role of the Hungarian Nobel Prize winner who accommodates himself to the regime, was most effective as the idealist who becomes aware of the full meaning of totalitarianism. The part was not fully drawn and some of the intellectual transitions were too sudden for credibility, but Boyer nonetheless lent some weight to the play because of his performance.

Katharine Cornell, as Boyer's American-born wife who also rises heroically to the occasion, also played with conviction and warmth. She had a most difficult time, however, in the closing sequence when she had to recite a very prosy letter written to her by her husband before he goes off to fight and die in the war against the Russians.

Bradford Dillman, as the son, and Phyllis Love, as his fiancée, were fine. Miss Love, particularly, played with a moving intensity and bitterness and her plea for an abortion was the most daring thing in the play. Theodore Bikel as the morose uncle, was okay while Ray Walston and Val Avery, as a couple of NBC newsmen on the scene, also handled their assignment creditably.

Although some newsreel clips from the recent Hungarian street-fighting was used to cue the mood for the session, the play was set for the most part in the interior of the doctor's home. The settings were convincing and the camera work was smooth.

Herm.

THE OFFICER HAPPY SHOW

With Richard Dix, Betty Jo Hawkins
Producer: Dix
Directors: John Michael White, Joseph Sullivan
30 Mins., Mon.-Thru-Fri., 9 a.m.
WBAL-TV, Baltimore

Two years ago, Richard Dix, WBAL staff announcer, was given the task of hosting "The Little Rascals" (nee "Our Gang") series for late afternoon moppet programming. When this series ran its course, Laurel & Hardy comedies were substituted with a "Big Rascals" title change. Now that L&H have reached the end of their cycle, a "Last of the Little Rascals" is now current, cross the board on a participating sponsorship basis in an appropriate after school slot. The title is now "The Officer Happy Show" and a variation of the format was recently expanded into a daily a.m. spread aimed at pre-school viewers.

Dix has a rich background in local theatre dating back to his youth and including many seasons in "The Common Glory," a historical pageant in Virginia. His Officer Happy is a mellow and warm characterization of an English bobby with a colorful Irish bogie.

In two years time, he has developed a solid character that has stimulated an enthusiastic following. The new morning section for the pre-schoolers has a great deal of charm. Particularly helpful is the daily storytelling contribution of Betty Jo Hawkins. Miss Hawkins' background includes a stint in the London production of "Oklahoma" and several other impressive credits prior to her marriage to an Air Force lieutenant colonel stationed in Baltimore. Her treatment of the traditional children's stories are imaginative and poised. Her material is worthwhile and her delivery is full of art.

To supplement the daily live story, Dix weaves in an animated cartoon and two recorded songs that are accompanied by excellent cartoon crawls created by George Horn.

John Michael White and Joseph Sullivan alternate as directors.

Burn.

EMMY AWARDS

With Desi Arnaz, Phil Silvers, emcees; Ed Sullivan, Dave Garroway, Jimmy Durante, Ernie Kovacs, Nat King Cole, Ralph Edwards, Peggy Lee, Julie London, Lloyd-Lindsay, Peggy Wood, Danny Thomas, Robert Young, Gordon Jenkins orch
Executive Producer: William Hayden
Producers: Elliott Lewis, Julian Bercovici
Directors: William Bennington, Craig Allen
Writers: Carroll Carroll, Nat Hiken, Ernie Kovacs, Hal Goodman, Larry Klein
90 Mins., Sat. (16) 9 p.m.
RCA-WHIPPOOL, OLDSMOBILE
NBC-TV, from New York & H'wood (color)

(K & E; D. P. Brother)
Emmy moved a notch—perhaps a fraction less, an inch toward respectability Saturday night (16) when the annual awards ceremony of the Academy of Television Arts and Sciences took over the 90-minute "Saturday Color Carnival" spec on NBC-TV. As these industry kudos clamabake go, an hour and a half can add up to a lot of repetitious and tiring viewing, unless, of course, it gets that extra added fillip which, for example, characterized Bob Hope's bestowal of the Oscars a couple of seasons back. Unfortunately Emmy was lacking a Hope.

It did, on the whole, have a greater ring of professionalism about it in contrast to previous telecasts, suggesting that the Acad boys at long last knew what they were about in evaluating qualitative programming. But the Emmy has yet to attain full maturity, it's primarily because the nonsensical categorizing and duplication of awards on variations of the same theme still prevails.

The show had one thing in its favor. As pointed out by Ed Sullivan in a brief intro, the shedding of network rivalries, with the NBC camera's round-robin spotlighting of such CBS luminaries as Desi Arnaz and Phil Silvers (who divided the East-West emcee chores), Ed Murrow and Sullivan, and with CBS "Playhouse 90" copping the major laurels of the evening, gave evidence, if nothing else, of a maturing industry. (Divorcement of the sponsorship auspices, in this instance RCA-Whippool and Oldsmobile, would be the next logical step toward an unfettered all-industry Emmy show.)

For mass audience tv pull, this star-saturated Emmy show, as with the Oscar counterpart, is and always will be a Trendex-Nielsen natural. But elsewhere on Saturdays show, the voids were more apparent. Three of the many "presenters," Peggy Lee, Julie London and Nat King Cole indulged in some extra-curricular vocals, all to good effect, but this just about summed up the "entertainment production," aside from the gratuitous if sometimes dubious comedies of some of the other "presenters," including Jimmy Durante, Danny Thomas and, best of them all, Phil Silvers.

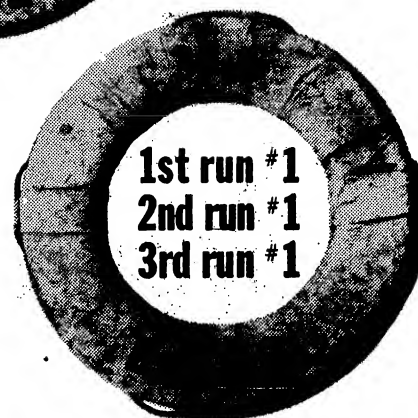
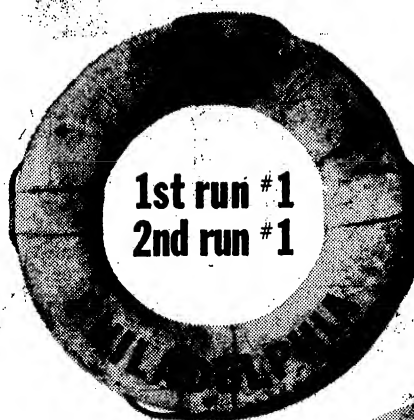
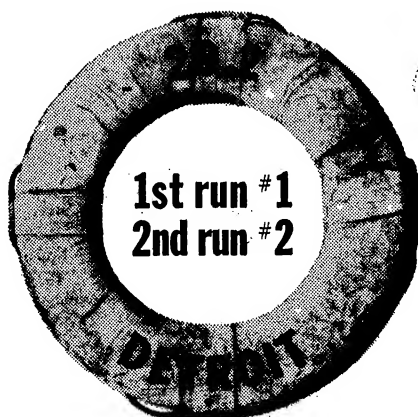
Desi Arnaz wasn't a particularly scintillating emcee on the Coast end of the ceremonies (although he fulfilled his assignment decorously and managed to keep things moving). Silvers on the eastern front gave it a little more bounce. But since, rightfully, the major emphasis and concentration was put on the bestowal of the Emmys, it was the "awards script" itself that needed a doctor. Not that one could quarrel too much with the major awards. Certainly the "Playhouse 90" and its "Requiem for a Heavyweight" accolades were in order. And there was more than poetic justice in the due recognition accorded Sid Caesar & Co. Between the two entries, they divided up 11 statues. (See news story for complete list of winners.) But Emmy still hasn't rid herself of her "let's be kind to everybody" complex. It made for burdensome moments as too many "sound alike" awards were passed around. And how do you square that "nearest trick of the year" kudo in the "Caesar's wife" award to Nanette Fabray, even though she hasn't been on the show since last spring.

Rose.

ENTERTAINMENT PRESS CONFERENCE

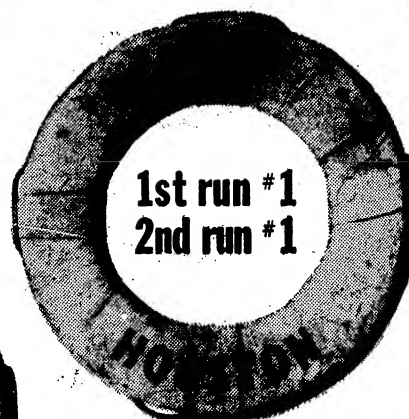
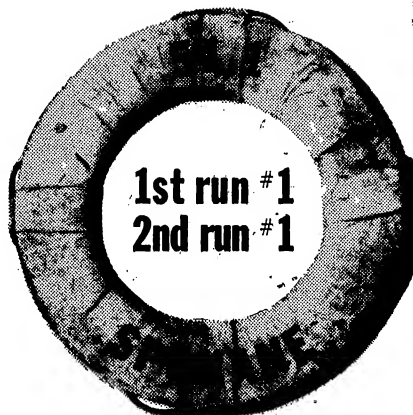
With Al Morgan, Jay Nelson Tuck, Harriet Van Horne, Ernie Kovacs
Producer: Jeremy Tarcher
Director: Arnee Noe
30 Mins., Tues., 8:30 p.m.
WABD, N.Y.

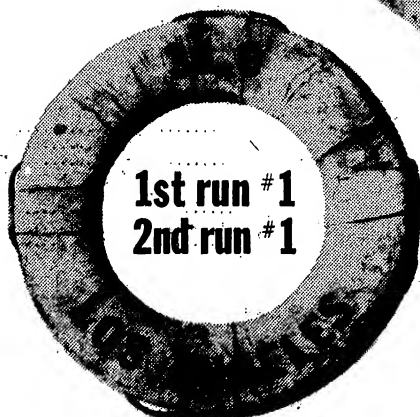
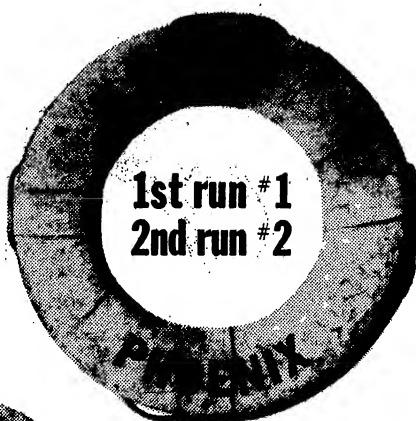
"Entertainment Press Conference" is a roan company version of WABD's own "Nightbeat." But aside from the closeup camera technique used so dramatically to spotlight the q. and a. parrying between "Nightbeat" host Mike Wallace and his guest in the hot-seat, "EPC" lacks the punch that (Continued on page 46)



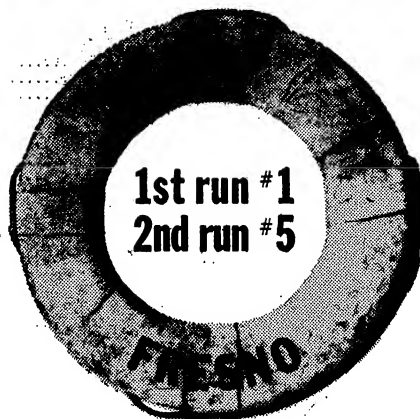
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VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience; since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers; but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

OKLAHOMA CITY

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	FEBRUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. SAHARA — Humphrey Bogart, Dan Duryea; 1944; Columbia; Screen Gems	Million Dollar Movie Sun. Feb. 10 1:30-3:00 p.m. KWTW	14.4	16.3	12.4	74.3	Your Bible .....WKY NBC Opera .....WKY	5.7 2.2
2. JANE EYRE — Joan Fontaine, Orson Welles; 1944; 20th Century Fox; NTA	Million Dollar Movie Sun. Feb. 10 10:30-12:00 a.m. KWTW	13.6	13.8	13.1	75.5	Movietime Oklahoma .....KGEO	2.9
3. GOOD SAM — Gary Cooper; Ann Sheridan; 1948; RKO; NTA	Family Movie Time Mon. Feb. 11 4:00-5:30 p.m. KWTW	10.9	12.4	9.5	45.4	Comedy Time .....WKY Waterfront .....WKY Giant Kids Matinee.....WKY	7.5 8.5 11.0
4. THE MATING OF MILLIE — Glenn Ford, Evelyn Keyes; 1948; Columbia; Screen Gems	Family Movie Time Fri. Feb. 8 4:00-5:30 p.m. KWTW	10.5	11.3	9.5	48.8	Comedy Time .....WKY Waterfront .....WKY Giant Kids Matinee.....WKY	7.1 7.8 10.2
5. PENNIES FROM HEAVEN — Bing Crosby, Madge Evans; 1936; Columbia; Screen Gems	Million Dollar Movie Fri. Feb. 8 11:00-12:30 a.m. KWTW	9.1	9.5	8.5	56.5	Movietime Oklahoma .....KGEO	7.8
6. COMMANDOS STRIKE AT DAWN — Paul Muni, Sir Cedric Hardwicke; 1943; Columbia; Screen Gems	Family Movie Time Tues. Feb. 12 4:00-5:30 p.m. KWTW	8.7	9.9	7.4	43.9	Comedy Time .....WKY Waterfront .....WKY Giant Kids Matinee.....WKY	6.7 8.2 11.2
7. THE FINAL HOUR — Ralph Bellamy; 1936; Columbia; Screen Gems	Movietime Sun. Feb. 10 12:30-1:30 p.m. KWTW	8.5	9.2	8.1	69.1	Giant Kids Matinee.....WKY Open Window .....WKY	3.2 2.5
8. DRUMS ALONG THE MOHAWK — Claudette Colbert, Henry Fonda; 1939; 20th Century Fox; NTA	Movietime Oklahoma Fri. Feb. 8 10:00-12:00 a.m. KGEO	8.2	8.8	6.7	27.3	Weather & News .....KWTW News; Big 9 Scoreboard.....KWTW Mr. Adams and Eve .....KWTW Million Dollar Movie .....KWTW	27.2 24.0 10.8 9.3
9. FULLER BRUSH MAN — Red Skelton, Janet Blair; 1948; Columbia; Screen Gems	Family Movie Time Thurs. Feb. 14 4:00-5:30 p.m. KWTW	7.7	8.8	6.0	40.3	Comedy Time .....WKY Waterfront .....WKY Giant Kids Matinee.....WKY	6.7 8.7 10.8
10. CRASH DIVE — Tyrone Power, Anne Baxter; 1943; 20th Century Fox; NTA	Million Dollar Movie Wed. Feb. 13 11:00-12:45 a.m. KWTW	7.6	8.1	6.4	80.2	Tonight .....WKY	2.0

PHOENIX

1. HONKY-TONK — Lana Turner, Clark Gable; 1941; MGM; MGM-TV	Premiere Movie Parade #2 Sat. Feb. 9 9:15-11:20 a.m. KPHO	32.7	33.1	29.0	73.4	Code 3 .....KOOL Front Page Detective.....KOOL Pillsbury Show .....KVAR Oh Susanna .....KOOL News; Movieland .....KVAR All Star Theatre .....KOOL	13.4 9.2 9.2 8.3 4.1 3.1
2. COMMAND DECISION — Clark Gable, Van Johnson; 1948; MGM; MGM-TV	Best of MGM Thurs. Feb. 14 7:00-9:00 p.m. KPHO	21.8	22.8	20.0	36.5	Bob Cummings .....KOOL Ernie Ford .....KVAR Playhouse 90 .....KOOL	17.2 21.2 14.8
3. LOVE FINDS ANDY HARDY — Mickey Rooney, Judy Garland; 1938; MGM; MGM-TV	Stellarama Sun. Feb. 10 7:00-8:30 p.m. KPHO	21.1	21.7	20.7	36.5	Captain David Grief.....KOOL Annie Oakley .....KOOL \$64,000 Challenge .....KOOL	18.3 21.4 32.4
4. TREASURE ISLAND — Wallace Berry, Jackie Cooper, Lionel Barrymore; 1934; MGM; MGM-TV	Premiere Movie Parade #1 Sat. Feb. 9 7:00-9:00 p.m. KPHO	17.1	17.6	15.9	24.8	Lawrence Welk .....KTVK George Gobel .....KVAR Your Hit Parade .....KVAR	32.9 24.3 31.4
5. APACHE TRAIL — Lloyd Nolan, Donna Reed; 1942; MGM; MGM-TV	Premiere Movie Parade #3 Sat. Feb. 9 11:20-12:15 a.m. KPHO	13.5	15.9	11.4	75.1	Million Dollar Movie .....KOOL Movieland .....KVAR	2.1 1.9
6. DRUMS ALONG THE MOHAWK — Claudette Colbert, Henry Fonda; 1939; 20th Century Fox; NTA	20th Cent. Showcase Wed. Feb. 13 7:00-8:30 p.m. KPHO	13.0	14.1	11.7	21.6	Disneyland .....KTVK Navy Log .....KTVK Wednesday Night Fights.....KTVK	29.9 22.6 28.1
7. COMRADE X — Hedy Lamarr, Clarke Gable; 1940; MGM; MGM-TV	Movie Masterpiece Mon. Feb. 11 7:00-8:30 p.m. KPHO	10.8	11.4	10.0	16.3	I Love Lucy .....KOOL Welk's Top Tunes .....KTVK	30.9 25.6
8. THREE CHEERS FOR THE IRISH — Dennis Morgan, Thomas Mitchell; 1940; Warners, Associated Artists Productions	Warner Brothers Mon. Feb. 11 9:30-11:15 p.m. KVAR	9.6	10.7	6.6	31.2	Burns & Allen .....KOOL Headlines & Weather.....KPHO Count of Monte Cristo.....KOOL Movietime .....KPHO	12.6 10.7 6.2 5.6
9. THE NOOSE HANGS HIGH — Abbott & Costello; 1948; United Artists; UA-TV	Arizona Premiere Sun. Feb. 10 9:00-10:30 p.m. KTVK	8.8	9.7	7.9	20.8	G. E. Theatre .....KOOL Alfred Hitchcock .....KOOL Headlines; Weather.....KPHO Sherlock Holmes .....KOOL	21.2 21.4 12.8 7.9
10. DU BARRY WAS A LADY — Red Skelton, Lucille Ball, Gene Kelly; 1943; MGM; MGM-TV	Stardust Theatre Tues. Feb. 12 7:00-9:30 p.m. KPHO	8.6	9.7	7.9	14.2	Chevy Chase .....KTVK Red Skelton .....KOOL 60-60 Question .....KOOL	19.8 22.8 36.4

Comr. Lee Speaks His Mind

Washington, March 19.

Comr. Robert E. Lee, whose approach toward TV allocation problems has undergone quite a metamorphosis since he joined the agency four years ago, revealed his thinking with unusual candor in a statement he filed last week with the Senate Interstate Commerce Committee. Recalling the Commission's unsuccessful efforts to get the military services to relinquish VHF space for television, he said: "I still am not satisfied that the public need was carefully weighed against whatever security factors were involved. . . . I have not quite given up his project and I hope the government user can still be persuaded to do a little trading (for UHF space)."

Not only was the FCC turned down, Lee continued, "but we now hear rumblings of the military possibly requiring the use of channels 2 through 6. Such a tragedy, if necessary, would make our allocation problem somewhat moot. There would be nothing left but to go to an all-UHF system with its serious dislocation and monetary loss to the public."

Lee said he also urged the Commission to reduce the mileage separations between stations on VHF channels in order to provide for more assignments, but got no support. "Thus," he disclosed, "I had no place left to go except to deintermix in those relatively few areas where the least disturbance would be caused. This remaining alternative is a puny solution indeed, but there is no other path at this time. I feel that the Commission's action in deintermixing is wholesome and I like to think of it as insuring that the patient does not die even though he remains severely crippled."

"I could not support a move to an all-UHF system at this time although I am prepared to recognize it as a long-range possibility, when and if technical improvements make the UHF a better service than it is today. I do favor Comr. (T.A.M.) Craven's suggestion that we encourage the VHF operator to duplicate his programs on UHF much as we now permit AM and FM. I also favor removal of the excise tax on all-channel sets or raising it on the VHF sets only."

New USIA Chief Will Call On Commercial B'casting Resources

Washington, March 19.

United States Information Agency will use the resources and cooperation of commercial broadcasting more and more in the future, according to Arthur Larsen, newly appointed chief of the government information agency. In addition, Larsen indicated, in a talk to the Women's National Press Club, that USIA plans to develop new techniques in order to delete the stigma of propaganda from the agency's world-wide activities.

Larsen, whose book, "A Republican Looks at His Party" won him party acclaim and Presidential attention, dropped the first hint of his plans in his new role at last week's luncheon of the femme press group. He indicated that he was still in the exploratory stage of the job, but was preparing to go into the action stage. It is understood that he plans to trek to Germany soon in order to study the USIA operation there.

Larsen pointed out that the agency is the largest of its kind in the world, with facilities to convey information to half the world's population, via radio and press, within less than 24 hours.

The new USIA chief, who succeeded Theodore Streibert less than two months ago, is no stranger to show biz. He has written music for the organ, voice and string instruments; his wife is a talented actress with a background of repertoire and civic theatre works; and his teenage daughter has studied dancing abroad and in this country, and plans a career in ballet.

ABC'S 'COME ON BACK' TO BISHOP SHEEN

Bishop Fulton J. Sheen's stay at ABC-TV may not be over despite the fact that next season the clergyman's 9 p.m. Monday half-hour is going to "Voice of Firestone" on ABC-TV. The network said that it is offering Sheen a new time, subject to the approval of both.

With his current contract ending at the end of this season, it's thought that Bishop Sheen and the network might arrive at a late Sunday afternoon time for continuation of his weekly telecasts.

Tap Dick Lewis As 'Wagon Train' Producer

Hollywood, March 19.

Dick Lewis has been named producer of Revue's hour-long oater series, "Wagon Train," to be filmed for NBC-TV for next season. Lewis has been producing Revue's Studio 57 series.

Ward Bond is one of the stars in the series, with another being sought.

Hartford

Continued from page 35

questioning. "I think the Committee has a right to find out the cause of UHF morality," he said.

It remained for Sen. Pastore to let the cat out of the bag. "A lot of people," he said, "feel the V ought to go in there, including Mr. Purtell."

Sen. William A. Purtell (R-Conn.) had no complaint with the Commission's decision. "Sen. Pastore," he retorted, "would like to see the V in Providence."

Sen. Pastore said he has become "resigned" to the V going to Hartford.

The Commission's proposal to deintermix Hartford was tied in with a plan to use channel 3 to provide a third VHF station in Providence. But the majority claimed the channel could not be placed close enough to Providence, under FCC mileage separation rules, to adequately serve the city.

Be that as it may, it's regarded as more than a coincidence that the Connecticut member of the Committee is a Republican and the Rhode Island member a Democrat.

However, the Commission is trying to find a way to keep both Senators happy. It has instructed its staff to study the feasibility of shifting channel 8, used by WNHC-TV in New Haven, to Providence, and giving channel 6, allocated to Nashaquit, Mass., to WNHC.

Connie Gay

Continued from page 35

telecast over WMAL and carried to Baltimore, Richmond, and Harrisonburg, Va. Gay plans to continue his high rated WMAL shows, but will gradually replace his current stars with newcomers. CBS has exclusive rights to the Gay headliner, Jimmy Dean, an attractive young Texan whom Gay discovered singing in an Air Force troupe at Bolling Field. Other Gay discoveries, such as George Hamilton IV ("Rose and a Baby Ruth") will be used on new show.

In addition to his live TV shows, Gay owns three radio stations; packages "Town and Country" on disks for radio stations which he numbers over 2,000; boasts that his syndicated TV series is currently shown on 55 stations throughout the country; and is also in the automobile business.

Although a number of network news and panel shows originate in the capital, this will be initial entertainment show originating here—from studios of WTOP—on a regularly scheduled basis. show debuts April 8.

Trammell

Continued from page 35

signed from NBC. On this point, the Court declared:

"A person under contract to do nothing in conflict with a particular network of the scope of NBC, from which he receives compensation (as a consultant) of \$25,000 per annum . . . is contractually bound to the interests of the network, though not by the ordinary employer-employee of officer-company relationship. He is an agent serving two principals whose interests may not always coincide. Mr. Trammell's relationship with NBC is of a character that is not unlikely to affect Biscayne's choice of network affiliation, and NBC's choice of a local outlet in the Miami area."

While Biscayne is "not necessarily disqualified by this conflict of interest of its president," the Court held, "the error in refusing to consider it as adverse to Biscayne cannot be said to insubstantial." Pointing to the preference given other applicants on the issue of diversification of media (because of Biscayne's interests in Miami's two daily newspapers), the Court suggested that on reconsideration the Commission might accord less weight to Biscayne's preferences. "In any event," the Court declared, "we cannot say that had the Commission also considered adversely to Biscayne and Trammell arrangements with NBC the decision would have been the same."

The Court remanded the case to the Commission for further proceedings "not inconsistent" with its opinion. Immediate conjecture was whether Trammell would resign his NBC consultancy.

Chi Radio Stations Never Had It So Good as Billings Soar; The Trend Is Up on Rate Cards

Chicago, March 19.

The booming pace of local radio business continues as a source of gratified amazement for the Windy City AM entrepreneurs. In fact, business is so good that it has touched off a practically unanimous reappraisal of individual rate structures, with hikes already formally announced or in the works at every Loop station.

Spot check disclosed that in nearly every instance, the record-breaking sales volume of '56 is carrying through the first two months of this year. If, as most traders expect, the pace continues throughout this semester, '57 will top last year. And such is the confidence in the revitalization of radio as a basic advertising medium, the hunch has been expressed by a couple of veterans that the current state of radio's health will be less affected than will be that of television's should the national economy soften the last half of the year.

The flurry of rate boosts, a few of them already announced but most of them still getting the final going over from the sliderule experts, underscore the belief that the rosy glow is no mere passing phenomenon.

In a sudden move two weeks back, WBBM implemented a 20% hike cross-the-board on all time periods. This is the Columbia station's first rate revamp since January, '55 when the gross nighttime rate was lowered to equalize with the daytime charges.

NBC's WMAQ, the other network owned plant, is blueprinting a new rate formula that likely will be introduced by midyear. Henry Sjogren, Chi NBC assistant general manager, reports that WMAQ's volume during the first two months of the year topped the same period last year. He and station manager Howard Coleman are currently re-evaluating the rate structure with an eye to increases in strategic areas.

WIND headman Ralph Atlas says there's a new card in the works for the indie, now owned by Westinghouse. The topdog indie hiked its charges approximately 10% a year ago this month. Just what percentage elevation the upcoming boosts will be isn't known, but Atlas states the hike will still "maintain our position as the lowest cost-per-thousand station in Chicago."

Glenn Snyder, general manager of WLS jointly owned by the Prairie Farmer and ABC, believes that '57 may even be a better year than '56 and states thought is being given to a rate increase. While there's no definite timetable for bringing out a revised card, Snyder says "there are certain times of day when a rate increase is justified." At WLS and elsewhere the so-called "traffic hours" of 6:30 to 9 a.m. and 4 to 6 p.m. are most in demand by national and local timebuyers.

Windy City's two other 50,000 watters, WGN and WCFL, have already issued upgraded cards. WGN, which severed its ties with Mutual last fall, raised its daytime rates an average of 22% and in some instances 40% on Jan. 1. The Chicago Tribune station hit its historical peak in billings last November and the pace is continuing so far this year.

WCFL, owned by the Chicago Federation of Labor, as of Feb. 1 raised its minute rates in the 6:45 to 9:30 a.m. period from \$30 to \$35 flat. Commercial manager Tom Haviland reports business is currently running between 10-14% ahead of last year which was the best year in the indie's history.

A new card goes into effect April 1 at the Plough-owned WJJD. Manager Fred Harm dubs business as "absolutely sensational" since the daytimer switched to its new clock-like music-news format last April. Station revamped its rates twice last year and the latest jump of about 6% represents a 47% increase over the past 12 months.

Another manager who anticipates this year will see a further improvement over last is Tom Davis at WAAF. And it's expected that daytimer will be breaking out a new scale in the next few months.

Ford's Radio Kitty

Ford Motor Co. has a \$3,000,000 kitty for the launching of a big radio campaign.

Ford and agency execs are currently listening to a number of new program availabilities submitted by the four networks. Multi-messaged projected campaign is designed for in-car and home listening.

ABC Radio Perks, \$9,000,000 in New Billings, Renewals

In the first 70 days of 1957 ABC Radio racked up somewhere under \$9,000,000 in net billings, outstripping several times over the early 1956 returns. New business alone brought a flat \$5,000,000 net (before agency commission) profit into the web's coffers, and renewals made up the rest of the over \$3,500,000 in business.

A "healthy profit" is the full-year prospect, according to the network, which in 1956 broke slightly better than even on the books. ABC resurgence corresponds closely to the generally renewed interest reported in the past several weeks in network radio. It's the biggest spurt of biz the network has felt in some years.

Of the new biz coin, \$2,700,000 of it is accounted for by the net profits from buyers of full radio programs: Dow Chemical for the Saturday afternoon "Red Foley Show" half-hour and the previously unreported addition of a new and separate Sabbath half-hour by Radio Bible, which already owns one half-hour a week on ABC. The other big chunk of new biz comes from Camel, with a \$1,000,000 buy of segmented weeknight news and its half-sponsorship, with Norwich Pharmacal, of the weekend news segs at nearly another \$1,000,000—all net profit. Midas mufflers also made some ABC Radio time buys of late.

The ayem block accounted for a good part of the renewed contracts, with Don McNeill's 9-10 "Breakfast Club" coming in for the lion's share. Biggest of the renewals was General Mills repacking on McNeill for five segs a week. D. Drackett Co. took two, and there were a couple of other renewals, all to begin in early April. Network says it averages 56 sold, out of the 60 weekly McNeill segs available, with much of the advertising overflow hitting the 10-11 zone, which is running neck-and-neck with Arthur Godfrey's CBS ratings and is swamping "Bandstand" on NBC.

Other major renewals were by AFL-CIO for Ed Morgan and John W. Vandercook by Bankers Life & Casualty for Paul Harvey and All-State for Mel Allen. In all, the \$1,000,000 December loss of Texas Co.'s weekend news buy was far and away outweighed by the new and renewed biz. Network says that it has lost next to nothing in cancellations since the first of the year.

'Church of Air'

Continued from page 35

improving the speaker's own religious movement. Rev. Davis' script, the spokesman went on, dealt with a religion not his own and in a couple of instances was "negative." This, plus the fact that it did not follow the inspirational pattern, was the reason CBS asked him to discuss it on some other of its shows, the network maintained, and there was no suggestion of censorship or cancellation involved. Rev. Davis, the web said, even agreed to return to "Church of the Air" at a later date with another topic.

the kids are eating their spinach again....

Spinach rates high with the kids when Popeye's back in town. So does Popeye himself. In 21 cities across the country—all markets rated thus far by ARB—Popeye cartoon programs earned a resounding rating of 16.2 on a weekly average, regardless of station, time-period or competition.

Here are the actual figures: WBZ-TV, Boston, 20.7; WBEN-TV, Buffalo, 14.4; WBBM-TV, Chicago, 14.0; WBNS-TV, Columbus, 13.9; KBTU, Denver, 23.3; WDSM-TV, Duluth-Superior, 25.2; KTLA, Los Angeles, 12.0; WTVJ, Miami, 15.9; WPIX, New York, 14.9; KPHO-TV, Phoenix, 16.6; WCSH-TV, Portland, Me., 15.2; WPRO-TV, Providence, 19.5; KCRA-TV, Sacramento, 10.7; KUTV, Salt Lake City, 14.2; KFSD-TV, San Diego, 15.5; KRON-TV, San Francisco, 10.6; WSBT-TV, South Bend, 14.9; KREM-TV, Spokane, 18.7; KTVX, Tulsa, 14.9; KFDX-TV, Wichita Falls, 13.6; WFMJ-TV, Youngstown, 20.0.

So—never mind the spinach sales. Popeye's been selling for such sponsors as Flav-R-Straws, Bosco, Kellogg's, 7-Up, Schwinn Bicycles, and Post Cereals. To snare audience and advertiser alike, let Popeye make a muscle in your area. For details, write or phone

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LOS ANGELES: 9110 Sunset Blvd., CREstview 6-5886

16.2



Television Reviews

Continued from page 39

brought "Nightbeat" into the top rating brackets.

Format pits three panelist inquisitors against a single show biz guest but they seem to do no more than pussyfoot around the important issues. The queries for the most part are of a surface nature and when a panelist appears to be getting into something really interesting the ball is shifted to a colleague or the matter dropped entirely.

On the second show of the series caught last Tuesday (12), Ernie Kovacs was up for the third degree by Al Morgan, author of "The Great Man," Jay Nelson-Tuck,

tv critic for the New York Post, and Harriet Van Horne, ditto for the World-Telegram & Sun. They all were pleasant folk giving Kovacs the right of way all the way.

Kovacs' candor on humor, humorists and devil-may-care attitude towards tv would have had more value if further developed by the panelists.

The interview-show smoking habit established cartonloads ago by Ed Murrow got an unintentional spotlighting with Kovacs matching his king-size stogie against Morgan's ciggie puffing. There was lotsa smoke even though the stanza didn't generate any heat. Gros.

THE GUMBY SHOW

With Bobby Nicholson, Bob Smith
Producer: E. Roger Muir
Director: Bob Hultgren
30 Mins., Sat. 10:30 a.m.
SWEETS CO. OF AMERICA (alt. weeks)

NBC-TV, from New York
(Moselle & Eisen)

"Gumby" is a delightful piece of stop-motion animation, and the little clay character is considered by NBC-TV as the backbone of its new Saturday even half-hour stanza for juves. There are, however, other facets of the program taking up as much time, which are not quite as good as the 10 or 12

minutes that were devoted on the preem to "Gumby" but were mostly sufficiently strong to hold moppet interest. Until sometime in May, Sweets Co. of America will skip-week its bankroll (other week is presently open) and then pay the weekly wad.

Gumby, a wedge-like mound of clay who resembles the gingerbread boy, was a sometimes thing on the old "Howdy Doody Show." The whimsical star was involved in a pleasant, cleanly developed yarn during the initial outing called "The Little Lost Pony."

Bobby Nicholson was the blustery emcee, going by the name of Scotty McKey. Nicholson brought a lot of the characterization he gave to the puppet Mr. Bluster in the latter days of "Doody." His performance had no quality to make him other than ordinarily identifiable to the juves. Help on the first show—and on shows to come for the next couple of months—was given by Bob Smith. (Buffalo Bob did the heavy share of commercial pitching in his oily fashion). Notch above the video norm was the closing cartoon; it was nicely done art work, though not in the Gumby class. Art.

DON CHERRY SHOW

With Doree Crews
Producer-Director: Barry McKinley
15 Mins., Mon.-thru-Fri., 10:45 p.m.
HIRSCH CLOTHING
WBTV-TV, Chicago

This easy going 15-minute song-fest by Don Cherry and Doree Crews nicely tails off WBBM-TV's 10-11 p.m. block of live shows. Cherry impresses as an amiable late evening host, completely at home in the offbeat game room set. He's ably assisted by Doree Crews who makes with the distaff warbling.

Over the long pull the strip will need some added fillips to spice up the songalogs. It's understood producer Barry McKinley plans to use guests now and then and some topical film clips. Sammy Davis Jr. did an unbilled walk-on on segment watched (6).

Cherry knocked off three ever-green ditties and Miss Crews thrashed two tunes, entire assortment was given adroit backing by the off camera musical combo.

Franklyn McCormick tongued the blubs for Hirsch Clothing which underwrites the strip—three nights a week. Dave.

BILL RANDLE SHOW

With Chordettes, the Diamonds,
Gene Nash, Eddie Ryan's Orchestra

Director: Betty Cope
30 Mins.; Sun., 10:30 p.m.
ENGLANDER RED LINE MAT-
TRESS, MAYBELLINE
WEWS, Cleveland

Back on television avenue, Bill Randle's new show is a far more polished venture than his year-

ago offerings. Instead of a major attempt at production, this new 30-minute Sunday stanza concentrates on talent, and on the show caught there was a plethora although, unfortunately, all in the vocal lane which failed to lend that type of variety to captivate. The Diamonds in their rendition of "1,000 Miles Away" and "Little Darlin'" set an eager pace that was enhanced by the Chordettes with "Come Home to My Arms" and the windup with Gene Nash including his "Rock-a-Bye Your Baby," "Sometimes I'm Happy," "Take a Gamble on Me" provided for a socko finish.

For reasons best known to Randle, he concluded with an interview of a Hungarian refugee couple—a charitable pitch—but it lent nothing to the stanza. Randle's ease made for neat liaison, but his use of superlatives and optimism for all performers and offerings becomes somewhat sticky. Production was good with camera work on the Diamonds excellent. Musical background by Eddie Ryans crew was professional.

Mark.

Foreign TV Reviews

SIX-FIVE SPECIAL

With Jo Douglas, Pete Murray, Kenny Baker, his Dozen, Michael Holliday, King Bros. (3), Poulshoff, Bobby Breen and his Quintet, Lisa Gastoni, Freddie Mills, The Herculeans (2), others

Producer: Josephine Douglas, Jack Good

Writer: Trevor Peacock
55 Mins., Sat. 6:05 p.m.
BBC-TV, from London

Given an extra hour's transmission time between 6 and 7 p.m., the state web inaugurated a fast, modern show, designed for the under thirties. The first was socko.

An imaginative Rock number titled "Six-Five Special" introduced the show, and after preliminary play-in film, the cameras switched to the studio where an invited audience was giving to Kenny Baker's Band, Bobby Breen, and his Quintet gave out with some lively Rock 'n' Roll, which set the dancers in motion again, and Pete Murray (who shared the emceeing duties with Jo Douglas) interviewed Lisa Gastoni before handing over to the King Bros, a youthful rhythm trio, who supplied a couple of numbers, one comedy and the other Rock.

Freddie Mills, ex-British heavy-weight champ, filled the next spot with the Herculeans, two muscular boys who were with the Hungarian State Circus until the recent troubles, and are now resident here. With their help, Mills demonstrated some keep fit exercises. After this break, which let the pace down a little, Rock 'n' Roll was featured again in a filmed excerpt of Little Richard. Jo Douglas didn't pretend to know much about the modern trend of music or dancing, and seemed relieved when she introduced concert pianist Poulshoff. Somehow his music didn't deviate from the trend of the show, and he got one of the biggest receptions.

The lineup also included Michael Holliday, who sang two numbers with the Baker band and then got out his guitar for "Marrying for Love," to solid results; and a choir from an East London Jewish Boys Club which sang several Hebrew songs and were well received.

Bary.

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"The Boss"

McCALL EXITS NBC

FOR MIAMI STATION

Frank McCall, NBC-TV producer in the news department and one of the veterans in network news operations, is resigning from the web. McCall is shifting to Florida, where he becomes general manager for the new Channel 10 tv station in Miami to be owned and operated by National Airlines.

Despite longtime hassling among Eastern Airlines and others to forestall the channel award to National, the FCC removed the last obstacles last week and station will go on the air shortly.

McCall will be toasted at a going-away party by his longtime associates and friends tomorrow evening (Thurs.).



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As any old riverboat-man will tell you, the best channel runs deep and lets you travel fastest. Same is true today with television throughout this busy Ohio River Valley of ours.

No advertising medium gives you such smooth sailing into over 100 of its high-producing counties as WSAZ-TV . . . no station's influence runs so deep with almost three-quarter million TV families comprising America's 23rd television market.

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WSB-TV, A.R.B.

Sun., Feb. 3

12:15 - 2 P.M.

MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.

MGM-TV, a service of Loew's Incorporated
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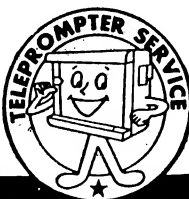
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Inside Stuff—TV Films

NTA Film Network, which goes commercial under Warner-Lambert and Old Gold auspices on 129 stations April 1, is using "Suez," the 20th-Fox-Tyrone Power-Loretta Young-Annabella starrer, as its kick-off show on the "Premier Performance" feature show. Web is urging affiliates to tie the showing in with current headlines relating to the Suez crisis, as well as tying the pic in with classroom studies. Network is running full-page ads in Look mag and other national consumer media, as well as trade ads, listing stations and dates for the showings. On the list for future weeks are "Leave Her to Heaven," "Forever Amber" and "Gentleman's Agreement."

An eight-month tour of two tv shows, "The Lone Ranger" and "Lassie" will begin this month, sparked by merchandising outfits tied to the shows, under the overall supervision of H. G. Saperstein and Assoc., the merchandising agent.

Present plans call for the tour to begin in Hartford, Conn., and extend through the month of October, hitting such states as Illinois, Maine, Florida, Missouri, Delaware, Alabama and Michigan, covering 90 cities before the p.a. trek winds up. Saperstein said appearances already booked guarantee the tour will bring in more than \$1,000,000 on "Ranger" and "Lassie" trademarked products.

Screen Gems, which last year instituted a policy of limiting its tv commercial work to clients which it could serve on a continuous basis, is keeping on in that vein, although welcoming new biz. SG clients include: Lever Bros., National Biscuit, Players' Cigarets, General Electric, Du Pont, and American Dairy Assn.

In the VARIETY-ARB Feature Chart of the past issue (13), in the Washington market, the top feature should have been listed as "Diamond Jim" for the Saturday night Feb. 2 telecast over WRC. Due to an inadvertent mistake on logging information, "You Can't Take It With You" was listed in its stead. "Diamond Jim" hit an average 18.6 rating for the 10:30-12:30 a.m. slot, putting it tops among the leading 10 features in the market.

TV Film Chatter

Director Rudy Flothow in N. Y. last week en route from the Coast to London to prepare for filming there of "New Adventures of Charlie Chan" episode for TPA. Filming starts April 15 at National Studios in Borhamwood. Lee Phillips of the "Middle of the Night" cast on Broadway signed for the pilot of "UF 61," which Norman Frank is filming for ABC-TV and which rolls this week in N. Y. Don Ameche, who did a special hosting job for TPA on its "Stage Seven" series in 10 midwestern markets for Drewrys Beer, has completed 472 openings and closings for the show and will host the series in all markets for the company. Neil Hartley, stage manager of Broadway's "Middle of the Night," appearing in some Kool cliche commercials. Isaac Kleinerman, associate producer on CBS-TV's upcoming "Twentieth Century" series, planes for Europe next Sunday (24) to scout Continental capitals for rare film footage and also to shoot first footage in France and Italy. Producer Bernard Small to Washington over weekend to obtain U.S. Air Force approval for "Supersonic Sled" initial script of Batjac's new tele-series. David Hunt and Kenneth Fay into Associated Artists sales. Jinx Falkenberg signed by Continental Grip-Kote Wax for series of commercials being shot by Guild. Tom Whitesell, Transfilm project supervisor, N. Y.-to-L. A. on two-week assignment. Howard Schneider, art director at Guild, splicing with Fay Levine, United Nations economist, in June. Same company's Walter Abel, publicist, joins with the Army next month. Frank Fitzgerald, former sales exec of MCA and NBC-TV, has joined Ziv's national sales force, bringing the number of sales execs in that department to 27. Mel Fenster, film buyer of RKO Tele-radio o&o stations, has returned from vacation. Jerry Hyams and Bob Seidelman, toppers in Screen Gems syndication department, back from Coast. Ziv prez John Sinn in London.

Howard Magwood, veteran telefilm producer-director, new Sound Masters veep in charge tv production in corporate top level shuffle. ATW is producing the commercials for Kate Smith's Youngstown Kitchen ABC-TV "special" in late April, with Miss Smith doing the telefilm blurbs. Max Brofman, chief tax/counsel of the bureau of excise taxes of N.Y.C., will guest the Tuesday (26) meeting of the Motion Picture Industry Credit Group at Rossoff's; group membership now open to vidfolk.

Pat O'Malley, Florence Henderson, William Marshall, Carlos Montalban and Joe E. Brown Jr. were packed for Guild's "Captain Grief," next eight of which are being lensed in Cuba with aforementioned and 18 others (plus four regulars) being flown there shortly. Kevin McClory, lenseur of foreign sequences in Mike Todd's "Around the World," to Filmways as staff director for special projects. Ed Kasper, Filmways prexy, back after fortnight in Nassau.

AAP

Continued from page 30

mount are believed to have cost AAP better than another \$2,500,000, which many traders presume came from another bank loan.

It has been estimated by various sources that AAP can expect monthly cash payments by stations, from here through the end of '58, at the rate of, at least \$600,000 monthly. This would clear the debt on both Warner and "Popeye," and allow for further distribution costs. Total gross at the end of another 20 months (Dec., 1958) would be about \$33,600,000, amounting to about the total cost of the product plus distribution costs and interest on the loans.

The Warner pix have been sold in between 55 and 60 markets to date. The Par cartoons are sold in approximately half that number of markets. The above revenue includes the amount made from distribution of some 50 features from the Warner catalog. AAP will continue selling them until fall, '57, which puts a limit on the amount to be made theatrically until after all 777 pix have played tv. An item in the Warner library not calculated in the returns so far are the 1,433 short subjects, for which AAP is understood prepping a catalog, preliminary to tv sales efforts.

TV Film Reviews

OFF TO ADVENTURE

With Rev. Everett C. Parker, Eunice Parker, Tim Paige, others
Co-producers: Rev. Parker, Albert Crews
Writer-director: Albert Crews
15 Mins.; Sun., 12 p.m.
WPIX, N. Y.

The National Council of Churches of Christ is attempting to devote this quarter-hour series of 13 films with Sunday school instructions. The initiator got off to a weak start.

The aim of the series is to show that the stereotype of the American Indian held by children is not true, and perhaps in that way to break up stereotyped conceptions held about other people, taking the thought one step forward. While the goal is laudable, the initiator did not make much use of the tv medium pictorially, a requirement for hyped interest.

The opener had host Rev. Everett Parker talking to two children, a girl, Eunice Parker, who happens to be his daughter, and a boy, Tim Paige. He asks them what they think of Indians and gets the stereotyped replies. The minister then shows slides of Indians in a variety of occupations today, whom the children don't identify as Indians. He also talks about the White Man's injustice to the dark-skinned natives and how they

could possibly be helped, mentioning the fact that about only half of the Indians have embraced the Christian religion, the only sectarian bit in the 15 minutes.

Perhaps future skells will be better, with a number of modern-day Indians slated to appear in episodes. The two kids are moderately successful in getting some spontaneity in their performances. *Horo.*

UNITED NATIONS REVIEW

With Charles Lynch, others
Director: Arnold Rabin
Writer: Charles Lynch
15 Mins.; Sun., 1 p.m.
WOR-TV, N. Y.

United Nations Television, which is distributing this series of 15-minute weekly wrapups of UN activities, has come up with a serviceable show. Sunday's (17) was the initiator for the series, the first to be launched between meetings of the General Assembly, although it comes under the same title of the previous UN Television series.

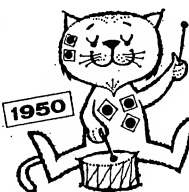
Judging from the opener, it shapes up as a weekly newsreel, steering clear of taking sides in a dispute, the latter condition virtually dictated by the organization it serves. Some of the filmed footage used was not too good.

(Continued on page 52)

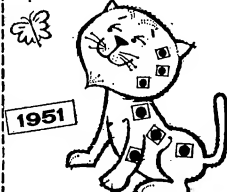
1948



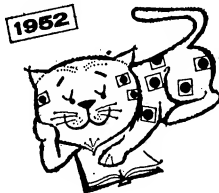
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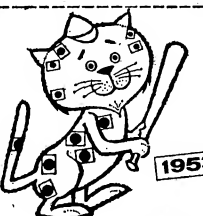
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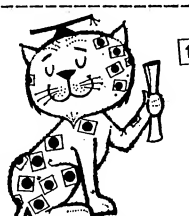
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1952



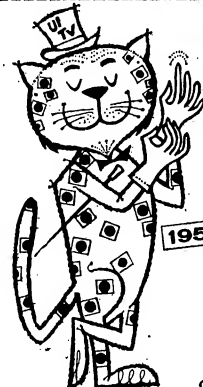
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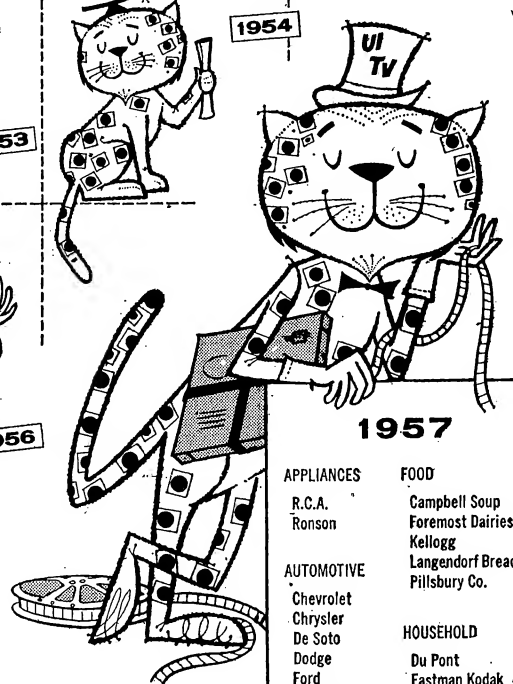
1954



1955



1956



1957

In "spots" . . .
there's no substitute for experience

Producing TV commercials demands expert know-how! The kind of know-how that comes only with years of experience.

In 1948 Universal-International was the first major film company to offer its vast studio and technical facilities to TV advertisers.

Since then—starting with a spot series for Lux—Universal's list of clients has grown and grown.

In addition to an entire 400 acre movie-making city, Universal boasts a complete staff, skilled in the very special requirements of television.

But—the proof of the spot is in the viewing. What Universal-International has done for other successful advertisers, it will do for you! Why not see!

UNIVERSAL PICTURES TELEVISION DEPARTMENT

New York Office—445 Park Avenue
Telephone: PLaza 9-8000

Hollywood Office—Universal Studio, Universal City
George Bole in Charge of Production
Telephone: STanley 7-1211

Write for free illustrated brochure.



APPLIANCES	FOOD
R.C.A. Ronson	Campbell Soup Foremost Dairies Kellogg Langendorf Bread Pillsbury Co.
AUTOMOTIVE	HOUSEHOLD
Chevrolet Chrysler De Soto Dodge Ford General Motors Mercury	Du Pont Eastman Kodak General Electric Lava Lux Liquid Scott Paper Co. U.S. Steel Products
BEAUTY	OIL & GAS
Camay Colgate Soap Lustre Creme Lux	Conoco Union Oil
BEER	SOFT DRINKS
Budweiser Burgermeister Narragansett Pabst	Pepsi Cola
CIGARETTES	INDUSTRIAL FILMS
Hit Parade Marlboro Old Gold Parliament Philip Morris	American Stock Exchange Calvin Bullock, Ltd. U.S. Army Reserve U.S. Steel



*My sincere thanks to my
great writing staff who
helped so much to make
the awards possible—*

MEL TOLKIN

LARRY GELBART

MEL BROOKS

NEIL "DOC" SIMON

SHELDON KELLER

MIKE STEWART

GARY BELKIN

Sid



Our Sincere Thanks

CAESAR'S HOUR

'Emmy' Awards

Continued from page 35

also got the awards in their respective "one hour or more" categories. "Best single show of the year" was "Requiem" while "Playhouse 90" won "best new program series of 1956." The CBS series was done from Hollywood.

For "Caesar's Hour," on NBC from the east, the star won "best continuing performance by a comedian." Other awards to the show were through Nanette Fabray, "best continuing performance by a comedienne"; Carl Reiner and Pat Carroll, "best supporting performance" by actor and actress, respectively. The program itself won the award for the "best show of one hour or more" in a continuing series.

Other national Emmy winners are: Nat Hiken, Billy Friedberg, Tony Webster, Leonard Stern, Arnold Rosen, Coleman Jacoby, "Phil Silvers Show," CBS, east, for best comedy writing—variety or situation comedy; James Cavanaugh, "Fog Closing In" on "Alfred Hitchcock

Presents," CBS, west, for best teleplay writing—half-hour or less; Paul Barnes, "Your Hit Parade," NBC, east, for best art direction—half-hour or less.

"Years of Crises" with Edward R. Murrow and CBS correspondents, east; best coverage of a newsworthy event; Edward R. Murrow, CBS, east; Best news commentator, Leonard Bernstein, composing and conducting on "Omnibus," ABC, east; best musical contribution to tv, Perry Como, NBC, east; best male personality — continuing performance, Danah Shore, NBC, west; best female personality — continuing performance, Sheldon Leonard, "Danny's Comeback" on "Danny Thomas Show," ABC, west; best direction—half-hour or less, "See It Now," CBS, east; best pub-service series, "Phil Silvers Show," CBS, east; best series—half-hour or less, Clive Trevor, "Producers Showcase" via "Dodsworth," as Mrs. Dodsworth, NBC, east; actress—best single performance, Robert Young, "Father Knows Best," CBS, west; actor—best continuing performance in a dramatic series, Loretta Young, "Loretta Young Show," NBC, west; actress—best continuing performance in a dramatic series, Frank Keller, "Our Mr. Sun," CBS, west; best editing of a film for tv, Development of video tape by Ampex and further development and practical applications by CBS, west (duo entry)—Best engineering or technical achievement, Norbert Brodine, "The Pearl" on "Loretta Young Show," NBC, west; best

cinephotography for tv, "A Night to Remember," "Kraft Television Theatre," NBC, east; best live camera work, ATAS gave local New York tv Emmys to: "Night Beat," WABD, as most outstanding live local program; "Camera Three," WGBS-TV, as best documentary or educational program; "11th Hour News" with John K. M. McCaffrey, WRCA-TV, as best news program; a dual award to "Children's Theatre with Ray Forrest," WRCA-TV and "On the Carousel," WGBS-TV, as best children's or teenage program; Mike Wallace, WABD, as most outstanding male personality; Jinx Falkenberg McCarty, WRCA-TV, as most outstanding female personality. WABD, for "Night Beat," and WPIX, for coverage of the Middle-East crisis at the UN, received special awards.

BBC-TV's 'Calypso News'

London, March 19.

Presenting the news headlines via a calypso is one of BBC-TV's newest gimmicks during the newly acquired 6 to 7 transmitting time. Appearing on alternate weeks, calypso singers Cy Grant and Rory McEwen, nightly sing their way through the day's events on a week day show titled "Tonight."

Man behind the lyrics is journalist Bernard Levin of the Manchester Guardian, who daily sifts and sorts the current views and puts it into rhyme.

Cost-Per-Thousand

Continued from page 25

has been offering clients a free "spot check" research job, comparing media in selected test markets for those advertisers buying certain types of campaigns.

These "spot check" surveys cover the impact of television not only in measuring public awareness of the product, but actual sales before and after the tv campaign. It's not only a useful device for convincing the clients to use more spot tv, but a valuable case history reference library in the making for use with any category of client.

It's this kind of research, declares Schneider, that's vital now that the bloom is off the rose. He describes the current "attrition" period as stemming from the fact that the flow of new products into the economy is slowing down. In the past, regular established advertisers came and went, but there

were always new ones to take their place. Now, the new advertisers with new products seem to be scarcer, due to the tight money economy.

Because of this, the media situation has become increasingly competitive. Radio, with lower costs, is beginning to pull advertisers away from tv, and spot radio has been particularly successful of late. Schneider admits that while spot tv can make a cost-per-thousand case against print, it doesn't stand a chance against spot-radio, and that's why "we have to take the real measure of our medium."

Milwaukee—Edmund C. Bunker, general manager of CBS-owned WXLX, reports Richard P. Hogue is now general sales manager. He succeeds Theodore F. Shaker who jumped to network sales out of New York City for CBS Television.



Congratulations, Sid—

I'm proud to be associated with you
and the wonderful Caesar's Hour Unit.

Your Executive Producer

Hal Janis

Thanks to Sid Caesar—
and The Academy of Television

Arts and Sciences.

Carl Reiner

**Thanks Sid—
and Everybody.**

Sincerely,

PAT CARROLL

for BREAD and BUTTER TV SHOWS in NEW YORK YOU CAN'T BEAT WPIX-11

Good solid commercial program vehicles at "GOOD BUY" prices!

Alternate sponsorship of multiple programs on WPIX-11 delivers the kind of impact and penetration the big New York market demands.

Many combinations are available for all size budgets, starting with two shows for under \$1,000. Here are some actual samples based on Nielsen ratings (Jan. 1957):

EXAMPLE:	A	B	C	D
For a total weekly commissionable cost of . . .	\$1,025	\$2,300	\$3,325	\$4,300
you get Alternate Sponsorship (2 + 1) of . . .	2 Shows	3 Shows	5 Shows	7 Shows
with this many commercial minutes (plus billboards) per week . . .	4	6	8	11½
at a cost per thousand per commercial minute of . . .	\$1.83	\$2.37	\$1.71	\$2.38

Dr. Christian—Crunch and Des—Dr. Hudson's Secret Journal—Popeye—The Man Called X—David Niven—Dick Powell—Man Behind the Badge—Combat Sergeant—Susie—Range Rider—Stryker of Scotland Yard—Captured—Stories of the Century—Fabian of S. O. S.—Yip Harlow—Sanction—Bad 714—Soldiers of Fortune—Mystery Is My Business—Three Star News—The Whistler—Abbott & Costello—Victory at Sea—Buffalo Bill, Jr.—The Top Gun—Inspector Mark Saber—Code 3—Whirlybirds—Charles Boyer—Mr. District Attorney—Brave Eagle—Ida Lupino—Halls of Ivy—The Phil Spector Theatre—Age of the Men—Public Defender—Captain Midnight—Sheena—Paris Precinct—Uncovered—Kingdom of the Sea—The Tracer—City Detective—Search for Adventure—I Led 3 Lives—Life With Father—San Francisco Beat—Highway Patrol—Ramar of the Jungle—Police Call—Overseas Adventure—Madison Square Garden—Captain David Grief—Clubhouse Gang Comedies—Sky King—NTA Film Network—Yankees—Giants—

CHECK WPIX-11 TODAY

or your Peters, Griffin, Woodward salesman

The best spot in New York for your advertising dollar

CBS-TV Summer Shows

Continued from page 23

arate story). Only two others will be live, the "Arthur Murray Party," which goes in Saturday nights for "Hey, Jeannie," and the still unselected Wednesday night Arthur Godfrey show sub (likeliest bet is Frankie Laine, who's handled the assignment the past two years).

Day-by-day, the summer lineup stacks up this way: Sunday remains as is, except for the 7:30 to 8 period, where American Tobacco will sponsor "The Joan Caulfield Show," the rerun title for "My Favorite Husband" repeats, Mon-

day is set except for "Diamond," though there's also a possibility of a summer sub for "I Love Lucy," but no decision has been made. On Tuesday, "Ford Theatre" reruns will sub Red Skelton. Wednesday remains the same except for the Godfrey hour.

Thursday is exactly the same, with "Playhouse 90" scheduled to remain on using the repeats of the eight film shows of this season. Friday, "Undercurrent," reruns of "Ford Theatre," will replace "The Lineup" as per last year, while the replacement for "Person to Person" isn't set yet but looks like "Pantomime Quiz" again. "West Point" may also be replaced. Saturday, its the Gleason sub and the Arthur Murray show.

SG Confab

Continued from page 31

matter of cost, but also what a show can do for the advertiser in terms of marketing, tie-ins and point of sale. Those advantages go along with program identification, single sponsorship, he stressed, and advertisers may veer again in that direction in subsequent seasons.

Commenting on the caution among tv spenders, exemplified by the alternate sponsorship kick and other signs, Cohn said the hesitancy is not peculiar to the tv media, but is reflective of general business conditions. Being mulled by biz execs are such questions as whether the U.S. is hitting another economic plateau, et al.

Attending the current series of confabs, which will last all week, are Irving Briskin, prexy of Briskin Productions and SG production chief; Fred Briskin, v.p.-production exec; William Sackheim, director of program development; Selmer Chalfi, exec director; J. B. Cron, SG topper of Britain; Lloyd Burns, Canadian topper; John H. Mitchell, v.p. in charge of sales; Steve Krantz, program development exec in East; Henry White, ad-promotion director, and other SG execs.

CBS-TV Teenage Bid On 'Nancy Drew' Series

CBS-TV is making a try for the teenage audience via a new pilot film based on the "Nancy Drew" novels by Carolyn Keene. Pilot film in the half-hour series is scheduled to roll in New York on April 8, with Art Hoffer, former associate producer on "Private Secretary" but now a CBS-TV staff producer, assigned to the show.

Hoffer has set Phil Reisman Jr. on the pilot script and is bringing Oscar Rudolph in from the Coast to direct. Filming will probably be done at the Gold Medal Studios in the Bronx. Key problem is that of casting the lead, a 15-year-old to play the title character.

WIP-WIPA: Sister Act

Philadelphia, March 19. Ben Gimbel, president and general manager of WIP, as part of a longrange plan dubbed "Blueprint for Radio's Future," established an outlet for station's programming through WIPA, Annapolis.

Two major sessions will be interchanged each day—"Start the Day Right" with Joe McCauley (7-10 a. m.) and the "Jack Pyle Show" (1:30-4 p. m.).

The radio exec noted that "this will be of great benefit to sponsors since it increases coverage approximately one-third. For advertisers having distribution in the Washington-Baltimore-Annapolis area, this is a great plus." It also paves the way for program exchanges between these two metropolitan areas. WIPA, formerly WASL, was purchased by James Stolcz, owner of WJNK, Norwalk, Conn., and WBUX, Doylestown, over a month ago. Stolcz and Gimbel decided it would be wise to have similar call letters and with FCC approval this became effective Feb. 15.

Wide World

Continued from page 25

mar, the Redwoods, etc., He's going to try for pickup on the show of John Steinbeck from his farm and is discussing the possibility with Justice Dept. officials of accompanying a wetback raid with live cameras.

Sussan believes that "Wide Wide World"—at least his one-out-of-four productions—is changing its approach. Instead of merely showing the viewers places, it's showing them people in those places. "The first year of the show," Sussan said, "taking people to places was showmanship enough." But after a year, the show found itself running out of sights to see and places to cover. Sussan believes the answer is in covering people on location. His "A Woman's Story" and "A Man's Story" segments were examples of that, the first time the viewers had a chance to listen to people instead of merely looking at them. Sussan intends to carry the approach through the California show, and all his future segments as well, declaring that the show will never want for subject matter as long as it can do human beings instead of just places.

Seattle—Bill Greene, account executive at KTVW here, has resigned to become sales manager and assistant general manager of KENI-TV in Anchorage, Alaska.

TV Film Reviews

Continued from page 47

but where it sparked was in the authoritative, intelligent informational approach. Charles Lynch, of the Canadian Broadcasting Corp., did a good job as host, interviewing the director of UNRAA, the organization now plagued with the Arab refugee problem in the Gaza strip. It steered away from controversy in that it did not examine the hot political issues posed by Nasser's opposition to UN occupation of the strip. Rather, it focused attention on the Arab refugee problem, the pathetic backwash of Middle East unrest. Utilized was film footage showing UN occupation of the strip, engineered during the night, probably one reason for the comparative poor film quality of that segment. There also were segments devoted to the Secretary General's report on the refugee problem to the General Assembly.

The informative series probably will be continued up to the summer, with the weekly kines aired by the CBC, educational tv stations throughout this country, and from five to 10 commercial stations in the U. S.

Horo.

Morgan

Continued from page 24

ception of the grimy poverty of Asia. This cannot be tackled overnight. The country was miserable—poor to begin with, with great problems of the jungles to be cleared, diseases to be fought, etc., and the country has been pulled up—as President Tubman told us at a news conference—pulled up by its bootstraps, but the bootstraps haven't been pulled hard enough, either by Liberia or the American companies, who have invested much capital there and are investing more.

"It is very likely that out of this. Nixon trip will come strong recommendations for an increase in student and teacher exchanges... and an encouragement to American capital to expand its investment in Liberia, but on points which will increase the country's standard of living more rapidly than there has been in the past."

UA's Post-'48 Pix

Continued from page 31

SAG will accept today, is economically prohibitive to the majors, with their high original cast costs for many of their pix. In the post-'48 period, UA, with no foreknowledge of its unique position in today's tv market, for awhile specialized in low-budgeted, action-exploitation pix, with low cast costs.

Whether "African Queen," the John Huston Academy Award winner, and a few other toppers are moved on the market now depends on the money response for those pix. UA-TV will release its finally determined titles in the new schedule immediately prior to the National Assn. of Radio and Television Broadcasters convention in Chicago, opening April 7. Others slated for tv release include "Suddenly," produced in 1954, starring Frank Sinatra, "The Purple Plain," 1955, Gregory Peck; "Return to Paradise," 1953, Gary Cooper and Barry Jones; and "Hobson's Choice," 1954, Charles Laughton.



Mgt. William Morris Agency



EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 44th St., N.Y.C. Tel. PL 7-5900

Carl Stanton Named NBC Color Coordinator

With the moveover of Howard L. Letts, RCA Victor Records' v.p.-operations manager, to NBC-TV as veeep for business affairs of tv programs & sales, Carl Stanton has been placed in charge of color coordination for the web. Stanton, who held down the business affairs spot only a few months, takes over the job originally designated for exec v.p. Bob Kintner before the latter took over programs & sales.

Letts, who's been with RCA for 28 years, will be proposed for election to v.p. at the next board meeting. Stanton, who's been a v.p. for the past three years, headed up the NBC Film Division before moving back to the network side in the business affairs spot.

Mort Sidley to KLAC

Hollywood, March 19.

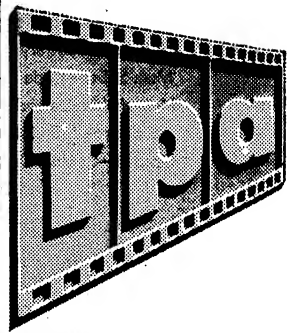
Mortimer Hall, prexy-owner of KLAC, has named vet broadcaster Mort Sidley, previously with KFWB, as general manager of the indie deejay station. Up to now, Hall has been his own general manager.

Meanwhile, with appointment of Sidley, Hall disclosed plans to acquire additional AM radio properties in the Southwest.

Just in!
Seattle · San Diego
San Francisco
**OUTRATES ALL
COMPETITION
FIRST RATED
TELECASTS**

HAWKEYE
AND THE
**LAST OF THE
MONICANS**

starring
John HART
Lon CHANEY



Television Programs of America, Inc.
488 Madison Ave., N. Y. 22 • PLaza 5-2100

Hot Springs
National Park,
Arkansas



ARLINGTON HOTEL & BATHS

AIR CONDITIONED

Inviting you to refreshing change and rejuvenation at this famous southern Spa. Superb bathhouse within the hotel, treating occupational fatigue and rheumatic ills in these beneficial radioactive waters. **Good golf, club privileges; mellow sunshine; scenic beauty; racing at Oaklawn. Tops in good food and social entertainment.

For colorful folder

and reservations,

address:

R. E. McEACHIN,

General Mgr.

ARLINGTON HOTEL & BATHS

Telephone NAional 3-7771

HOT SPRINGS, NAT'L PARK, ARK.



HAVE SOMETHING TO SELL?

Outside of gold bricks and the Brooklyn Bridge, KSTP-TV can sell about anything.

That's because KSTP-TV is the leading TV station in the important Northwest market with its 615,000 TV homes and nearly four billion dollars in spendable income.

(On second thought, if you do want to sell the Brooklyn Bridge, we'll give it a try.)

KSTP-TV CHANNEL 5 MINNEAPOLIS SAINT PAUL

Basic NBC Affiliate "The Northwest's Leading Station"

Edward Petry & Company, Inc., National Representatives

"MR. DISTRICT ATTORNEY"
STARRING DAVID BRIAN



#1 SYNDICATED SHOW IN SYRACUSE
ARB, JUNE, 1956
20.4

BEATS NETWORK SHOWS INCLUDING:

Godfrey and Friends
Kraft TV Theatre
Ford Theatre
Four Star Playhouse

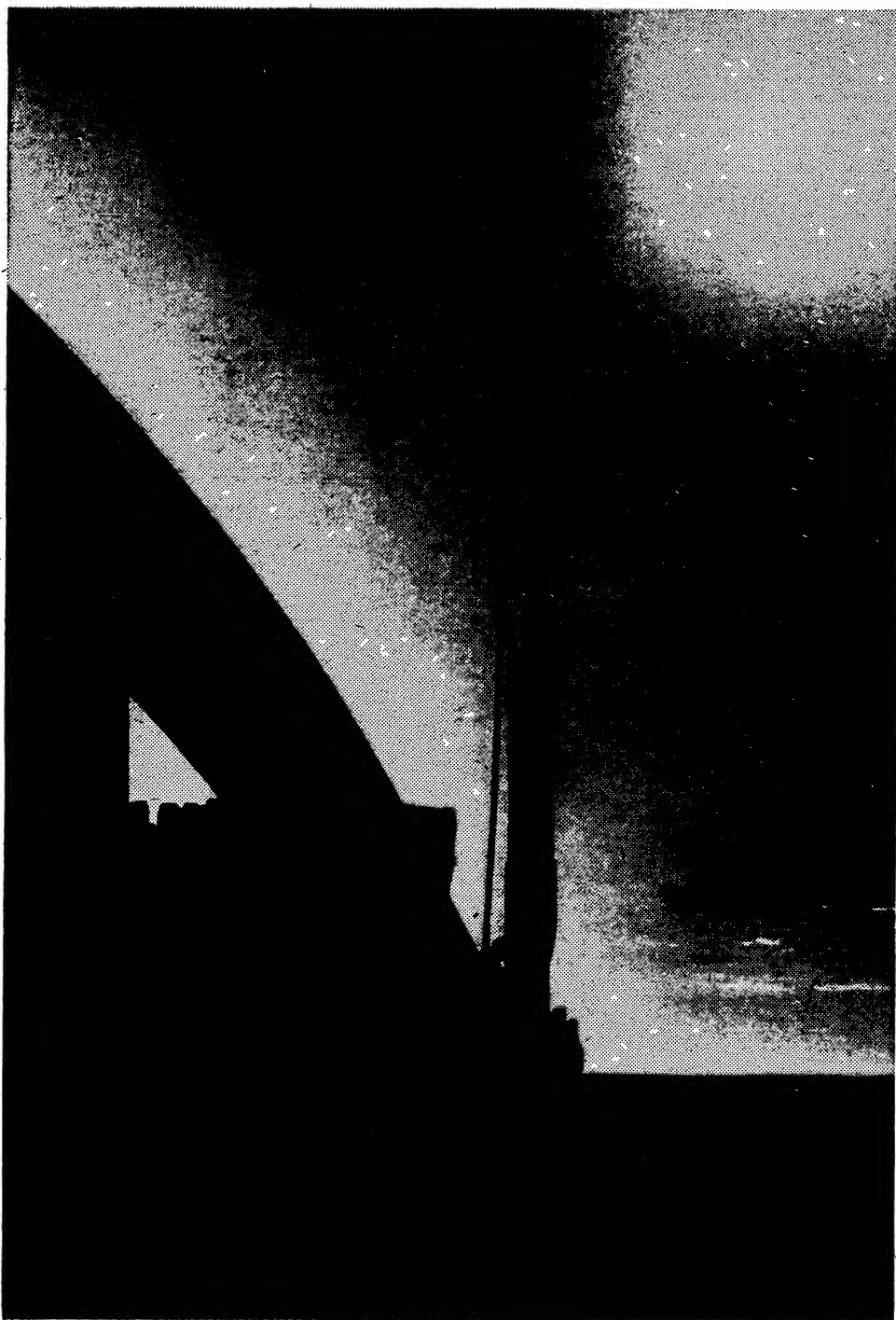
Bob Cummings
Alcoa Hour
Circle Theatre
... and others.

ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York

WCAU

PHILADELPHIA

means drama



You've seen "Waterfront." It appears on film in many markets . . . in Philadelphia it's the number one local television show. You just don't get a rating like that for a syndicated show without well-executed publicity, promotion and merchandising. And that's just the kind of support WCAU gives its programs. One sponsor, La Rosa macaroni products, canceled other forms of advertising because, "the combination of WCAU-TV coverage plus 'Waterfront' audience is actually delivering more per dollar than anything we ever used before." The co-sponsor, Foremost Dairies, reported lightning reactions to a special cottage cheese offer made on the Sunday night program, with driver-salesmen selling out on Monday morning. So you see WCAU sells with drama. WCAU can sell for you.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*

Jocks, Jukes and Disks

By MIKE GROSS

Kay Starr: "A Little Loneliness" (RCA Victor). Kay Starr has latched on to a big one again. Both sides are headed for a big spinning whirl with "A Little Loneliness" likely to come out with the payoff edge. It's a nifty rhythmic entry which the thrush delivers with an infectious beat. "Jamie Boy" is in a more driving groove, also suited to her high-powered vocal attack.

Micky & Sylvia: "There Ought to Be a Law" (Vik). The bright calypso quality of "There Ought to Be a Law" will keep Micky & Sylvia rolling at the hot pace set by their "It's Strange". Tune's highly rhythmic quality is sustained by team's expert dueting.

Balcony (Coral). With a deep voice and plenty of emotion, Don Cornell is running after Jimmy Young's London slice of "My Faith, My Hope, My Love." It's a strong tune that can carry both versions. Cornell also is covering "Sittin' In The Balcony," giving it the kind of bounce that adds up to spins.

Pat O'Day: "I Love, Love, Love, Love, Love You Baby" (How Can You Tell Him) (Golden Crest). Pat O'Day has a sprightly rhythm item that should bring the tune to the attention of the majors. A zingy cover platter would take the song far. Thrush has a full-blown ballad to work with on the reverse and builds its charm with an attractive folk-flavored treatment.

Micki Marlo: "The Beginning of

Best Bets

KAY STARR	A LITTLE LONELINESS
(RCA Victor)	Jamie Boy
MICKY & SYLVIA	THERE OUGHT TO BE A LAW
(Vik)	Dearest
MARTY ROBBINS	A WHITE SPORT COAT
(Columbia)	Grown-Up Tears
IVORY JOE HUNTER	LOVE'S A HURTING GAME
(Atlantic)	Empty Arms

A shoo-in on all levels, "Dearest" is another top quality entry and makes the platter a two-sided natural for the jukeboxes.

Marty Robbins: "A White Sport Coat (And A Pink Carnation)" (Columbia). "Grown-Up Tears" (Columbia). Marty Robbins, who did well with "Singin' the Blues" in the hillbilly field while Guy Mitchell cleaned up in the pop area with his version, will finally get pop attention with "A White Sport Coat." Tune will have no trouble winning teenage approval because of its promp and Robbins delivers with the prominent guitar and twang that seems to be taking over the disk market. "Grown-Up Tears" on the flip side, is just along for the ride.

Ivory Joe Hunter: "Love's a Hurting Game" (Empty Arms) (Atlantic). The rock 'n' roll quality of Ivory Joe Hunter is delivered with such taste that even the pop diehards can be attracted to it. In "Love's a Hurting Game," he gives a blues number the rockin' idiom with an infectious beat. It's due for a big spinning play. He's in a slower rockin' groove on "Empty Arms" but it, too, has a strong spinning potential.

Romeo Penque Orch: "Seven Days in Barcelona" (A Scot in Spain) (Epic). The piano and sax pairing on "Seven Days in Barcelona" gives it a haunting quality with takeoff possibilities. Henri de Pari has the original on the Avenue label but it lacks the full-bodied quality of Penque's treatment. On the Epic reverse, Penque has an interesting Spanish-styled entry.

Dick Haymes: "Now at Last" (C'est La Vie) (Capitol). "Now at Last" could be an important side for Dick Haymes. He's in his old ballad form on this ballad that's perfectly suited to his warm approach. Flipover is an interesting rendition of last year's Sarah Vaughan click.

Mandy Miller: "Do Anything (But Don't Say Goodbye)" (Oh, Promise) (Flair-X). Mandy Miller gets off to a fine start on her Flair-X bow with "Do Anything." Thrush has a power-packed piping attack on this rockin' side and builds it effectively with the aid of a driving orch and choral assist. Jocks will go for this newcomer. "Oh, Promise" is a pleasant entry which she delivers for okay results.

The Metronomes: "I'm Gonna Get Me a Girl Somehow" (I Love My Girl) (Cadence). The Metronomes are jumping harmonizers who bring a lot of zest to their material. They're more effective on "I'm Gonna Get Me a Girl Somehow" and it should get fair jock exposure. Reverse is a rock 'n' roller that's par for the course.

Ann Reynolds: "Written In The Willow" (Say I Can Count On You) (Kapp). "Wind in the Willow" is an easy-on-the-ear ballad, is already stirring up action in some areas and could spread into a solid spinning bet. Newcomer Ann Reynolds gives it a vocal lilt that's pleasant and appealing. She also has an effective reading of "Say I Can Count On You," a likeable ballad entry.

Don Cornell: "My Faith, My Hope, My Love" (Sittin' In The

Love" (Ain't That Love) (ABC-Paramount). Micki Marlo fits neatly into the rockin' groove of "The Beginning of the End." With a sharp orch and vocal chorus backing to heighten the beat, side is due to attract plenty of jock and juke action. "Ain't That Love" also has a solid beat and Miss Marlo makes the most of it with her slick vocalistics.

Pat Kirby: "Please Be Gentle With Me" (If I Had A Needle and Thread) (Decca). There's a subtle rock 'n' roll touch to "Please Be Gentle With Me" that should give it wide appeal. Pat Kirby handles the beat appropriately. "If I Had A Needle and Thread" is a brisk and bright-folk-styled novelty that will win favor with many.

The Tarriers: "Those Brown Eyes" (Chauncou) (Glory). Soft folk flavor of "Those Brown Eyes" has lotsa charm and should rate with the jocks. The Tarriers, just off "The Banana Boat," handle it with consideration for lyric and melodic values. Trinidad tempo and island lingo make "Chauncou" just okay for the buffs.

Teacho Wiltshire: "Coffee Break" (Shut-Eye) (Tin Pan Alley). "Coffee Break" is an offbeat rhythm slice that the jocks should get wise to. The beat fits into current market tastes but it's handled with wit as well as bounce. "Shut-Eye," on the flip, is a satisfying little ballad.



LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
91st Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
Dealers of America

Longhair Reviews

Mozart: Concerto No. 5; Bach: Concerto No. 1 (Capitol). Nathan Milstein in sensitive, cleanly intoned performances of two major works from the violin repertory. With the Festival Orchestra conducted by Haery Blech.

Vocal Music of Claudio Monteverdi (Columbia). The N.Y. Pro Musica Antiqua, a top N.Y. vocal-instrumental group under Noah Greenberg's direction, in a delightful program of Monteverdi songs.

Boito: Meisofele (RCA Victor). A powerful version of Boito's masterpiece by a superb cast headed by Boris Cristoff, Giacinto Prandelli and Orietta Moscucci with the Rome Opera House orchestra under Vittorio Gui.

Beethoven: String Quartets No. 10, 11, 16, Great Fugue (Decca). The Koeckert Quartet, an outstanding German ensemble, performs these late Beethoven chamber works with feeling and precision.

Borodin: Symphony No. 1; Rimsky-Korsakov: Capriccio Espagnol (Angel). Two colorful, melodic works from the Russian 19th Century school in sparkling renditions by the Philharmonia Orchestra under Alceo Galliera.

Haydn: Symphonies No. 100, 101, 103, 104 (Vanguard). Four of the most popular Haydn symphonies in finely recorded performances by the Vienna Opera Orchestra under Mogens Woldike.

Gene Krupa Quartet into the Brass Rail, Milwaukee, for a week starting March 25.

Album Reviews

Pop single sellers finally are beginning to take hold in the album field as evidenced by Elvis Presley (RCA Victor). Pat Boone, who's been running Presley a close race in the singles area, should ditto with his new Dot package simply titled "Pat." The arrangements by Billy Vaughn are all in the rock 'n' roll idiom and Boone makes the most of it with his exuberant vocal bounce. Among the tunes that'll draw the buyers are "Rock Around The Clock," "Pledging My Love" and "Shake A Hand."

Already an established single hit via Terry Gilkyson on Columbia, "Marianne" now turns up as the title of a new Col package by The Easy Riders, vocal trio which includes Gilkyson, Richard Dehr and Frank Miller. Set is an ingratiating medley of calypso, folk and sundry other styles delivered with slick harmony form. Some of the tunes, especially "True Love and Tender Care," "So True Blues" and "Everybody Loves Saturday Night," could step out for a single thing like "Marianne."

With "Gentlemen, Be Seated," a minstrel show on wax, already a solid catalog item for Epic, the diskery has now come up with a grooved showboat production tagged "Here Comes The Showboat." Payoff results will be similar to the minstrels—and that means big. It's a lively and frolicsome shellac outing that captures all the zest and flavor of yesteryear show biz. It's an imaginative wax offering produced by James Fogle-song with musical arrangements by O. B. Masingill.

Billy Taylor on the ABC-Paramount label is the latest to take a crack at adapting the Alan Jay Lerner-Fredrick Loewe "My Fair Lady" score to the jazz idiom. (Shelly Manne & Friends already have whipped up a socko jazz version of the score for the Contemporary label.) Taylor's approach shows a lively imagination at work through the eight improvisations of the familiar Loewe melodies. Set, tagged "My Fair Lady Loves Jazz," features an orch conducted by Quincy Jones in addition to Taylor's trio.

Hans Langsfelder, the peregrinating composer, has gone to the stock market for the musical inspiration of his new Request Records' release, "Musical Portraits of Wall Street." Using varied and likeable melodic forms, the composer etches a lively impression of his subject. "Ticker Tape Tango," "Risk and Reward Rhumba" and "Wall Street Waltz" are among the items that round out the package. Humphrey Mathews conducting the World Symphony Orch delivers in topflight manner.

The late Victor Young left an impressive catalog of film melodies from which pianist Harry Sukman has culled a dozen items for his tribute in a Jubilee package under

the heading of "For Whom The Bell Tolls." It's a grade-A key-board recital which puts the Young tunes in proper perspective. Among the highlights are "Around The World," "My Foolish Heart," "Golden Earrings" and "Love Letters."

Although the television of "Ruggles of Red Gap" made a dismal showing, the cast album, unshackled from the cumbersome David Shaw script, has a lot of pleasing values. Such Jule Styne-Leo Robin offerings as "A Ride On The Rainbow" and "I Have You To Thank" are worth repeat spins. The Verve package features Michael Redgrave, Peter Lawford, Imogene Coca, David Wayne and Jane Powell.

Gros.

British Pop Reviews

London, March 19.

Ronnie Hilton: "Once" (For Your Love) (HMV). Hilton makes the most of this prize-winning ballad from the recent BBC fest of pop songs, and it could be his first big disk in the U. S. "For Your Love" makes for a strong coupling.

Tommy Watt Orch: "Grasshopper Jump" (Holiday for Trombones) (Parlophone). Studio outfit blows cleanly and the unit has a tight sound. Trombones in David Rose's "Holiday" are stand-out, while the engineers merit an assist for their electronics on "Grasshopper," which uses lots of flutter-echo.

Lynne Allison: "If Only" (The Sky) (Columbia). "If Only" is the big song from the new British musical film, "The Good Companions." Song's main merit is its simplicity, a feature matched by Lynne Allison's treatment, which has warmth and charm too. "The Sky" is a French song in origin, and is stronger melodically than in its lyrics.

Malcolm Vaughan: "The World Is Mine" (Now) (HMV). Vaughan's light tenor is well-suited to the vocal histrionics demanded by "World," a tango-styled ballad that should register. "Now" is an even stronger bet, and either side could be the followup to the singer's recent click with "St. Therese of the Roses."

Ray Martin Orch: "Tango in the Rain" (The Whistling Sergeant Major) (Columbia). Martin, who this month ankles his a&r chore at Columbia, bows out of his baton-eering role for the label with these two sides. "Rain" is a bright tango, while "Sergeant Major," Martin's own composition, is so-so.

Jimmy Jackson's Rock 'n' Skiffle: "I Shall Not Be Moved" (California Zephyr) (Columbia). Jackson's outfit couples the off-beat rhythm of r 'n' r with the folksy balladeering of the Lonnie Donegan fraternity, and the whole makes for a solid punch which should earn big sales. This group is worth watching.

Vera Lynn: "The One Beside You" (The Faithful Hussar) (Decca). Miss Lynn, an echo chamber and several dozen assorted Boy Scouts give "The One Beside You" a "come-for-a-hike" bounce which goes oddly with the romantic lyrics. Backing simply shows that despite Miss Lynn's talents, "Hussar" makes a better instrumental.

Pip.

Brit.'s Conquest Records Charges 'Giant Monopoly'

London, March 12.

A new British disk company, which began operating in January as Conquest Records, is preparing a dossier to take before the Monopolies Commission. Conquest claims it is being kept out of the market by the giant concerns.

So far, Conquest has waxed three disks. One of them features Sabrina in her first singing role. The company had 30,000 copies made of this record, and though it has been plugged on both tv and radio, the diskery still has 25,000 on its hands.

Norman Lonsdale, managing director of Conquest, has been quoted as saying: "The big concerns are trying to keep us out. In this business you expect competition, but this is unfair." A spokesman for the label said that most of the main distributors were either owned or controlled by the major record companies, and for that reason would not handle Conquest disks.

VARIETY

10 Best Sellers on Coin Machines

1. MARIANNE (6)	Terry Gilkyson Columbia Hilltoppers Dot
2. YOUNG LOVE (10)	Tab Hunter Dot Sonny James Capitol Crew-Cuts Mercury
3. BUTTERFLY (4)	Andy Williams Cadence Charlie Gracie Cameo
4. THE BANANA BOAT SONG (10)	Harry Belafonte Victor Tarriers Glory Fontane Sisters Dot
5. TOO MUCH (7)	Elvis Presley Victor
6. TEEN-AGE CRUSH (3)	Tommy Sands Capitol
7. PARTY DOLL (3)	Buddy Knox Roulette Steve Lawrence Coral
8. DON'T FORBID ME (9)	Pat Boone Dot
9. I'M WALKING (2)	Fats Domino Imperial
10. WALKING AFTER MIDNIGHT (1)	Patsy Cline Decca

Second Group

BALLERINA	Nat (King) Cole Capitol Vaughn Monroe Victor
ROUND AND ROUND	Perry Como Victor
MOONLIGHT GAMBLER	Frankie Laine Columbia
LOVE IS STRANGE	Mickey & Sylvia Groove
BLUE MONDAY	Fat. Domino Imperial
CINCO ROBLES	Russell Arms Era Les Paul-Mary Ford Capitol
YOU DON'T OWE ME A THING	Johnnie Ray Columbia
I DREAMED	Betty Johnson Bally
JAMAICA FAREWELL	Harry Belafonte Victor
ROCK-A-BYE YOUR BABY	Jerry Lewis Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10]

CALYPSOS FATHER BOTHER

Indie Labels Upping Album Prices As Production Costs Zoom 60%

The price structure on packaged goods is becoming flexible due to upped production costs. Many of the indie labels have been slowly drifting away from the \$3.98 tab established in January, 1955, when RCA Victor sliced its prices to that base. This has been especially evident with the indie jazz labels.

The indie diskers report that production costs have risen as much as 60% in the past couple of years. The stress on attractive album packaging has been the contributing factor to the rise. Diskeries, which used to be satisfied with two-color album covers, have now found it important to turn out four-color covers which correspondingly has jumped artwork costs from \$100 to close to \$600. One disk company exec pointed out that an average gross profit on a \$3.98 LP comes to about 51c and a net of only 21c after production costs have been taken care of. "With an average album costing about \$5,000 to produce," he added, "it takes a lot of sales before we can get into the black."

Some other production costs mentioned were: 52c. for pressing, 1c for stamps, 1c for labels, 5c for American Federation of Musicians, 24c for publisher royalties, 20c artist royalties, and 40c excise tax.

Latest diskery to throw in the towel on the \$3.98 price is Atlantic Records. Label's complete line, which includes pop and jazz sets, has been hiked to \$4.98. Atlantic also has set five new albums for April release. The big push will be on "Greatest Rock 'n' Roll," an anthology of the diskery's recent single hits which includes such artists as Ruth Brown, LaVern Baker, and Clyde McPhatter. Other LPs will be by Tony Talbert, Jimmy Gluffre, Joe Mooney and Lee Kontiz.

Brit.'s Donegan Paired With Globetrotters For 19-City Hoop-La in U.S.

Lonnie Donegan, English folk singer who clicked in the U. S. last year with "Rock Island Line," has been booked as the entertainment with the Harlem Globetrotters' basketball tour this year. Abe Saperstein, promoter of the Globetrotter games, signed Donegan and his "skiffle group" for \$16,000 for a 19-city tour, opening in New York's Madison Square Garden, March 31. Donegan, who arrives in the U. S. this week, made a personal appearance tour here last year.

Since clicking with "Rock Island Line," Donegan has continued to be hot in the British disk biz picture. Before his breakthrough on wax, the Glasgow-born performer was an obscure guitar player who occasionally sang with Chris Barber's English jazz band.

Leonard Feist Joins AMP As Aide to Prexy Wall

Leonard Feist, publishing exec in the standard field, has joined the Associated Music Publishers as assistant to prexy Charles A. Wall. AMP is the longhair publishing subsidiary of Broadcast Music Inc. and Feist's appointment is in line with the expansion of the AMP catalog. Wall, incidentally, is also v.p. and treasurer of BMI. Feist, formerly head of the Mercury and Century music publishing firms, was president of the Music Publishers Assn. from 1952 to 1954 and still continues as chairman of that trade association's legislative committee.

He is the son of the late Leo Feist, founder of Leo Feist Inc., now a part of the Big Three (Robbins, Feist & Miller) combine. The elder Feist was a pioneer ASCAP publisher and of course so is the Big Three.

Wallichs to Britain For EMI Huddles

Hollywood, March 19. Glenn E. Wallichs, Capitol Records prexy, planned to England over the weekend for a series of business conferences. He'll attend the annual meeting of the board of directors of Electric & Musical Industries Ltd., Thursday (21). EMI is Capitol's parent company.

Wallichs expects to fly to Monaco while overseas to present a gold record to Grace Kelly for the "True Love" disk on which she paired with Bing Crosby. It has topped the 1,000,000 mark.

Letts' NBC Move May Cue Series Of Victor Uppings

With the moveover of Howard A. Letts from operations manager and v.p. of RCA Victor to a v.p. slot at the NBC network, a replacement for Letts in the disk division is expected shortly. It's figured that Victor will follow its usual policy of making promotions from within the organization.

Letts, recovering from a minor operation performed last week, was next in command to Victor v.p. and general manager Larry Kanaga. A veteran with the diskery, Letts was given his v.p. stripes last year. With Letts' exit from the Victor division, the diskery now has two veepees in its upper echelon; Kanaga and George R. Marek, chief of the album division.

The decision on Letts' successor in the disk division is awaiting his exit today (Wed.) or tomorrow from a Summit, N. J., hospital. The department heads who had been reporting to Letts in the chain of command are W. W. (Bill) Bullock, head of singles division; George R. Marek, v.p. over albums; and Jim Davis, operations manager. Davis is currently taking a short course at the Harvard Graduate School of Business Administration. These execs are now reporting directly to Kanaga.

Filling of the Letts spot may spark several switches in the Victor exec setup with each promotion cueing a vacancy that will have to be filled. RCA's personnel setup is geared to pick the man for the job and, in fact, was responsible for choosing Letts for the business affairs slot at NBC-TV.

HOLTZMAN TO DECCA IN A&R CRESCENDO

Marv Holtzman has been added to Decca Records' pop artists & repertoire division. According to Milt Gabler, Decca veepee and a&r chief, buildup of the department stems from the expanding merchandising program in both the album and singles field.

Already assisting Gabler in a&r activities are Paul Cohen, Leonard Joy, Jack Pleis and Hal Webman. Holtzman will work in the pop singles field as well as packaged goods.

Holtzman comes to Decca after three years as pop a&r chief at Epic Records, Columbia subsid. His post at Epic was taken over by Arnold Maxin.

Moppets' Flair-X Cradle

Flair-X, New York indie label, has come up with a moppet duo, the German Sisters, consisting of 12-year-old Bobbi and six-year-old Viv. Duo has appeared on several kiddie video shows.

They will make their debut on wax next month.

NOBODY KNOWS WHO OWNS WHAT

By HERM SCHOENFELD

The current calypso song cycle is a cinch to wind up in Tin Pan Alley annals as the top source of publisher friction. Who owns what is still the big question as each calypso song crops up.

One of the reasons for the confusion is that the folksongs in the Haiti, Jamaica and Trinidad territories are not as well documented as the public domain tunes of America and most countries of Europe. In the latter countries, there are usually books in which the musicologists have compiled the major folk strains, so it's relatively easy to establish if a song is p.d.

In the calypso area, however, it's a case of depending on people's memories. In order to fix a tune as a p.d., it would be necessary to get affidavits that someone heard his grandfather sing it and thus roughly establish the age of the song.

Lots of the calypso material is, of course, copyrighted. Some of the cleffers have placed it directly with U. S. publishers as, for instance, Leeds Music, which has been showing up with an extensive catalog of such numbers. In many other cases, the calypso tunes have been copyrighted in Britain and hence are protected in the U. S. under the Berne convention.

There's still, however, a considerable area of doubt about the calypso songs. Latest song to be questioned is "The Last Train," a tune that was cut by Ray Lang for Decca. That song was copyrighted by Pinebrook Music.

Howie Richmond's Ludlow Music firm, meantime, has filed a claim for the song, saying that "The Last Train" is actually "The Last Train to San Fernando," a 1950 tune written by Randolph Padmore and Silvestre De Vere.

There have been similar ownership tussles over such calypso tunes as "Mama Looka At Bub," "The Banana Boat Song" and "Marianne."

Mills Testing 'Madonna' For Disclick Potency After Its Ban by BBC

London, March 19.

Mills Music is making a test case of its latest number, "Silver Madonna," which has been banned by the BBC on the grounds that it is "purely superstitious and inconsistent with religious teaching." Mark Pasquin, Mills' professional manager, said they'd try to make the number click without the aid of the BBC. If it comes off, then there will be some new thinking in the British music business, for until recently a number was as good as dead if cold-shouldered by the outlets.

The last number to get the brush from the BBC, "St. Therese Of The Roses," is among the exceptions to do good business. The HMV waxing by Malcolm Vaughan has up to now sold well over 500,000 copies. This was achieved through plugs on Radio Luxembourg, the only commercial radio outlet reaching Britain, and over the commercial tv channels.

"Silver Madonna" was written by Peter Hart and Jack Fishman, and to date has been recorded on the Decca label by Kirk Stevens, who's making his comeback after an 18-month layoff with throat trouble.

Meyers to Roulette

Arnold Meyers has joined the indie Roulette label to head up the album production department. For the past 18 months Meyers had been handling deejay promotion in the New York area for Mercury Records.

Hugo Peretti and Luigi Creatore, Roulette toppers, have blueprinted a wide album program for the diskery which was launched only two months ago.

No Ceiling on Disk Biz by Potential As Retail Base Grows Firmer: Kanaga

TV, O'seas, Other Dates For Ella, Now Mended

Ella Fitzgerald, kayoed by illness for the past two months, has rescheduled her European tour to kick off late in April. Norman Granz, who had booked the thrush with the Oscar Peterson Trio in "An Evening of Jazz" package, was forced to reshuffle the dates when Miss Fitzgerald was stricken while playing at the New York Paramount in January.

Miss Fitzgerald will make her first appearance since her illness on Ed Sullivan's CBS-TV show Sunday (24). She then takes off for a two-weeker at the Twin Coaches, Pittsburgh, the following day and is set with the Peterson combo for two frames in the West Indies beginning April 1.

BMI Sets P. R. Post to Tell Its 'Story'; Tap Ross

Broadcast Music Inc., which has been subjected to recurrent attacks during the last couple of years by ASCAP cleffers and in Congressional hearings, intends to tell its story to the public more vigorously from now on. Effective April 15, BMI will have Walter Ross as director of public relations, a post heretofore nonexistent in that organization.

Ross has been with Warner Bros. for the past four years as head of publicity copy and press relations. He has contributed articles to many of the top national mags. He is also the author of a book, "Diet To Suit Yourself," published by New American Library and McBride.

In the new BMI setup, Meyer H. (Shap) Shapiro, veteran publicist with BMI, will continue to handle trade press relations.

Earl Newsom's publicity firm worked for BMI in the early years and, more recently, has been retained as consultants in the public relations field. Before Ross, BMI has never had a p.r. director working directly in the organization.

In Washington, presently, BMI has employed Samuel Stavisky to keep it informed of all developments in the nation's capital affecting the BMI operation. Stavisky, however, is solely an information source and does not handle any other job.

COL'S 2-PIECE SUIT; B'WAY & PIC 'PAJAMA'

Hollywood, March 19.

For the first time, a diskery will have both the original cast album and the soundtrack album of a musical in its catalog.

Columbia has secured the rights to the soundtrack package from Warner's film version of "Pajama Game," which stars Doris Ray, a Columbia contractee. Label also issued the original cast album when the show debuted on Broadway.

Package is unusual in that it marks a disk reprise of certain choreos since John Raitt, Carol Haney and Eddie Foy Jr., all of the Broadway cast, are also in the film version. They could not have participated in a soundtrack album for any other label because of the usual five-year limitation on recording the same material for a rival firm.

Jacques Singer to conduct the Corpus Christi (Texas) Symphony Orchestra for fourth consecutive season.

RCA Victor Records' veepee and general manager Larry Kanaga, steeped in salesmanship traditions, points to the stability of the disk business as symptomatic of what he feels will be a lasting virility. He spells it out on several fronts.

For instance, more record dealers are coming into the field. One man came into Victor with \$100,000 and wanted to know how to best go about investing that in three record stores. Not so long ago that would have been foolhardy, today it is not even risk capital, because business is solid.

Recent years have proved that better quality merchandise and an increasingly popular price have been the two potent factors in withstanding the competition from television, for example. In fact, the phonograph record business has been the lone show biz segment successfully withstanding video and kindred opposition which have plagued others in the amusement industry.

Kanaga likens the cost cuts for LPs to the "popular" budget as something akin to the late Jack Kapp's adventure with producing Bing Crosby, the Andrews Sisters, the Mills Bros., Guy Lombardo, et al., at 35c on Decca when that company was first founded some 20 years back. Subsequently, of course, base costs increased the price of singles, but it was at that depression period that a record was a drug on the market.

The whetting of mass taste for what's "in the groove" has removed that longtime dealer hazard that "losing a good customer" was

(Continued on page 62)

Don George's ASCAP Blues on 'Yellow Rose Of Texas' Royalties

"The Yellow Rose of Texas," song first associated with the Civil War, is now involved in a payoff battle within the confines of ASCAP. Although a special arbitration panel last month decided that the recent version of the song should be rated at 20% of an original song, Don George, who adapted the p.d. hit, is charging the Society with "discrimination, and arbitrary unfair treatment."

George claims that writers or publishers affiliated "politically" with ASCAP or who have "some association with the board of directors" have been given a 100% rating on an adaption of a p.d. song. Among the updated p.d. songs getting full song credit cited by George were "La Cucaracha"

(Continued on page 62)

ABC-Par Sets Palmer As Manager in Coast Buildup

ABC-Paramount is eyeing a Coast buildup. Sam Clark, diskery prexy, last week set Lee Palmer as divisional manager of Coast operations.

In line with the Coast expansion, label will step up its pressing and warehousing activities in that area. Palmer will supervise the operation in addition to his duties as distributor liaison.

He'll headquarter at the American Broadcasting Co. offices in Hollywood, reporting to Gotham-based Larry Newtown, diskery's national sales manager.

Verve Inks Tony Travis

Hollywood, March 19.

Tony Travis, who recently completed a contract with RCA Victor, has been signed to a longterm disk pact by Buddy Bregman, Verve Records' artists and repertoire director. He flew in over the weekend to make the deal and will begin cutting singles this week to launch the pact.

Travis' last Victor effort was the album, "I See Your Face Before Me."

Musicians' Bare TV Cupboard

Continued from page 1

the American Federation of Musicians, a bare 200 or so are gainfully employed regularly on the tv spectrum, and for this they can be thankful for the variety-musical shows (Ed Sullivan, Steve Allen, Perry Como, Sid Caesar, Firestone Hour, "Hit Parade," and—surprise of surprises—the quiz shows.)

Indeed, if it weren't for the "live" showcasing of musicians on such entries as "\$64,000 Question," "\$64,000 Challenge," "Big Surprize," "Twenty One," "You Bet Your Life," "You're On Your Own," "Name That Tune" and "Tic Tac Dough," the state of the live musician would, bad as it is, be near evaporation.

The musician has fallen on lean days in contrast to bigtime radio, when even the most routine half-hour dramatic show was backgrounded by a full complement of musicians and any local station worth its 50,000-watts maintained its own house band. Perhaps only in the daytime serial field is there a continued recognition of the need for a live organist or pianist for the background sob stuff. Few are the tv stations that staff musicians and even though the networks comply with union contracts in maintaining minimum staffs, it's the recorded music that's invariably brought into play.

Few Exceptions

Despite the unprecedented coin being lavished on tv production today, with a fancy chunk of it going into set designs, costuming, choreography, etc., the live musician is invariably "blackened out" as the producer trots the recorded background music from the overstuffed network libraries (which they get practically for free because of the ASCAP or BMI performance rights that accrue.)

The major specs, of course, recognize the need for live musicians. A few other entries consider them a "must," such as "Wide Wide World," which allocates in the neighborhood of \$6,000 per show (out of total \$125,000 production budget) for musicians, arrangements, etc., probably the tallest single-program bonanza for the musician. But in the area of dramatic shows, where the need for a vital, full-bodied musical accompaniment and backgrounding would seem to be uppermost, the brush-off of the live musician is nothing short of startling.

U.S. Steel, whose "Theatre Guild of the Air" back in a happier radio day prided itself on its musical staff, was doing it the recording way on its hour tv show until only recently, when it reverted back to a live music status.

With the exception of the occasional Leonard Bernstein installments and perhaps one or two others, the production-stressing "Omnibus" shuns live musicians. (Even the Agnes de Mille sequences fell back on recorded background music.) The ambitious CBS-TV "Odyssey" series doesn't use live musicians. Nor does the "Robert Montgomery Presents" dramatics. Nor the alternating Tuesday night Armstrong-Kaiser Aluminum Hours on NBC-TV. Nor does "Kraft Theatre," except on occasion. Nor does the Chrysler-sponsored "Climax" series. Nor does the biggest dramatic show of them all, the \$150,000-weekly budgeted "Playhouse 90" on CBS. The magic words, instead, are "tape music"—and those Shostakovich symphonies (for the frustration scenes) and Aaron Copland's "Music For the Theatre" (for the happy domestic scenes) never had it so bountiful.

'Studio One' Discovers It

"Studio One" has only just begun using live musicians (at least for the next 10 weeks). Alcoa-Goodyear now gives 'em a break after a long run of taped music. And so does "Lux Video Theatre," which took up precisely where it left off on "Lux Radio Theatre" in respecting the status of the live musician. The big, expensive "Tonight" show on NBC-TV (in which music is obviously the dominant factor), rests its thematic "America After Dark" case with three staff musicians when not remotoring from niteries, etc.

Primarily because of James C. Petrillo's demand that 5% of the program cost go into the AFM's Pension Fund when musicians are employed, the filmed entries on tv that give a break to live musicians

are the rarities. Groucho Marx's "You Bet Your Life" quizzer rates the "live" usage, but in the instances of non-quizzers on celluloid, a mere handful of situation comedies, such as "I Love Lucy," "December Bride" and "Father Knows Best" stand perhaps alone and unique in the employment of live musicians—each with singular effectiveness and success. The rest of them almost without exception cross their "bridges" on tape.

Grateful For Quiz

Curiosity as to the quiz shows. Of all the tv program categories, these perhaps are the easiest to "bridge" with recordings.

Thus a "Twenty One" show uses no less than 14 musicians, all out of the Paul Taubman freelance stable. Taubman, represented with such other entries as "Tic Tac Dough," "Winky Dink & You," "Edge of Night" cross-the-board daytime show and "You're On Your Own," has played a unique role in pressuring for live music on tv (as, too, has Harry Sosnik, whose most recent contribs to the Ernie Kovacs comicalities, many feel, virtually rate him a co-star status.)

Taubman numbers among his

French Disk Bestsellers

Paris, March 19.

1. **Que Sera, Sera** Day
(Phillips)
2. **Bambo'o** "Guaglione", Dalida
(Barclay)
3. **La Corrida** G. Becaud
(Voix De Son Maître)
4. **Ma Blonde** Helian Arch
(The Yellow Rose of Texas)
(Pathe)
5. **Lisboa Antiga** . . . G. Lasso
(Voix De Son Maître)
6. **Many Splendored**, Mariano
(Patre)
7. **Arrivederci Roma** . Delyle
(Pathe)
8. **Le Tarent** Lasso
(Voix De Son Maître)
9. **Valser Avec Papa**, C-Heigel
(Pathe)
10. **Marinette** G. Brassens
(Phillips)

staffers on "You're On Your Own" one of the world's outstanding harpists—Ed Vito, who was with Toscanini for 17 years. Because the show's Hazel Bishop commercials were using a brand of canned music that Vito found repulsive to his ears, he threatened to quit the show altogether, just so he wouldn't have to hear it. Taubman went to work on the client—it was a case of losing Vito's fabulous harp crescendos or substituting jive commercials. Hazel Bishop yielded.

PIANO TOO STIFF

Carlo Bussotti, Before Audience, Refuses to Play Concert

San Francisco, March 19.

Italian pianist Carlo Bussotti took his solo bows with the Little Symphony Orchestra here last week, but never played a note.

It happened this way:

Bussotti flew in from St. Louis late last Wednesday (13) afternoon for a performance that night at the Veterans' Auditorium—he was to solo in a Clementi concerto.

He went straight to the hall, sat down at the piano and found the piano so "stiff" he couldn't play it properly.

Little Symphony efforts to get another piano failed and when the orchestra's president, Chauncey McKeever, introduced Bussotti on stage that night, all he could do was urge, in fact, beg, that the pianist play. But not Bussotti.

The pianist bowed, responded to the good-sized audience's applause with further bows and in a friendly, firm manner declined to play.

So conductor Gregory Millar, leading his last Little Symphony program before turning over his baton to Piero Bellugi, had to continue without Bussotti, or Clementi.

U.S. Orchs Get Satellite Time

American orchs will move behind the Iron Curtain this year. Already set for tours through the satellite countries by the International Exchange Program of the American National Theatre & Academy are David Rose and the Glenn Miller orch under the direction of Ray McKinley.

The Rose orch trek has been slated for August while the Miller McKinley outfit moves in April for a four-to-six weeks' junket. Latter crew will play jazz concerts in Poland, Rumania, Czechoslovakia and Yugoslavia. Band currently is playing at military bases in Europe.

Mitchell Torok Due Here

Edinburgh, March 12.

Mitchell Torok, country & western singer topping the bill at the Empire here, winds his current British vaude tour May 26. He is mulling a trip to both South Africa and Australia.

Singer will play tv dates in the U. S. on his return. He's set to begin a c&w show trek at end of August. His wife Gail is expecting to fly over and join her husband for a few weeks of his tour.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York	Long Island	Washington	Boston	Albany	Philadelphia	Miami	Memphis	Dallas	San Antonio	Chicago	Indianapolis	Minneapolis	Kansas City	St. Louis	Cleveland	Los Angeles	San Francisco	Denver	Seattle	Portland
1	7	TOMMY SANDS (Capitol) "Teen-Age Crush".....	2	7	8	6	..	7	..	5	4	3	3	4	2	4	5	..	7	..	86		
2	5	PERRY COMO (Victor) "Round and Round".....	8	..	5	1	1	6	10	..	7	9	4	1	..	..	7	..	9	1	..	74	
3	12	BUDDY KNOX (Roulette) "Party Doll".....	9	4	3	5	7	..	6	..	7	..	..	3	1	..	..	..	7	..	1	68	
4	4	ELVIS PRESLEY (Victor) "Too Much".....	3	..	..	4	3	..	4	..	2	2	..	..	..	..	10	5	2	9	..	66	
5	3	HARRY BELAFONTE (Victor) "The Banana Boat Song".....	5	1	..	..	..	1	..	8	3	..	4	..	..	..	8	..	3	3	..	63	
6	10	FATS DOMINO (Imperial) "I'm Walking".....	..	8	1	9	8	10	..	4	..	..	..	1	3	..	..	4	8	..	6	59	
7	14	CHARLIE GRACIE (Cameo) "Butterfly".....	7	6	6	..	..	2	9	6	..	6	..	..	4	1	6	..	..	..	..	57	
8	1	TAB HUNTER (Dot) "Young Love".....	1	..	..	..	2	..	1	..	6	5	5	..	..	10	..	2	..	..	..	56	
9	2	TERRY GILKYSON (Columbia) "Marianne".....	6	5	..	..	..	3	..	6	1	5	2	..	..	..	..	..	..	..	..	49	
10	8	ANDY WILLIAMS (Cadence) "Butterfly".....	..	..	..	..	2	..	..	..	2	7	6	..	..	..	..	5	8	4	43		
11	..	FERLIN HUSKEY (Capitol) "Gone".....	9	..	3	4	..	2	..	..	..	..	..	..	7	2	..	..	..	..	..	39	
12	19	DELL-VIKINGS (Dot) "Come, Go With Me".....	..	2	..	..	..	..	..	..	..	..	..	..	..	8	4	2	10	..	3	37	
13	..	DIAMONDS (Mercury) "Little Darling".....	2	4	..	..	..	..	..	..	..	..	..	10	..	..	..	1	..	2	36		
14	10	SONNY JAMES (Capitol) "Young Love".....	..	..	..	..	1	4	9	..	..	..	..	..	1	..	..	..	..	..	..	29	
15A	6	PAT BOONE (Dot) "Don't Forbid Me".....	4	..	..	..	5	..	8	..	9	..	..	..	6	..	10	..	..	..	..	24	
15B	20	HARRY BELAFONTE (Victor) "Mama, Look at Bubù".....	3	..	..	..	..	..	..	..	..	..	..	10	..	3	4	..	..	..	..	24	
17	16	FOUR LADS (Columbia) "Who Needs You".....	..	..	8	..	7	..	5	..	..	..	..	3	..	..	..	..	..	..	..	21	
18	..	PAT BOONE (Dot) "Why, Baby, Why".....	..	..	..	..	..	..	..	..	..	..	..	2	..	1	..	..	..	..	..	19	
19A	9	MICKY & SYLVIA (Groove) "Love Is Strange".....	10	..	..	..	9	..	1	10	8	..	..	..	..	..	..	..	..	..	..	17	
19B	17	HILLTOPPERS (Dot) "Marianne".....	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	4	9	17	..	..
21	..	TAB HUNTER (Dot) "Ninety-Nine Ways".....	..	..	..	..	..	..	..	..	..	..	..	10	..	6	9	..	..	..	5	14	
22	..	DRIFTERS (Atlantic) "Fools Fall in Love".....	..	..	..	..	..	7	2	..	..	..	..	..	6	..	9	..	..	..	..	13	
23A	18	FRANKIE LAINE (Columbia) "Moonlight Gambler".....	..	..	..	9	..	8	..	..	..	..	..	..	..	..	6	..	10	..	..	..
23B	..	LITTLE RICHARD (Specialty) "Lucille".....	..	10	..	..	5	..	..	..	8	..	..	..	..	..	..	..	..	..	..	10	
23C	..	CARL PERKINS (Sun) "My True Love".....	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	
1	2	3	4	5	6	7	8	9	10														
CALYPSO	CLOSE TO YOU	MY FAIR LADY	ELVIS	KING AND I	OKLAHOMA!	7	8	9	10														
Harry Belafonte	Frank Sinatra	Broadway Cast	Elvis Presley	Film Soundtrack	Film Soundtrack	At Midnight	8	9	10														
Victor				Capitol	Capitol	Not (King) Cole	9	10	11														
LPM 1248	Capitol	Columbia	Victor	W 740	SAO 595	Capitol	Decca	Capitol	Decca														
EPA 1248	W 789	OL 5090	LPM 1382	EAP 740	SDM 595	W 782	DL 8289	W 824	DL 9046														

OLD PIX ON TV IN ASCAP ROW

Wayne's 'You Done BMI Wrong' Beef To Be Aired By SPA Board Next Week

Ever since a group of songwriters within the Songwriters Protective Assn. attacked the organization for its alleged discriminatory outbursts against Broadcast Music Inc., SPA execs have been trying to meet them. Bernie Wayne, head of a group of SPA clefters affiliated with BMI, has publicly criticized SPA leadership for its entry into the ASCAP clefters' fight against BMI. Wayne, however, has not responded to invitations of the SPA board to expound his position at its meeting of March 26. Wayne is currently vacationing in Florida.

SPA has informed Wayne, in a letter addressed to him last Friday (15), that his complaints will be presented to the SPA council at its meeting whether or not he shows up. SPA prexy Abel Baer also informed Wayne of the organization's basic policy that "songwriters must be entitled to participate in all decisions, as well as in all proceeds, concerning compositions written by them." Baer said: "Unfortunately, the BMI operation does not recognize this right of co-administration. It is the only important organization throughout the world in which performance rights are administered which does not grant the creative talent at least equal representation."

Baer also cited a BMI circular letter to its affiliated publishers, advising them not to use the SPA basic contract. The BMI circular pointed out that the SPA contract "contains a catch-all clause which provides that the author is entitled to 50% of all payments received by the publisher, except monies distributed to the publisher by ASCAP on another society which divides royalties on the ASCAP formula."

The BMI circular noted that "BMI, of course, has no desire to reduce the payments made to authors by publishers and it looks with favor upon all such payments. Publishers may, however, wish to consider whether the payments which they are to make to authors on performing rights should not be covered by an affirmative clause which sets forth the payments precisely, in language adapted to the BMI way of doing business, rather indirectly in a catch-all clause contained in a contract which appears to have been designed for use by ASCAP publishers. There may be other provisions of the SPA contract form which also are not particularly appropriate in the case of BMI publishers."

'Follies' Producers Eyeing Original Cast Album On Their Own in Majors' Nix

Charles Conoway and Mark Kroll, producers of the "Ziegfeld Follies," are mulling a disk fling to put out their own original cast album of the revue. The major labels had nixed grooving the Bea Lillie starrer currently running at New York's Winter Garden Theatre.

The producers have been huddling with Mike Adrian, freelance album producer, to put the musical on wax. Before cutting the show, however, the producers would like to assure themselves of a tie-in with an established company to handle the album's distribution. One of the offers now being pitched is that if the disk company foots 50% of the production cost (an estimated \$12,000) it would get a royalty deal on sales in the U. S. and complete European rights. There have been no takers as yet.

The cast album of the "Follies" must be made within the next week or so because of contractual stipulations with Micki Marlo and Jane Morgan, ABC-Paramount and Kapp Records pacts, exclusively. Both thrushes have okays from their companies to get in on the original cast set for another company within a specified time limit.

Finkelstein, Hanson Set For UNESCO Commission

Washington, March 19. Herman Finkelstein, general counsel for ASCAP, and Howard Hanson, director of the Eastman School of Music in Rochester, N.Y., have been named to the U.S. National Commission for the UN Educational Scientific & Cultural Organization (UNESCO). Appointments are for three years. The commission advises the State Dept. on American affairs in relation to UNESCO.

Stations Feeling ASCAP Axe On Fees & Licenses

Recent crackdown by the American Society of Composers, Authors & Publishers against radio stations performing its music without licenses is continuing. In the wake of suits filed by ASCAP publishers against several radio stations last month, a new action was initiated last week against WEYE in San Francisco, N. C., by Williamson Music, a part of the Chappell combine, and Leo Feist Inc., of the Big Three Music firm.

The suits against the radio stations have been involving only small stations. It's understood that these stations have been allowing their licenses with ASCAP to lapse but still continue to play ASCAP music. In some cases, ASCAP is taking legal action against stations which become delinquent in their license fee payments. Plaintiffs in the present suit, filed in the North Carolina Federal Court, are asking for an injunction, plus damages of not less than \$250, for each unauthorized performance, together with court costs and attorneys' fees.

Chappell Music, meantime, was given a \$500 award last week in Maryland. Federal Court against Hiram E. Smith, owner of a Maryland spot who was charged with performing two numbers without an ASCAP license.

SYMPH OF AIR BACK ON DISKS VIA DECCA

The Symphony of the Air Orchestra is making its first fullscale bow on disks, since the late Arturo Toscanini retired from its leadership, on Decca Records this month. Under the baton of Igor Markevitch, the orch, known as the NBC Symphony during the Toscanini era, cut Brahms First Symphony. Another set by the Symphony of the Air and Markevitch, the German conductor who recently toured the U.S., is due next month. Decca is also releasing its second volume in the "New Directions in Music and Sound" series, spotlighting contemporary music from Germany.

'Face in Crowd' Film Tracked Down by Cap

Capitol Records, which had a hot film soundtrack set streak last year, has latched on to the Elia Kazan production, "A Face in the Crowd." Pic stars Andy Griffith, a Cap pactee.

Score for the film was written by Tom Glazer (music) and Budd Schulberg (words), latter also the scenarist. Plug tunes set by Music Publishers Holding Corp. (the Warner Bros. firms) are the title song and "Mama Guitar." All the major labels have readied etchings for an end-of-March kickoff. The pic is slated for May 30 release.

FEAR UPSET OF PUB PAYOFF

The pouring of old Hollywood films into video channels is sparking concern among some ASCAP publishers over a possible unbalance of performance credits in favor of the picture tunes. A proposal that tunes in such old films should not be credited for publisher performance coin has already come up before ASCAP's classification committee which rejected it. There's a possibility, however, that the matter may come up before an arbitration board for final disposition.

Some of the publishers, without extensive catalogs of picture tunes, fear that if ASCAP treats the old pic tunes as a straight plug, the payoffs to publishers will be thrown completely out of kilter. It's held that only a handful of big firms will benefit from these pic plugs.

The old pictures are going onto all stations and are being played repeatedly. Performance credits for pic tunes will be multiplying at a tremendous rate while plugs of other shows will be diminishing since there will be less program time available for such material. With ASCAP now weighting the video plug three times over a radio performance, the impact of logging and crediting the pic tunes will be to siphon the bulk of ASCAP's revenue into fewer and fewer hands. That's the argument of those seeking to stop payment on such plugs to publishers. There has been no suggestion made, however, that writers should not get paid.

ASCAP's classification committee, meantime, has taken the position that a performance is a performance and the Society cannot legitimately distinguish between a plug in an old picture or a new picture. Some members of the board, moreover, believe that the pic tunes will not create as great an unbalance as feared. The base of ASCAP's performance credits is too wide, they believe, for any particular type of plug to affect it deeply.

Mezz Mezzrow No.1 Hit At Berlin Jazz Concert

Berlin, March 12. Another important jazz concert took place here last week (7) at the 7,000-seat Sportpalast. It was "Dixieland Jubilee," a presentation arranged by the German Jazz Federation and featuring Mezz Mezzrow along with the Michel Attenoux band of Paris, London's Crane River Jazzband as well as Germany's Two Beat Stompers, a dixie outfit from Frankfurt.

In the main this was a big personal triumph for Mezzrow, the U.S. clarinetist (who now lives in Paris) who is also acclaimed here as one of the founders of "dixieland revival" in Europe. Next biggest applause went to Kansas Fields, drummer of the Attenoux band, whom Mezzrow personally picked up in Harlem several years ago. The Crane River band and the Two Beat Stompers also proved winners.

Holland Disk Bestsellers

- Amsterdam, March 19.
1. Great Pretender...Platters (Mercury)
 2. True Love...Crosby-Kelly (Capitol)
 3. Que Sera, Sera.....Day (Philips)
 4. Heimweh.....Freddy (Polydor)
 5. Two Moths.....Manders (Decca)
 6. Singing Blues...Mitchell (Philips)
 7. Society Calypso Armstrong (Capitol)
 8. Happy Gooyer-Kraaykamp (Telefunken)
 9. See You Later....Haley (Brunswick)
 10. Giddy-Up.....Freddy Bell (Mercury)

Trust Fund's \$3,900,000 for Tooters' Cuffo Concerts an All-Time Record

Mickey Rooney's Album 1-Shot for RCA Victor

Hollywood, March 19. Mickey Rooney reports to RCA Victor next week to record a special 12-inch album on a one-shot deal. It's his first effort as a diskster although he's been heard on platters before via soundtrack albums of MGM musicals in which he appeared.

For the Victor package, Rooney will cut six sides from the score of the forthcoming George M. Cohan spectacular on NBC-TV and six standards. Album will be released around May 1, about 10 days ahead of the tv program.

Van Alexander will conduct for the recording sessions. One-shotter was negotiated by Rooney's personal manager, Red Doff, who is also discussing a regular recording contract.

Decca Todd Pic Set Taking Off; 100,000 in 2 Wks.

Hollywood, March 19. Decca package of the music from "Around the World in 80 Days" yesterday became the fastest seller in the history of soundtrack albums. Sales passed the 100,000 mark yesterday, two weeks after the Victor Young score was released.

On the basis of present sales, Decca expects the package to be an all-time champion in the soundtrack field.

Ironically, label almost didn't get the package. Deal had been virtually set for RCA Victor to release the score of the Michael Todd production. Legalites decided however that since Victor Young was under contract to Decca at the time of his death and "80 Days" was one of his creations, Decca had the rights to the package.

DORIS DAY COMING THISAWAY (CALYPSO)

Daywin Music, publishing firm operated by Doris Day and her husband Marty Melcher, is hopping on the calypso vogue. Al Kavelin, firm's general manager, has purchased six tunes by Sam Manning from Antilliana Music.

Included in the buy are "Don't Blame It On Elvis," "Tickle, Tickle," "Whoa! Whoa!," recorded by the Fabulous McClevertys (Verve); "Sugar Cane," recorded by Geoffrey Holder (Vik); "Home Cookin' Mama," recorded by Count Bernadino (Mardi Gras), and "Too Late To Cry," which has not yet been put into the groove.

Liberty Label Plots 16 March-April Sets

Hollywood, March 19. Program of 16 new albums during March and April was outlined to 25 of the firm's 32 distributors at the first national sales meeting held here last week by Liberty Records on the label's second anniversary. Firm played host to some 1,500, including deejays, newsmen, publishers, writers and recording artists at Liberty's new transistorized studios.

Prexy Si Waronker presided over the session at which veepee Jack Ames and Mrs. Bobbie Deterle outlined future production and advertising and promotion plans. March and April releases, they reported, will include classical items and the firm is negotiating for soundtrack albums from current films to add to the catalog.

The Music Performance Trust Funds, the centre of numerous lawsuits in New York and Los Angeles, is making a record-breaking allocation of \$3,900,000 for musician employment for the year ending this June 30. That compares with \$2,800,000 for the previous year.

The Trust Funds, which cover both the disk and vidpix field, were set up in their current form in 1948 when the disk companies, as a condition of their pact with the American Federation of Musicians, set up the organization under an impartial trustee, Samuel R. Rosenbaum. Since then, the Funds have been collecting a percentage on each disk sold for the purpose of sponsoring cuffo concerts in parks, hospitals, etc. Vidpix companies using AFM musicians joined the setup in 1950.

The first legal attack against the Fund was launched in N. Y. in 1955 by a group of stockholders in various major disk companies. The plaintiffs, in N. Y. Federal Court, have charged that the Trust Funds are under AFM control and contravene the Taft-Hartley law. The plaintiffs ask for suspension of all disk company payments to the Fund. Pre-trial examinations in this action were held from June to December of last year, but no further proceedings have since been taken.

Last November, two groups of AFM musicians on the Coast initiated suits against the Funds, the AFM and the disk companies and vidpix producers having agreements with the AFM. The tooter hold that the payments made to the Funds should be made to the musicians who originally made the disks and vidfilms. Preliminary injunctions against further payments to the Fund have been granted in the California courts.

Meantime, Rosenbaum, as the Fund's trustee, started action in the New York Courts in December to confirm the validity of the Trust Fund agreements. Rosenbaum has not appeared in the California suits, being advised that he is not subject to the jurisdiction of that court. If the decisions in the New York and Los Angeles actions are in conflict, presumably the whole matter may wind up in the Federal courts for final adjudication.

The fourth legal action against the Funds has been started by Republic Pictures which signed the Television Trust Fund Agreement. Republic claims that the agreement is in restraint of trade.

During 1956, the Funds provided coin for about 17,000 different projects involving 249,500 dates for musicians. That compares with 12,800 projects and 179,300 musician dates in 1955.

London Records Springs 'Baker's Dozen' for Its Dealers in Album Push

London Records' drive on its spring album line will be based on a "Baker's Dozen" campaign. The deal offers retailers 13 LPs for the price of 12.

The program allows a dealer to buy whatever items he wants in the spring release package in unlimited quantities. The 13-for-12 offer will run through April 5 with price guarantees extending to Aug. 31. Diskery also has set up a 100% return privilege on the packages in the drive. To expedite deejay programming for the eight LPs in the spring release, London is offering radio stations special copies at \$1 each.

Albums in the spring release are "Ted Heath's First American Tour," Stanley Black's "Red Velvet," Edmundo Ros' "Rhythms of the South," Cyril Stapleton's "Music For Dancing In The Dark," Frank Chacksfield's "Mediterranean Moonlight," Lita Roza's "Love Is The Answer," Matt Monro's "Blue and Sentimental" and Chris Hamilton's "Flying Fingers."

Parents Bop Bow Of Chi R&R Hall

Chicago, March 19.

Parental protest and legal tie-ups stopped the music on attempts to open a rock 'n' roll dancehall here.

Promoters Reed Farrell and Lloyd Webb, local deejays, skedded first record hop last week but police headed off the milling teeners and refused to allow the hall to open without a license. Owners presented a receipt for \$100 paid for a license application which was not accepted as adequate by the police officer.

Organized protests by 22 parent-teacher and local church associations claiming the hall's opening would promote juvenile delinquency were carried to the district police captain.

BRIT.-U.S. BAND SWAP MARKS FIRST BIRTHDAY

London, March 12.

The Anglo-U. S. band exchange system is one year old. First to take advantage of the scheme was Stan Kenton, who opened in London March 11, 1956, and was the first Yank maestro to be heard live in this country in over 20 years. Since then, five other U. S. outfits have crossed the Atlantic, and Count Basie's will make the sixth when it opens at the Royal Festival Hall next month.

All the American bands, Louis Armstrong's, Sidney Bechet's, Lionel Hampton's, Eddie Condon's and Bill Haley's, have met with success over here, and the Count Basie aggregation is set to keep up the pattern with tickets for its opening concerts sold out for several weeks now.

On the British side of the exchange, the Ted Heath band has played concert tours of the States twice. The other outfits were Freddy Randall, Vic Lewis, Tommy Whittle, Ronnie Scott and Lonnie Donegan. The Tommy Whittle quartet is set to visit the States to balance out the Count Basie tour.

Denny Boyce, resident bandleader at the Orchard Ballroom, Purley, is to front the Geoff Taylor rock 'n' roll group for a tour of the states in April. They are the British end of an exchange with Freddy Bell & The Bell Boys, who are due here for a month's tour in May. Boyce's six-piece outfit sails on the Elizabeth April 4.

Cap OK's MGM Label's Tracker From M-G Pic

Hollywood, March 19.

Capitol has okayed MGM Records' release of soundtrack album from Metro's "This Could Be the Night," in which Ray Anthony, a Capitol contractee, is featured. Anthony and his band will also cut the title tune for single Capitol release. Soundtrack package will have seven tunes.

Also featured is Julie Wilson, now under contract to Vik but a freelance when she made the film.

Florence, Italy Symph Booked in Columbus

Columbus, March 19.

The Symphony Club of Central Ohio has signed four orchestras and a piano soloist for its 1957-58 season which opens Oct. 18.

Appearing will be the Symphony Orchestra of the Florence Festival (Orchestra del Maggio Musicale Fiorentino) which is making its first American tour under the co-conductorship of Carlo Zecchi and Franco Ferrara, the Cleveland Orchestra (Nov. 15) directed by George Szell, the Chicago Symphony Orchestra (March 4) with Fritz Reiner conducting, and the Philadelphia Orchestra (April 28, 1958) under the baton of Eugene Ormandy.

Rudolf Firkusny, pianist, will appear with the Cleveland Orchestra.

Chester Conn on Mend

Chester Conn, of Bregman, Voco & Conn Music, is currently convalescing from a heart attack suffered a couple of weeks ago.

Conn, a veteran lyricist as well as publisher, refused to go to a hospital, and has remained in his N. Y. apartment.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	HARRY BELAFONTE (Victor)	The Banana Boat Song Mama, Look At Bubu Jamaica Farewell
2	7	TOMMY SANDS (Capitol)	Teen-Age Crush
3	3	TAB HUNTER (Dot)	Young Love Ninety-Nine Ways
4	4	ELVIS PRESLEY (Victor)	Too Much Love Me Tender Love Me
5	2	TERRY GILKYSO (Columbia)	Marianne
6	5	FATS DOMINO (Imperial)	I'm Walkin' Blue Monday Blueberry Hill
7	..	BUDDY KNOX (Roulette)	Party Doll
8	8	ANDY WILLIAMS (Cadence)	Butterfly
9	10	PERRY COMO (Victor)	Round and Round
10	6	PAT BOONE (Dot)	Don't Forbid Me Why, Baby, Why I'm Waiting Just For You

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†YOUNG LOVE	Lowery
2	2	†MARIANNE	Montclare
3	5	†BUTTERFLY	Hill & Range
4	3	†THE BANANA BOAT SONG	Marks-Bryden
5	7	†TEEN-AGE CRUSH	Central Songs
6	6	†TOO MUCH	Southern Belle-Presley
7	9	†PARTY DOLL	Jackie
8	8	*ROUND AND ROUND	Rush
9	4	†DON'T FORBID ME	Roosevelt
10	..	†I'M WALKIN'	Reeve

Odds Against Cleffer Are 'Murder,' So There's No Point to Cry 'Crook'

New York.

Editor, VARIETY:

I have some statistics on song-money that I've carefully compiled over the past three years. Inasmuch as today's dough comes largely from the teenage market (why doesn't somebody sue them?) and inasmuch as they're the ones I gotta please if I collect loot, I can't get anywhere hating them. And inasmuch as a couple of my things vastly pleased the kids and racked up year-high performances and sales, I can't hate the jocks who played my songs.

"My performance dough came originally from the broadcasters. I can't hate them, who paid ASCAP for the right to use my works. The a&r men impartially gave me over 30 records in the past couple years and lost dough on a lot of them. I can't hate them because I know they tried to get a hit, and Mitch Miller paid me the highest compliment I've ever received as a writer. He said, "Your stuff is hard to turn down." I can't hate Mitch Miller. He put me on the back of "Just Walking in the Rain." Victor launched the first recording of "Mister Sandman" which got me the Chordettes. I can't hate Victor, especially inas-

much as they've paid me hand-somely because two of my songs also were on the back of hits.

"Top publishers have been nice to me, and many other a&r men have too. To survive, everybody is looking for songs to please the kids. I say more writing and less fighting would do the trick. The kids never heard of ASCAP or BMI, or IBM or SPA—they aren't interested in trade fights.

And here are my statistics. Some 25 demos of good songs are made every day in New York alone, most of which end up on an a&r desk. 1% of the records released become hits. Can anybody wonder that it's a jumpy business? But I think the industry makes a mistake in screaming "crook" when the hits don't happen. My dad always said, "Nobody ever believes an angry man." I'm happy with things as they are even if I have to write a hundred songs to get one that's any good!

Pat Ballard.

Lilo's MGM Albums

Lilo has signed a dinking contract with MGM where she'll do a series of albums. Term of the deal is for three years with a minimum of one album annually. French chanteuse recorded only one album previously, the original cast set of Cole Porter's "Can-Can" in which she starred.

Lilo will start her first etchings after her stand at the Americana Hotel, Miami Beach, which starts today (Wed.).

BW's Lord Kitchener

Inked By Jolly Joyce

London, March 12.

Before he returned to New York two weeks ago, Jolly Joyce signed the British West Indian calypso singer, Lord Kitchener, to an exclusive contract, negotiated with Melodisc Records. The singer leaves for the U.S. in a few days and is due to play his first cafe date in New York this month.

Joyce is also lining up a country-wide tour for Kitchener, which will probably include appearances with Bill Haley's Comets. The singer's real name is Aldwyn Roberts and he adopted his nom-de-plume for an Ash Wednesday carnival in Trinidad in 1943. He's been in Britain since 1948.

The Weavers Return

To the Concert Beat

The Weavers, folk singing combo, has been reactivated for a concert tour to begin April 1. The string of one-nighters will kick off in Toronto and wind up April 16. The dates in concert halls and colleges are being booked through Paul Endicott, Detroit concert manager.

Also set for an April bow is a Vanguard release of "The Weavers At Carnegie Hall." The LP was made from tapes of the group's concert at New York's Carnegie Hall in December, 1955.

Celler To Urge BMI-Web Divorce

Washington, March 19.

The forthcoming report of the House Judiciary Committee is expected to recommend that networks and other broadcasters drop their ownership of Broadcast Music Inc. Rep. Emanuel Celler, committee chairman indicated Sunday (17).

Celler was asked on the ABC show, "Press Conference," whether his committee's probe disclosed that BMI songs were favored on the air, as charged here by a delegation of songwriters. Without answering the question directly, he replied that the committee report "will make recommendations on BMI" and that the networks have expressed their willingness to have ownership of the performing rights society divorced from broadcaster ownership.

BRITISH PRS ALERTS EXHIBITS TO UPPED COIN

London, March 19.

The Performing Rights Society has warned exhibitors to expect higher license fees in the future, which will be calculated on net takings, with a special rebate for theatre operators who are doing bad business.

In a letter to the Cinematograph Exhibitors' Assn., the PRS points out that, while its members receive no benefit from theatres doing exceptionally good business, it always receives a plea "ad misericordiam" when the position is reversed. Its general council, which has been reviewing the matter is prepared to grant fresh licenses, offering a fee of 1% of net receipts, with a special rebate of 25% in exceptional circumstances.

When the matter was reviewed at the CEA general council last week, it was pointed out that this would mean a 50% hike on the existing tariff and they expressed a normal preference for a fee based on money-holding capacity, rather than a percentage of receipts.

Rod Zinsser Charts Album Push As Candlelight Prez

Rod Zinsser has taken over the prexy post at the indie Candlelight Records. He replaces Howard L. Barto who resigned. Zinsser had been diskery's exec veepee.

Zinsser's expansion plans call for greater concentration in the album field, although the diskery will continue its activity in the pop single market. Among the new albums in the works are "For Dancing Feet," featuring an orch under direction of Pete Lofthouse, Lawrence Welk's arranger; an album of calypso music recorded in Jamaica, and an album by Chuck (Razzmatazz) Murphy.

BBC Bans 'Madonna,' Kirk Stevens' Disk

Glasgow, March 19.

A record of a new song, "The Silver Madonna," sung by Kirk Stevens, Scot singer, has been banned by the British Broadcasting Corp. on religious grounds.

Mills Music Ltd., the publishers, were told by the BBC: "This lyric has a purely superstitious import which is inconsistent with religious teaching."

Disk is first by Kirk Stevens since his throat operation six months ago.

Granz's 'JATP' Deal

Norman Granz has entered into a deal with the RCA Victor Thesaurus for use of his "Jazz At The Philharmonic" disks as transcribed radio shows. The Thesaurus divisions making the JATP e.t.'s available as part of its regular recorded program service.

The series consists of 10 12-inch LPs and will also include interview tracks with Granz.

Tina Robin to Coral

Tina Robin has parlayed her guest shots on NBC-TV's "Hold That Note" quizzer into a disk deal. The 19-year-old thrush was wrapped up last week by Coral Records.

Diskery plans to get out her first sides by the end of the month.

RCA VICTOR MAKES YOUR "SPIRIT OF ST. LOUIS" SALES REALLY TAKE OFF!



WARNER BROS.
JAMES STEWART
the Spirit
of
St. Louis

RCA VICTOR



From RCA Victor, it's one of the greatest promotion pushes on record for one of the greatest movie sound-tracks on records! Here's what's going to send your "Spirit of St. Louis" album sales soaring—

- * **NATIONAL MAGAZINE ADS** in "Look" and "Family Circle" — exciting, action-getting ads to *sell* millions of consumers.
- * **NEWSPAPER ADS.** A complete, hard-hitting co-op campaign with a special new deal for you. For details on a plan very much to your interest, contact your RCA Victor record distributor.
- * **RADIO COVERAGE.** This is *thorough* coverage, outstripping all previous efforts of this kind. Free albums are already enroute to every station and to leading disc jockeys all over the country!
- * **POINT OF SALE.** Colorful eye-openers designed to stop and sell your customers on the spot.

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LET ME SING AND
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(Decca 9-30263; 30263)



JERRY LEWIS

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DO I LOVE YOU
BECAUSE YOU'RE BEAUTIFUL

WHO AM I
TO SAY

(Decca 9-30254; 30254)



JERI SOUTHERN

The "singer's" singer comes through with two A.O. potential ballads as only she can sing them. Her lush renditions of "Because You're Beautiful" and "Who Am I" truly defines the Southern style... warm, intimate and wistful.

MARY KAYE TRIO



MUSIC ON A SILVER PLATTER

(DL 8454)

Distinctive styling of this popular trio brings you all the excitement for which this socko act is famed. The brand new Decca package boasts such standards as "Laura," "Fools Rush In," "Masquerade Is Over," and others. Mark this a "must" for fast movement with this group's wide appeal in mind.



Kanaga

Continued from page 35

an economic disaster. If a dealer had 100 good customers, i.e. those who bought \$15-\$20 worth of records a month, and perhaps one or two moved from the neighborhood or something happened to them it could effect an already thin margin of profit. Not so today, which further attests to the overall virility of the diskery merchandisers.

Furthermore, the impact of the "golden" record volume constantly creates sound income for the rack manufacturers, the jobber, dealer, distributor et al., not to mention employment in pressing, trucking, shipping, and the like.

"We now accept the \$300,000,000 figure but that doesn't mean that if we hit 400 or 500 millions that's the ceiling. There is perhaps no ceiling on what the recording industry can bring," opines Kanaga.

Kanaga, who took the top post of the Victor disk division just a year ago, noted that retailers have generally become more showmanship minded. "One of the healthiest factors in the whole business," he said, "is that the dealers have learned modern merchandising techniques. In the past they were not among the most aggressive of merchants, but now they are pitching for that consumer dollar."

Kanaga said that the growth on the retail level has been steady and healthy. At the present time, there are about 8,500 outlets, a 10% rise over a couple of years ago. But, Kanaga said, the retailers now coming into the business are equipped to operate. The distributors no longer are interested in under-financed propositions.

Another powerful incentive in the disk biz, Kanaga stated, has been the outstanding success of the independents; pointing to the Dots, the Atlantics, the Imperials, etc., who have made the grade. The indies, he stated, taught the whole industry how to do the most in the fastest way. He pointed to the success of Pat Boone, Roger Williams, and Norman Granz's jazz releases as the possibilities still open in the disk business.

G-R-Q and Talent

"In what other field," he asked, "can an independent come in so freely and make such a big mark." He warned, however, that the disk business is no get-rich-quick set-up. "Without talent," he said, "an independent can't make it."

Kanaga said the structure of the industry now has the right combination of stability and flexibility. The dealers, he said, know how to handle the monthly specials, samplers, the coupon sales programs as sparks for regular merchandise sales. Kanaga does not foresee any change in the present price setup.

The Victor disk chief also stressed the stability on the talent end. "The industry is developing new names all the time, like Elvis Presley, Harry Belafonte, Guy Mitchell, etc., but the established stars, like Perry Como, Nat Cole and Frank Sinatra, still stay up there," Kanaga said. The disk biz, Kanaga said, can't only depend on what's new. It needs staple merchandise as well.

10-Point Upbeat

Kanaga said that the disk business has been completely overhauled since the end of the war. He listed the following factors as responsible for the industry's re-vamping:

1. The change in speeds from 78 rpm to the 45 and 33.
2. The lowering of the price structure to achieve a mass market.
3. The high fidelity movement and the boom in phonograph sales.
4. The impact of the independent labels.
5. The spread of the new merchandising plans, such as Victor's Save-On-Records coupon program, Columbia's Buy-of-the-Month, Mercury's 1c sales, the samplers, etc.
6. The development of the supermarkets as new outlets for disks. (Kanaga pointed out that as these new outlets have come into the picture the regular retailers also increase their take.)
7. The development of the one-stop operators to service the jukebox customers.
8. The merchandise tie-ins with other manufacturers, such as the Gillette razor and Shrank pajama promotions.
9. The disk clubs.
10. The tie-ins between the disk and phonograph phases of the industry.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV. Survey Week of March 8-14, 1957

A Poor Man's Roses	Shapiro-B
Almost Paradise	Peer
Anastasia—†"Anastasia"	Feist
Banana Boat Song	Marks-B
Butterfly	Mayland-P
Can I Steal A Little Love	Northern
Chantez, Chantez	Chantez
Cinco Robles	Warman
Do I Love You—†"Cinderella"	Williamson
I Dreamed	Trinity
I Thought It Was Over	Remick
In-De Banana Tree	Laurel
Independent—*Bells Are Ringing	Stratford
It Was That Kiss	Broadcast
Just in Time—*Bells Are Ringing	Stratford
Lonely	Famous
Long Before I Knew You—*Bells Are Ringing	Stratford
Mama Looka Boo Boo	Duchess
Mangos	Redd Evans
Marianne	Montclare
On The Street Where You Live—*My Fair Lady	Chappell
Round and Round	Rush
That's Where I Shine	Remick
Tippy Toe	Meridian
True Love—†"High Society"	Buxton Hill
Una Momento—†"Three Violent People"	Famous
Warmermelon Song	G&G
Who Needs You	Korwin
Wind In The Willow	Broadcast
You Are My First Love	Rex
Young Love	Lowery

Top 30 Songs on TV

(More In Case of Ties)

Ballerina	Jefferson
Banana Boat Song	Marks-B
Blueberry Hill	Chappell
Bottle Imp	Charles St.
Butterfly	Mayland-P
Chantez, Chantez	Chantez
Day-O	Shari
Don't Forbid Me	Roosevelt
Friendly Persuasion—†"Friendly Persuasion"	Feist
Gonna Get Along Without Ya Now	Kellem
I Could Have Danced All Night—*My Fair Lady	Chappell
I Thought It Was Over	Remick
Just in Time—*Bells Are Ringing	Stratford
King of Paris	Walton
Knocked Out Nightingale	Joy
Love Me Tender—†"Love Me Tender"	Presley
Man of the Moment	Kassner
Mangos	Redd Evans
Marianne	Montclare
Mutual Admiration Society—*Happy Hunting	Chappell
On The Street Where You Live—*My Fair Lady	Chappell
Party Doll	Jackie
Poodle Walk	Raphael
Round And Round	Rush
Stashu Pandowski	Pincus
Too Much	South. B-P
Who Needs You	Korwin
Wind In The Willow	Broadcast
Wringin', Wringin'—†"Westward Ho, The Wagon"	Disney
Young Love	Lowery

Don George

Continued from page 55

and "Love Somebody, Yes I Do."

In the case of "La Cucaracha," George stated that Stanley Adams, former ASCAP prexy, was getting 100% credit despite 12 other versions on file in ASCAP. The 12 others, he said, were collecting 20%. "Love Somebody, Yes I Do," according to George, is also collecting 100% although writers Alex Kramer and Joan Whitney made only an eight-bar addition to the original. Kramer is on the board of directors and classification committee.

George also claims that in some instances publishers are receiving a greater portion of the performance payoff than writers. G. Schirmer, which was represented on the ASCAP board, gets 100% for "Country Gardens" while

Percy Grainger, the sole writer, receives only 50%.

Another squawk raised by George regarding "Yellow Rose" payoff was that ASCAP was collecting 100% on performances. When asked what was happening to the other 80%, George was told, "It's going into the pot."

Verve 1st Rock (Murphy)

Norman Granz's Verve label is going after some of that rock 'n' roll gravy. Diskery has latched on to its first r&r artist in Rock Murphy, featured player in Universal's "Rock Pretty Baby." His first release will be "St. Louis Blues" and "Shortnin' Bread Boogie."

On the artists & repertoire front, Granz is bringing in guitarist Barney Kessel to assist Buddy Bregman.

British Disk Best Sellers

London, March 19.

1. Young Love.....Hunter (London)
2. Don't Forbid Me...Boone (London)
3. Kneep Deep Blues Mitchell (Phillips)
4. Rock Me Daddy-O Donegan (Pye-Nixa)
5. Long Tall Sally Richard (London)
6. Singing Blues... Mitchell (Phillips)
7. Banana Boat Song, Belafonte (HMV)
8. Garden of Eden...Vaughan (Phillips)
9. True Love Crosby-G. Kelly (Capitol)
10. Friendly Persuasion Boone (London)

Package Coin 40% Of Imperial Take

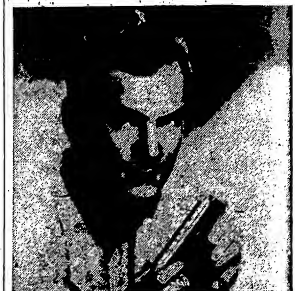
Hollywood, March 19.

Scheduled package releases for the remainder of the year indicate that Imperial Records, heretofore regarded primarily as a singles label, will derive about 40% of its anticipated \$7,000,000 gross this year from albums. In 1956, prexy Lew Chudd reported, the firm grossed \$5,000,000, of which only 22% came from packaged goods.

Currently, Imperial has 40 albums in the catalog and Chudd expects to pick up about 20 more when he returns to Europe in May to finalize option deals made during a trip last year. Label also is entering the soundtrack album market with the scores from "Men in War" and "Ride Back," plus others on which negotiations now are in progress.

By fall, Imperial will also be in the tape market. Chudd disclosed. All recording sessions for the last two years, he said, have been covered stereophonically.

Jan Garber orch signed for the annual San Antonio Policeman's Ball set for May 31-June 1 at Bexar County Coliseum.



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MUSIC

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"WAILING"
instrumental

KELLY OWENS
=THE SWEEPER=

b/w

SODA POP

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PUBLIC RELATIONS: MARVIN DRAGER

Boston's 'Have Aladdin, Need Lamp' As Showmen O.O. 'Radio City' Future

By GUY LIVINGSTON

Boston, March 19.

A resurgence in Hub show biz is at long last envisioned here with a number of new factors paving the way and indicating that a new era may be forthcoming. Big factor is the multi-million-dollar development, a "Radio City" in Hub, to be built by Prudential Insurance Co. of America, but that is five years away.

However, since announcement of the project, several New York showmen have visited here to o.o. rooms around town, theatres, film and legit, and possible strawhat sites. One new film house opened this past year in Boston, the Saxon, which rebuilt the old Majestic legier. Another, probably the Copley, long-dark legier, looks to be the spot Mike Todd will put his "Around the World in 80 Days" in. (Theatre is located near the area of the forthcoming "Radio City" development.)

No new supper clubs have opened this season, but there's talk of a big one soon while at the same time, the Bradford Roof has folded its floorshows.

Hub's show biz potential was further highlighted recently with publication of a new fact book by the Hearst Advertising Service revealing that New Englanders have a 10% higher per capita income than the U. S. average.

The cry among niter operators of rising costs seems to have little validity presenting as a negative factor versus the top talent when the region has the cash potential portrayed so graphically in the Hearst research job. Also living proof that the big name policy, chorus line and all the niter trimmings will draw in Boston is the continued success of Blinstrub's Village in South Boston, a 1,700-seater, in an out-of-the-way location. Stanley Blinstrub's spot is big winner this season—with sked of names.

The intimeries, which started out strongly last season with semi-name acts and high level, niter-type atmosphere, have degenerated into straight drinkeries, with little attention paid to entertainment, most settling on a trio of the noisy type, or an 88 thumper and amateur femme pipers.

Need More Intimeries

There is a dearth of rooms of the intimate type, only one of class stature. Guy Guarino's Moulin Rouge in Hotel Vendome. It inaugurated a successful policy of Continental-type entertainment this season and is on the cliko side with big play from the younger set, who not only dig the chichi format but like dancing to the singing which has been set up for first time.

Indications that New York showmen feel Hubbers will go for intimate rooms was seen lately with the visit of several niter impresarios surveying the Boston situation and who are on the prowl for suitable layouts in hotels.

In legit, a group is trying to establish a New England Theatre Centre with a downtown fall-winter house and a Back Bay strawhatter in John Hancock Hall.

The new resurgence means more bookings for local acts with more club dates, more niter bookings and doubling in silo musicals.

Taking the research findings that New England is a \$6,000,000 market with Boston as the hub of the wheel, show biz interests certainly have something to go on in taking the plunge into new and modernized show biz efforts, it's felt.

YANKS TO SEGUE PANTO AT LONDON PALLADIUM

London, March 12. When the current pantomime season, starring Norman Wisdom, finishes its run at the London Palladium March 30 U. S. stars will headline a season of international variety in two-weekers.

The Teenagers vocal group play there from April 1, followed by Johnnie Ray (from April 15); the Platters vocal group (from April 28); Frankie Laine (from May 13) and Howard Keel (from May 27).

Joan Regan, Oliver On Blackpool Summer Sked

Blackpool, Eng., March 12. Joan Regan, tv and disk chirper, is pacted to star in James Brennan's upcoming summer revue, "Nap Hand," at Queen's Theatre here, opening June 1. Distaffer starred in same theatre's successful "Pick of the Pack" revue in 1955. Vic Oliver, longtime vaude and radio comedian, will be co-billed. Cast will include Jimmy Clitheroe, Terry Hall, Musical Elliott's, Hammond's Cockatoos, Vanda Vale, Jimmy Currie's Scottish Water Spectacles, and the 16 Nap Hand Lovelies.

The Rock 'n' Roll Jack Tars, of H.M.S. Eagle, are named for James Brennan's second summer revue at the Regal Pavilion on Blackpool South Pier. Others in this show will be Denny Willis, Scot comedian, plus Wilson, Keppel & Betty, and the Zio Angels.

Gary Miller, English singer, will be in Tom Arnold's revue at the Hippodrome, starring Ken Dodd as comedian.

Portland's Nate Zusman Reopens Desert Room In Defi of City Council

Portland Ore., March 19. Nate Zusman, the self-styled "Mark of Stark Street," is home from the wars of the McClellan Senate Investigating Committee in Washington, D. C. His Desert Room was relit last week, defying Commissioner Stanley Earl and the city council to close the premises.

Zusman hasn't lost the fire he displayed at the Senate vice investigation earlier in the week. "He can't close me down," said Zusman. "My place is strictly legit and Earl knows it. What's more I've got 64 state liquor inspectors and 600 Portland policemen to prove it."

The intimate, offbeat niter was the only club to be involved in the now famous Senate vice investigation in D.C. The spot is again going full blast. City councilmen last week directed the city attorney to serve notice on Zusman to show cause why his license should not be revoked. The council took the action after Commissioner Earl described the club as a "hangout for undesirables."

KAYE WHAMMO \$47,000 IN 1ST BOSTON WEEK

Boston, March 19. Danny Kaye All Star International Show broke all records for the Colonial with an advance of \$112,000 and gross of \$47,000 for first week, March 11-16. The variety package, with Senor Wences, Roberto Iglesias & Ballet Espanol and the Marquis Family, is in for four weeks ending March 30, but indications are the run will be extended.

With the house scaled at \$6 top Friday and Saturday and \$5.50 Monday through Thursday, geared at \$48,000 capacity, obstructed seats and press accounted for the \$1,000 difference.

Vegas' Desert Inn Glomming Cuba, Panama Casino, Plus Spa's Stardust

Las Vegas, March 19. The Desert Inn here is reportedly attempting to extend its international as well as domestic operations in every situation where gambling is legalized. The Wilbur Clark spot is currently seeking to install its wheels at the Veradero Beach Hotel, Veradero Beach, Cuba, and the International Hotel, Panama City. In addition, deal is currently in the works for the inn to take over the dining room and niter and casino operations at the Stardust Hotel here. Negotiations are on for the Sheraton chain to take over the hotel end of that

Ray's Waldorf Debut

Johnnie Ray has been signed for a four-weeker at the Waldorf-Astoria, N. Y., starting May 6. Ray was originally slated to play the Latin Quarter starting April 20. However, a dispute over Ray's right to work video dates during his stay at the cafe ended the deal. It's Ray's first stand at the hotel, his previous N. Y. dates having been at the LQ and the Copacabana.

Local 802 Toots For 1-Year Pact At N.Y. Param't

A tug-of-war is now going on between Local 802 of the American Federation of Musicians and the Paramount Theatre, N. Y. Union is trying to get the theatre to ink a one-year deal entailing the continued use of stagehands during that time. Theatre, however, feels that it cannot obligate itself to a steady stagehand diet for many reasons, including lack of suitable headliners and uncertain pic schedules.

Meanwhile, in the absence of a formal contract, union is putting on the highest sidemen minimums in its history. During the recent Alan Freed show, the band was paid \$225 per man. It's likely that this scale will continue in the absence of a steady AFM contract. In contrast, it's expected that in return for steady employment, it would consider a scale of around \$150 per man with a year's pact.

In the recent Freed show, the musician scale didn't make too much difference to the theatre, since the terms of the booking called for the first \$50,000 going to the house, thus the theatre got its fixed costs and a profit out of the first money. It did make a vast difference, however, to Freed, who had to shell out the increased scale.

Pearl Bailey, III, Exits London's Cafe de Paris; Planing Back to Coast

London, March 19. Pearl Bailey cancelled out of her stand at the Cafe de Paris here a fortnight ahead of schedule, because of illness. She will plane back to California as soon as medical permit. Miss Bailey exited the show after an appearance Sunday (17) on "Sunday Night at the Palladium" t'v'er.

Comedienne appeared on the telecast against doctor's orders. Resultant show neared the disaster level and made splash stories with all London dailies featuring denials that Miss Bailey was under the influence of liquor. Her attorney and personal manager, Chauncey Olman, who planned in from the U.S. when advised of her illness, stated that Miss Bailey's difficulties are an aftermath of the use of pain-relieving drugs and pep pills.

Miss Bailey appeared on the video session without rehearsal, arriving after the broadcast had started. She insisted upon appearing although the Bernard Bros. were standing by.

Miss Bailey had undergone medical treatment throughout last week for a long-standing knee ailment.

Pose 150,000-Seat Olympic Arena In Bronx as 'Eiffel Tower' Lure

U.S. Acts Punching Up Glasgow Empire Vaude

Glasgow, March 19. Johnnie Ray is pacted to headline in vaude at the Empire Theatre week of April 1.

Crop of U.S. acts will likely give impetus to vaude attendances here, already hit by inroads of t'v.

The Platters open at the Empire on Monday (25). The Teenagers are set for a two weeks' stint from April 22. Howard Keel opens for one week May 20.

American acts are a bigger draw at the No. 1 Auld Lang Syne vaude-ry than top tv acts from England or the Continent. The Glasgow Empire is a favorite tune-up spot for U.S. performers.

British Equity and VAF, Maybe Musicians, Too, Shun Trade Union Meet

London, March 19.

A conference being held in Geneva late in March by the International Confederation of Free Trade Unions, with the object of setting up an all-embracing international for artists, performers, musicians and film technicians, is being boycotted by some of the British unions. Both British Actors Equity and the Variety Artists Federation have declined invites and the Musician's Union is expected to follow suit.

Equity and the VAF, it is understood object to the ICFU policy of limiting membership to organizations in the free world, and excluding unions in the Iron Curtain countries. They take the view that art should have no barriers.

Although the MU will probably not be represented, Hardie Ratcliffe, its general secretary, is expected to attend in his capacity as president of the International Federation of Musicians. The latter organization imposes no membership embargo on the Iron Curtain countries.

Among the British unions attending the conclave will be the National Assn. of Theatrical and Kine Employees, the Electrical Trades Union and the Assn. of Cine, Television & Allied Technicians. Latter will be repped by George H. Elvin, who is being discharged from the hospital this week after a six-month stay.

TOM PARKER PRIMES 'EARP' O'BRIEN TOUR

Col. Tom Parker, personal manager of Elvis Presley, has taken over the one-nighter tours of Hugh O'Brien who plays Wyatt Earp in the tv film series. Under plans now being considered, Parker will lease various auditoriums and do his own promotion just as he has done in the case of Presley.

O'Brien was set to do a tour of arenas in which the gunslinger would have received only a percentage of the profits. That series was called off by Parker.

Most of O'Brien's dates will be played during the spring. Parker will send a staff of advance men into various towns and will pay all expenses on his own so that there will be no profit participation by promoters.

Marie McDonald's L.V.'er

Las Vegas, March 19. Marie McDonald will make a Las Vegas appearance on the Ted Lewis show at the Desert Inn, starting May 24.

Format of her act hasn't been disclosed as yet.

Carter Town & Country 3

Jack Carter has signed a contract for three appearances at the Town & Country Club, Brooklyn. First date under the new pact is for April 23 when he'll be on the same bill with Frances Faye.

Carter appeared at the cafe several weeks ago, and new dates are to be played out within three years.

Albany, March 19. Theatres, night clubs and other places of amusement would benefit from operation of Olympic Park Arena, with seating capacity of 150,000 which the Greater New York Sports Arena Inc. proposes to build in the Bronx, so speakers on behalf of the project declared last week at a public hearing before the Assembly Ways and Means Committee on the Duffy-Harrington bill. Latter authorizes establishment of a harness track in New York City, for night races to be run between Nov. 30 and April 1, and permits the Arena company to retain 10% of the pari-mutuel take until construction costs are amortized.

Led by Franklin D. Roosevelt Jr., whose law firm is attorney for the Arena corporation, the proponents contended there is "nothing new" in the bill's proposal that the State authorize pari-mutuel betting at harness race meeting as this has been continuously approved in New York State since 1940.

The proposed plant, to be constructed on one of four sites under consideration, would be the largest enclosed structure in the world having no supporting columns. It would be like an Eiffel Tower for New York, attracting visitors by the unique construction and size alone, a speaker declared.

The project would cost \$67,425,000, financed by a \$15,000,000 investment of the promoters and a bond issue of \$53,000,000, to be sold to the general public. The arena would be covered by an enclosure 1,000 feet long and 25 stories high. A total of 25,000 seats would be permanent, the remainder of the mobile type. Provisions are made for press, radio and tv studios, above the grandstand section, in the plans drawn. Principally occupying the interior would be a standard half-mile track, with a glass-covered infield.

Richard D. Gittlin, president of the Arena corporation, in a statement read to the Assembly committee pointed out that for many years his father and family have been in manufacturing businesses of several kinds "on very large scales."

"Gigantic exhibitions" do not come to New York City "because we have no place large enough for them to show their wares," Gittlin said. "In this respect, our arena would in no way compete with the new Coliseum. Shows too large for the Coliseum would come to us. The ones that fit into the Coliseum naturally would go to it, because it is in the centre of Manhattan."

CAPES' \$30,000 DAMAGE IN HAWAII TIDAL WAVE

Honolulu, March 19. Several niteries and restaurants suffered damages during Hawaii's tidal wave. Hardest hit niteries were the Hukilau and the Isles, both of which front the bay at Hilo. Damage to each was estimated at \$15,000.

Although Hawaii-wide damage is figured to be \$3,000,000, no fatalities occurred because a warning system alerted authorities almost four hours before the waves struck. Indirectly, two lives were lost as Star-Bulletin personnel were covering the disaster from a private plane. Reporter Sarah Park died instantly and advertising agency executive Paul Beam was fatally injured when his plane crashed into the waves. Photographer Jack Matsumoto was injured in the crash but was rescued from shore.

La Piaf's B.A. Date

Buenos Aires, March 19. Edith Piaf is to be the first big attraction to brighten entertainment for Argentines this year. She will open at the Opera filmtheatre April 3, accompanied by husband Jacques Pills, who is no stranger to this country.

The Piaf booking was arranged by Embassy niter operator Paul Kutscher, following a cariocan junket, but she will not sing at that cafe, only at the Opera and for radio. Fee is reported to be \$9,000 for 14 days, two performances a day.

NIGHT CLUBS & THE 20% TAX

New Frontier's Cafe-Casino Dropout; Tax Agents Enter Picture in Vegas

Las Vegas, March 19.

Status of the New Frontier Hotel's casino and niter operations is up in the air after forced closure of the spot Sunday (17) midnight. The County Licensing Board meeting which had met to discuss the fate of the inn yesterday (Monday) was called off when landlord Beldon Kattelman and hotel operators Maurice Friedman, Ervin Leff and Bill Simonds failed to show and tell the plans for the reopening of the now shuttered parts of the hotel. Rooms portion of the hotel is still in operation.

The dining room and casino were closed as a climax of a losing financial struggle by the hotel, following the exit of its major stockholders. Stockholders were unable to meet \$100,000 rent, and decided to relinquish control of the resort to the landlords.

Another turn in the lowering fortunes of the inn came last week when tax agents seized the hotel's assets in lieu of \$180,000 back tax payments. Major asset of the present operators is a \$30,000 per month lease of the Silver Slipper which the New Frontier Corp. rented to a group headed by Robert Schultz.

Tax men were unable to attach any coin because there was none on hand, nor were they able to seize any furnishings because of ownership by a landlord holding corporation which is not in trouble with Uncle Sam.

It's being speculated that the tax men will have no trouble because of the fact that the Silver Slipper lease is negotiable and will probably be purchased by a Vegas investor who might relish the idea of collecting \$30,000 monthly for five years, which is the term of the lease.

All show biz contracts are up in the air, although acts appearing at the spa, including Yma Sumac, the Lancers, and Johnny Puleo have been paid up to date.

PALLADIUM 'QUICKIE' FOR EDDIE FISHER

London, March 19.

In a switch from its normal policy of booking headliners for a minimum two weeks, the London Palladium has closed a deal with Music Corp. of America for Eddie Fisher to play the theatre for a single week, beginning June 10. On June 16 he'll star in the "Sunday Night at the London Palladium" telecast.

After his week's run at the Palladium, Fisher will play two weeks of one-nighters in Rank picture theatres. This is in line with the new Rank policy to feature top imported talent through its circuit.

MCA has also closed a deal for Rosemary Clooney to top the "Sunday Night at the Palladium" bill April 14. Four days later she'll present "The Rosemary Clooney Show," also on the commercial network. Dates are also being set for her to play four concerts.

See No Hitch in Switch Of CC Revue to Royal Nev.

The legal difficulties surrounding the indebtedness of the New Frontier Hotel, Las Vegas, are seen as having no bearing on the operations of the resort's Royal Nevada Hotel, which has an interlocking management.

The Royal Nevada has taken over the booking of the Cotton Club Revue which goes in April 17. The Cotton Club management recently signed Jack Bertell to handle the show with General Artists Corp. to do the booking.

Business at the Cotton Club in Miami Beach continues excellently. Last week, spot hit a gigantic \$61,000, and it's believed that should the slightest difficulties occur in the Las Vegas situation, the revue will stay put in the Florida spot for the period when it would have gone to Vegas.

GOV'T CRACKDOWN HAS 'EM WORRIED

By JOE COHEN

Nitery owners throughout the country are getting petrified at the current tax situation. Virtually every night club boniface has had some visitation from the tax department in recent weeks, and several actions filed by the Internal Revenue Service indicate that a "get tough" policy on collections of the miscellaneous taxes (which include the 20% cabaret tax) is currently in effect by IRS.

The bulk of the operators aren't worried so much about turning in the coin on taxes collected; they are brooding on the possibility of the feds asking for taxes in areas which they thought to be exempt from the levy. For example, certain spots felt that because of the separation of the bar from the major part of the nitery, there was no necessity for collecting the impost on revenue from that end of the business. In some situations, where neither dancing nor entertainment permitted before a certain hour, owners felt that time to be immune from the tax.

The now defunct Versailles, N. Y., difficulties arose from its belief that checks paid before dancing and entertainment started were not taxable. This brought a

(Continued on page 66)

Jack Archer Quits Shaw; Dick Boone Replacing

Jack Archer has resigned as vice president of Shaw Artists Corp. after being with the office for about eight years. Dick Boone, ex-Universal Artists Corp., is coming in as a replacement.

Archer said he would announce his plans after a Florida vacation. However, it's believed that he will go into business for himself since he recently filed incorporation papers at Albany.

Walters Nearing Copa City Deal

Miami Beach, March 19.

Deal is on for the purchase of Copa City here (now the Cotton Club) by Lou Walters, operator of the Latin Quarters in New York and Palm Island in Miami Beach. Should deal be consummated, it's expected that it will have important local repercussions locally as well as in N.Y.

Although details are being kept under wraps, it's believed that Walters is going through with this deal on his own, and sans his partner in N.Y. and Miami Beach E. M. Loew, a New England film exhibitor. Loew is the owner of the Palm Island property.

Copa City is currently operating as the Cotton Club with a Negro revue headed by Cab Calloway. Lou Chesler, Canadian investor active in telefilm operations with his financing of Associated Artists Production, is the owner of the Copa City property.

The Copa City deal by Walters is a climax of the changing picture in Miami Beach nitery operations. The CC location is far more advantageous than the present Palm Island spot. Because of the shifting uptown sweep of "this year's hotels," the Copa City spot is far more accessible via cab than the other spot. The high Miami Beach fares looms as a large factor in the determination of which nitery to patronize. Another factor making Copa more favorable is its better location in comparison to the downtown spots.

MOULIN ROUGE'S PEAK \$10,000 FOR LIBERACE

Hollywood, March 19.

Liberace has been signed for the Moulin Rouge here starting July 2 on a deal which calls for \$10,000 against a percentage. It's the highest priced name yet booked by Frank Sennes, spot's operator, who is seeking to provide a steady diet of names for the spot.

Sennes is currently dickering for appearances of Jimmy Durante, Dean Martin and the Will Mastin Trio topped by Sammy Davis Jr.

Borge SRO \$16,200 At \$5.50 in Port. 1-Niter

Portland, Ore., March 19.

Victor Borge grabbed a capacity \$16,200 in a one-niter concert at the Civic Auditorium last week (13). The 4,200-seater was scaled at \$5.50, much higher than the regular top for legit stuff here. One of the wings of the house was opened and the audience spilled over onto seats set up onstage. Borge appeared here under the Northwest Releasing banner with Frank Breall handling the promotion.

Borge started his northwest tour with a modest \$11,800 in Salt Lake City (12). He works Vancouver, B. C., and Seattle for northwest releasing before moving into the east.

The Palace Showcasing Diskers In Bid to Snare Younger Trade

Salisbury Beach Frolics Sets 100G Talent Budget

Salisbury Beach, Mass., March 19.

Salisbury Beach Frolics will reopen this season with the same big name policy as in former years despite the dry ruling which prohibits its serving of liquor. In addition, to same admish charge of \$1.50 for which customers will get setups, ice and charged water, or soft drinks. Jacy Collier will book the room.

Denny Mulcahy, Frolics operator, says he will spend around \$100,000 for talent for the season which starts around July 1, terminating Labor Day.

The Frolics is first of the spots on the beach strip to announce continuation this season. Most of the others, it is indicated, will remain shuttered.

Theatres Making Eyes at Vaude

Vaudeville is hitting an increased stride. More theatres throughout the country are inquiring about the possibilities of getting shows with queries coming from indie as well as circuit houses.

For example, the Paramount, N.Y., in addition to the rock 'n' rollers and Pat Boone, is now setting up a bill to be topped by Tony Martin, probably for an April or May date. Pat Boone has been set for May 29, and there's a likelihood of Johnnie Pay topping a bill at this house.

In addition, Loew's State, which has a disk jockey layout headed by Jocko Henderson for April 19, has now started a bid for the Cotton Club show current at the Cotton Club, Miami Beach. This layout is also being sought for an engagement at the nearby Palace.

The State Theatre, Hartford, which has been getting shows when available for weekends, has also been lining up whatever names it can get.

The feeling is now growing among vaude bookers that there's plenty of business to be gotten from adults. The recent Paramount bills headed by Frank Sinatra and Nat King Cole proved that juves aren't the only ones that will shell out at the boxoffice when a suitable attraction comes along. The thinking of some metropolitan vaude bookers is that there should be some distribution of types of bills being booked so that a more universal audience can be tapped for the various houses.

Exhibitors are now also more receptive to the idea of putting in stagebills on occasion. Since competition for top pix is fierce, some house operators are looking into the possibilities of an occasional stageshow. Talent offices now envision the possibility of forming units to take to the road.

The talent offices feel that there's no possibility of a wholesale vaude comeback, but the amount of playing time can certainly be increased with cooperation from theatres and talent.

Dallas Lines Up Acts For Sports & Boat Show

Dallas, March 19.

Ninth annual Southwest Sports, Boat & Vacation Show at State Fair Park, sponsored by the Dallas Morning News and its radio-TV outlets, WFAA and WFAA-TV, March 22-31, will offer a 10-act stage and aquatic show.

Bill Brown will again emcee and Billy Mayo's band returns for the eighth consecutive year. Acts include the cycling Therons, Atayde Circus, Gautier's Steeplechase, Three Ivanovs, Amin Bros., Three Hous, Chief John White Eagle and illusionist Richiardi Jr.

The Palace Theatre is going after an entirely new audience. After years of playing to the older folk who remember the Palace when it was the Palace and keep on going out of loyalty to a tradition, booker Dan Friendly is now trying to entice the youngsters by going after diskers. The Broadway landmark is spending considerably more coin with the new type bills, but expects a bigger payoff.

For example, the layout starting tomorrow (Thurs.) will have Al Martino, the De John Sisters and Richard Hayman, plus surrounding talent. There will be a maximum of six acts, so that all the turns can get a good shake on time.

The layout coming in April 4 will be headed by Jerry Marshall, the WMGM disk jockey who will have a bill comprising Sonny James, the Tarriers, Teddi King, Vince Martin and the Three Jays Sisters. Curiously, this bill will mark a reunion of sorts for Vince Martin and the Tarriers. They started as one act having hit prominence with the recording of "Cindy." Since then, Martin and the Tarriers split and have gone into business for themselves. They'll be on the same Palace bill, but won't return as one act. The entire layout is a package gotten up by Music Corp. of America.

More acts of the same calibre are being sought. According to Friendly, the usual restrictions will not apply. For example, should an act of sufficient stature become available, there's a possibility of setting up bills of two weeks or more.

The new booking situation is highly advantageous to the talent agencies. Many of the disk acts cannot be slotted in any midtown N.Y. spot. They can now be showcased and graduate to some of the important niteries locally. The office hopes to create a demand for these disk singers through their slotting at the Palace.

The new policy started last week with Lillian Briggs on the first bill following the Jerry Lewis two-day. According to Friendly, the new format shows signs of increasing the coin tally at this house.

Friendly will use the waxworks refugees in an effort to entice the younger elements. Remainder of the talent to be booked will be aimed at holding onto the social security set. Whether the talent mixture will lure the mixed ages remains to be seen. Thus far, the policy seems to be working out.

OHIO STATE FAIR NETS 26G ON ROY ROGERS

Columbus, O., March 19.

The Ohio State Fair operated in 1956 with a net profit of \$26,051, State Auditor James A. Rhodes revealed. The fair operated in the black because of four draws, Roy Rogers, Pat Boone, auto races and wrestling. The harness races and nightly horse shows operated at a loss. Rhodes emphasized that, while the fair operated at a profit, fairground expenditures for the year were \$408,978 in excess of receipts.

Report showed that Roy Rogers grossed \$122,855 and netted \$26,044 after production costs of \$96,810. Other profits reported included the Pat Boone show, \$1,994; stock car races, \$1,538, and wrestling, \$805. The night horse show suffered a loss of \$4,406 and the harness races a loss of \$16,607.76.

Ripley's B'way Odditorium

Ripley's Odditorium is returning to Broadway with its lease of the auditorium in the basement of the Astor Theatre Bldg. Spot is due to open April 1. The auditorium opened several years ago with a display of antique cars.

Ripley maintained an Odditorium about 15 years ago on Broadway, and collection has been in circulation at various locations since then.

AGVA Nixes Chez Paree Artists As 'Employer'; Group Still Booking Dates

Chicago, March 19.

Plans for Chez Paree Artists' traveling one-nighter revue package set for May 18-June 19 have run into a serious snag with American Guild of Variety Artists. The union turned thumbs down last week on the use of AGVA talent.

National h.q. in N. Y. nixed the contract giving Chez Paree Artists union status as talent employer. Phil Conso of CPA was told by AGVA midwest director Ernie Fast that to go ahead with the show would require a club date producer's franchise from AGVA which the union recently refused his organization.

Fast interpreted the N. Y. decision as the final nix on the small-town tour that headlines Sammy Davis Jr., but CPA is continuing to sign up organizations in midwest towns to sponsor the show. Publicity is going full blast and according to Jay Lurye, booker of one-nighters for Chez Paree Artists, "We feel confident that within a few weeks the problem existing between Chez Paree Artists and AGVA will be straightened out 100% and on that basis we are proceeding with our plans for touring the 'Chez Paree Revue' with the Will Mastin Trio starring Sammy Davis Jr."

BRIT. GRANADA HOUSES EYE YANKEE 1-NITERS

London, March 12.

Plans are being developed to extend the presentation of topline American stars at Granada picture houses in Britain on a one-nighter basis. Lou Berlin, who recently left the Ted Heath agency where he was general manager for several years, is now devoting most of his time with Granada lining up artists for future presentation.

He'll be aiming at Palladium headliners. Tentative arrangement have already been made for the Platters to do a couple of Sunday night dates at Granada theatres, and Slim Whitman, who's due here for eight-week season this month, is also in line for a series of midweek one-night stands.

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MORE AFRICAN TOURS

Dick Campbell Reconnoiters for U. S. Cultural Attractions

Lisbon, March 19.

Dick Campbell, an official of the American National Theatre and Academy, as sent for the U. S. State Dept. has been touring Africa and visiting 18 countries where he interviewed government officials, sport promoters and theatre impresarios in order to establish a plan for Yankee legit and ballet companies, singers and musicians to appear in the principal African towns, in International Cultural Exchange programs sponsored by State and "administered" by ANTA.

Campbell declared at a press conference here that companies like the New York City Centre Ballet or artists such as Benny Goodman, Duke Ellington and Lionel Hampton and even the "Harlem Globetrotters" will tour South Africa, West and East Portuguese Africa, the Belgian Congo and North Africa.

Brit. Black Watch Band's Arena Tours Under AMA

The Black Watch Band will do a tour of arenas this year, having been signed to play Madison Square Garden, N.Y., Sept. 21-22. Outfit starts its trek for the Arena Managers Assn. in Philadelphia Sept. 20.

Black Watch is the replacement for the Scots Guards which toured the U.S. Last season for a heavy gate in virtually every spot. The S. Hurok office is importing the British regimental band.

Vaude, Cafe Dates -

New York

Morgana King and Stuart Rose have signed to the William Morris Agency... Linda Lynch Trio to the Town Casino, Buffalo, April 8... Ruth Harrison & Kossi, ice tapers, are at the Palace Hotel, Copenhagen, having moved to this spot following a stand at the Berns Theatre, Stockholm... A Long Island version of The Living Room, N.Y., opened Friday (15) in Kew Gardens. Michael Short is hosting. Irving Fields remains at the St. Moritz Hotel until the sidewalk cafe opens late spring... Mills Bros signed for the Stagecoach Inn, So. Hackensack, N.J., April 12-13... Sophie Tucker packed for the Latin Casino, Philadelphia, Oct. 13.

Chicago

Tune Tattlers (4) will handle the vocals with next ice show at Conrad Hilton, opening Aug. 1... Little Buck inked for Moulin Rouge, Los Angeles, April 9 for two sets... Bonnie Baker booked for the Motelone, New Orleans, for two frames, April 2, carrying her own trio with her fellows with eight weeks at the Dunes, Vegas, July 4... Sheeky Greene at the Chase, St. Louis, March 27 for two weeks... Slapsie Maxie into Jane's Hideaway, Posen, Ill., yesterday (Tues.) for two rounds... Cathy Carr at Jimmy's Show Lounge, Detroit, for two weeks, Monday (18)... James Melton into Rancho Don Carlos, Winnipeg, for one frame, Saturday (23), then to N.Y. for concerts... Hilltoppers for a double frame at B & B, Indianapolis, April 1... Morey Amsterdam set for Congress Hotel, St. Louis, for a two-weeker, April 1... Harding & Moss Revue into Embers, Ft. Wayne, for two frames, April 1.

Hollywood

Singer Ilona Adams holding at the Bar of Music... Nitery song-dance comedy team of Alan & Phyllis Sues film-debuting in Warner's "The Helen Morgan Story"... Nick Castle is staging Zsa Zsa Gabor's hoofing in act she opens April 17 at El Rancho, Las Vegas. Joe E. Lewis will headline show... Gus Lampe, Cocacanut Grove entertainment director, back from Las Vegas where he scouted nitery acts... Phil Shukin penning new material for Marie Wilson's opening April 10 at the Riviera, Las Vegas.

Montreal

Jimmy Tapp (whose weekly tv "Tapp Room" guests cafe artists) back from Hollywood where he made two tv appearances... Baker Sisters, heading Bellevue Casino's first all-girl show, guested (14) on "Tapp Room", doing, part of their as yet unreleased disk "Trinidad Delight"... Mombo Cafe enlarging its 1,200 capacity to 1,500, adding Golden Zebra Lounge... El Morocco due for a second increase in size next summer... Upstairs Beaver Cafe, under new manager Gaston Lortie, opening new street-floor lounge where a popcorn shop now stands.

AGVA Pressing Chi's Cafe DJ's

Chicago, March 19.

Disk jockeys-piping out of niteries and eating spots here are to pack another union card in their wallet. American Guild of Variety Artists started policing the d.j. circuit here as of last Friday (15). Signups have already started and are expected to be completed in short order.

As with other dual union memberships, AGVA is allowing the American Federation of TV and Radio Artists' members to halve their \$100 initiation fees.

Announcement of AGVA push followed chief Jackie Bright's visit here Thursday (14) to address the local organization. Chicago's AGVA staff is also being increased to accommodate increased activities.

Trade Show Review

Builders Show, Mpls.

Minneapolis, March 16.

Spike Jones' Musical Instruments of 1957 with Spike Jones Orch (12), George Rock, Freddy Martin, Gil Bernal, Mousie Garner, Billy Barty, Diane & Deane, Francis Brunnn (2); Mpls. Auditorium, March 16-24; 90c-\$1.40.

The only other time Spike Jones and his gang provided the stage entertainment for this annual Builders Show, back in 1953, its attendance records were shattered. If the hefty opening Saturday (16) afternoon turnout and the fact that the musical lunatics are at their hilarious best mean anything, a safe prediction is that another new mark will be set.

At the bargain admission scale, Jones furnishes an extra big money's worth of fun and entertainment to back up 450 exhibits. In addition to his own performers, he has brought in two acts that are top-drawer in their particular lines. One is a sensational juggler, Francis Brunnn, and the other a youthful feminine acrobatic duo, Diane & Deane.

While setting music back 10,000 years, as he claims, the Jones lunatics outdo, if possible, their previous zanyisms. Along with plenty of new monkey and other shines and insanities, they devote a little time, too, to performing musical mayhem on such of the perennial Jones' favorites as "Black Magic," "Poet and Peasant," "Chloe" and "Love and Marriage."

Strangely enough, with all the shenanigans, there's plenty of tuneful melodies. And everything moves at breakneck speed with a maximum of noise. Vocalists mixed with clowning are entrusted to George Rock, Freddy Martin and Gil Bernal, and all score. Bernal's long-winded session on the saxophone is a highlight, too, and Martin on the banjo and Mousie Garner with his comedic clarinetting also land strongly. Midget Billy Barty makes merry throughout and his impressions are among the show's many hits.

In a way, the local Jones appearance is a break-in for his CBS-TV series which starts April 2.

\$350,000 tax bill from Uncle Sam who said that wasn't the case.

Difficulties have started heavily in New York with other areas throughout the country to be tapped either by the regular staffs or by special tax units.

For example, Internal Revenue has filed against John Perona's El Morocco with an assessment of \$849,085 plus two liens totalling \$10,046. Impost against this spot was for the period from October, 1944, to September, 1951. Penalty is included in the assessment.

El Borracho was assessed \$2,347 for the second quarter of last year \$4,149 for the third quarter, and \$3,550 for the last quarter. Government said it was withholding taxes that weren't paid up. Apparently every type of levy will come under the purview of the current revenue hunt.

Spots such as the Latin Quarter, and the Copacabana, N. Y., which have been collecting 20% on everything, aren't being hit in the current looksee.

Matter of Interpretation

It's an open secret that the variance of interpretation, which is now being translated in the Government's favor, thus making bonifaces liable for many years of uncollected taxes, can put 90% of the niteries out of business. There are situations under which patrons were urged to pay the checks on that bill accumulated before dance and entertainment time in order to escape the levy. The revenooers are now asking for taxes on those bills.

However, not all cases will be looked into. For example, some cafes advertise a pre-theatre dinner which gets the customer out of the house before tax, covert or minimum goes in effect. These are interpreted as being okay, provided there was no dancing nor entertainment at that time. For example, the Hotel Waldorf-Astoria discourages dancing before 8:30 p.m. by the simple expedient of putting a fruit bowl or a meat-wagon in the middle of the dance-floor. It further discourages patrons from terping by utilizing only a cymbalom player for that period. Other hotels and cafes discourages hoofing in a similar manner, in order to accommodate patrons who won't stay for the entertainment.

The most worrisome aspect of the tax for many bonifaces will come from the operators of night clubs with bar adjuncts, who felt that this part of the club was sufficiently shielded from the entertainment to warrant exclusion of the tax tap. Should the Government ask for the 20% of that business, many will fold immediately.

A number of N. Y. niteries have already been visited, and while no final opinions have been given, it's expected that a number of liens and assessments will be filed.

The cabaret tax is now the only Federal entertainment levy in the 20% category. Other branches of the entertainment industry had their excise taxes reduced to 10% from the original 20% put on during the war.

May Seek Reduction

It's expected that night clubs and hotels will now treble their efforts to get the tap reduced to the same amount as the other fields or eliminated entirely. It's a known fact that the number of cabarets has been vastly reduced in the past year or so, which has reduced the number of jobs available to performers and musicians as well as culinary and service crafts.

It's recalled that a number of years ago, the American Hotel Assn. had the opportunity of getting the 20% tax reduced to 5%, but that would have meant that rooms with music only, such as string trios, a piano, or even piped

Cafes' 20% Tax Woes

Continued from page 65

music, would be included. The Government estimated that its revenue from that field would be greater. The hotelmen rebelled at that offer, and it was killed in committee.

It's noted by the cafemen that in virtually every case in a legit cafe operation, the Government is stepping into situations where the difficulties started because of interpretation. Thus far, no fraud actions have been initiated. Inference is being made that because every nitery has a different physical construction, the tax on the bar business could have been interpreted in several ways. This error stemmed from lack of inspection by the Government, and the difference of various Internal Revenue areas in interpretation. The Versailles' difficulties, for example, stemmed from a faulty interpretation of its modus operandi in presentation of checks. A hard-and-fast determination years ago by the Government would have staved off that kind of difficulty.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 19. A bow to Joe (IATSE) McCarthy and the boys of Theatrical Protective Union No. 1 for taking time out to cheer up and gift the needy of the actors colony and the Will Rogers Hospital.

Ruth Burke, formerly of the Loop Theatre, Toledo, and who graduated here in class of '50, is in the William Roche Hospital, Toledo, awaiting major surgery.

Mitzi White planed in from Oklahoma City and joined the third floor gang for the usual checkup and rest period. Fred McCabe, former theatre doorman, also is progressing nicely.

Albert Bagdasarian, WNBZ announcer, was recently admitted to the N.Y. State Sanatorium at Raybrook.

Kitty Bernard (Stapleton Sisters), wife of the late Mike Bernard ragtime pianist, and who graduated here in class of '52, reports that she is in good health and now resides in Champaign, Ill., to be near her son who is in the Air Force.

After being floored for three weeks Bob (Mello-Larks) Smith is back in circulation and alternating between the main office switchboard and downtown shopping for the infirmary gang, while Alonzo Fisk, chairman of the "We The Patients" committee, is upped for meals in the main messhall.

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House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation of "Carib Calypso," with Enid Mosier & Trinidad Steel Trio, Lance Haven, Montego Joe, Nancy Lee Parker, Manuel Del Toro, Paula Newland, Bud Robinson, Roxyettes (24), Skating Squires (12), Robert Boucher Orch.; choreography, Anolyn Arden; sets, Bruno Maine; costumes, Winifred Morton; "Heaven Knows Mr. Allison" (20th), reviewed in current issue of VARIETY.

The Roxy has put on a colorful caper in recognition of the current calypso vogue. Robert C. Rothafel has provided a show that looks like it had a bottomless budget. Costuming and sets seem as lush as the Caribbean scenery with even the local 802ers in the pit garbed in the manner of the Trinidad troubadours. While the pacing of the layout is good, some cuts need to be made and a few minor changes are in order to bring the show up to maximum effectiveness.

Admittedly, there aren't too many top calypsoers extant, but the Roxy has gotten some of the better items in that field, including Enid Mosier and her Trinidad Steel Trio. Miss Mosier was brought up on small rooms like the Village Vanguard and recently broke into the larger cafes. Her activity in the vast expanse of the Roxy doesn't hit its top effect, since she uses a lot of the subtlety that she perfected in the intimacies. The sepiu singer has a lot of Pearl Bailey characteristics and a wealth of humor that doesn't come off. Perhaps she should get fuller lighting so that her facial expressions could be seen to better advantage. Miss Mosier, however, delivers melodically, and the steel drums aid her cause considerably.

Another major item is Montego Joe who does a lengthy conga drum aria and figures prominently in the production. Lance Haven does the calypso vocals picturesquely. Some of his tunes are topically germane to the Roxy show and add interest.

The ice production seems fuller than in most of the previous exhibits. The choreography is fast and colorful and individual numbers come off well. Nancy Lee Parker, Bud Robinson and Manuel Del Toro give little frappe exhibitions, and Paula Newland contributes the incidental singing. The mixed line of 36 Roxyettes provides plenty of action. The routines are intricate and excellent stage population contributes to the spice and spectacle on this show. Robert Boucher provides competent showbacking. *Jose.*

Mobino, Paris

Paris, March 12.
Sidney Bechet & Andre Rewelly Orch (6), Paul Peri, Cradocks (3), Yves Joly & Co. (4), Anne-Marie Carriere, Tags Bros. (3), Konoyots (2), Kam Tai Co. (5), Donald B. Stuart, \$1.75 top.

Sidney Bechet, the veteran of New Orleans jazz, has become a regular here during his nine-year residence. His disks are bestsellers, has composed two ballets, and now roams France doing one-night stands. He does the houses when in Paris.

With the Andre Rewelly Orch (6) Bechet is now pulling the younger set into this nabe house. Oldersters also listen attentively; even if they give some incomprehensible shrugs from time to time. However, an excellent bill makes this a program which should have Bechet riding high through the Ides of March.

Bechet, ably assisted by the Gallic band, shows that he has lost none of his wind and versatility. He has the audience indulging in handclaps both with and for his music. Also in for good results is Paul Peri. Singer has a direct, virile voice and enhances it with a fresh, earthy songaloid underlined by knowing thespic interpretation. Peri is on his way to becoming a top pop singer here and appears to have the attribute for musical-comedy. Talk has it that he will do an Anglo version of the current Gallic musical hit "Irma, La Douce," in England and the U.S. with Zizi Jeanmaire as costar.

Cradocks (3) uncork their knobknock, slapstick number which is always a laughfest. Sons of the famed Fratellini clowns, their circus background helps give their routines a certain... *Continued on page 19*

sheen. Dressed in sailor suits, their act has been widely imitated, but none can touch the zest and perfection in the tomfoolery of this group.

Yves Joly & Co. (4) have umbrellas cavorting as humans in an offbeat marionette number. Clever humanizing of the situation, plus fine blending of visual and musical elements, make this an unusual act. Tags Bros. (3) mime to records, primarily those of Spike Jones. However, the mugging is obvious and invention still low-level. This gets okay local acceptance but looks limited for international chances.

Anne-Marie Carriere is a breezy femme raconteuse dealing with the war of the sexes for risible returns. Konoyots (2) do a pratfall-acrobatic bit. The woman is fey and full of comic dignity in her imbroglis with her male partner for an ingratiating filler.

Kam Tai Co. (5) are a group of Chinese contortionists and acrobats who do difficult things with deceptive ease. This is a smooth, elegant act which would live any house or video program. Donald B. Stuart is a tall Anglo magico who does it the satirical way by bungling his tricks. A pleasant, corny mien and a fractured French accompanying patter bring this in for okay filler usage. *Mosk.*

Apollo, N. Y.

Chris Columbo Orch (12), Cadillac (5), George Holmes, Spence Twins, Minors (6), Joe Tex, Linda Hopkins; "Wichita" (AA).

Apollo management is way off base this inning in allowing some of its acts to carry on with assorted vulgarisms. It's a sad commentary on a house once noted for top-grade Negro talent, and lately as a rock 'n' roll mecca, to have drifted into a state where taste in showmanship apparently has been checked at the stage door.

Biggest offenders are Joe Tex and the Chris Columbo combo. Tex, in a takeoff on Elvis Presley singing "Hound Dog," resorts to gutter antics in a strip and with a "Keep Off" sign pinned to the derriere of his red longjohns. And Columbo's at fault for allowing sax-man Jimmy Tyler to toot out dirty epithets on his horn.

Management ought to apply some self-restrictions before the house bill sinks any lower. Rest of the bill is routine. George Holmes opens with some cigarette-smoking trickery, the two long-gammed Spence girls wiggle their educated derrieres and then the singers take over.

The Minors, five boys and one girl, sounding like an offshoot of the Teenagers, take off on some rockin' tunes. Linda Hopkins solos on some blues notes and The Cadillac, popular repeaters here, wrap it up with a session of their disk faves. *Gros.*

Empire, Glasgow

Glasgow, March 14.
Tex Ritter, Morton Fraser's Harmonica Rascals (7), Alan Clive, Len Young, Maurice French & Partner, Ladringslo (2), Gillian & June, Bobby Dowds Orch.

Tex Ritter, here on current British vaude tour, offers pleasant but not standout songaloid as handliner of this layout. Between tunes he gabs amiably about Hollywood, films, his leading ladies and his horse, White Flash.

Garbed in flashy blue suit and white hat, cowboy singer ranges from "Jealous Heart" through "Green Grow the Lillies" to "Wayward Wind" and "High Noon." Scores with "Whisky, Rye Whisky," and shows sense of humor by reference to his own "large ranch, all two acres of it."

He's backed by four instrumentalists of the Morton Fraser Harmonica Gang, plus the resident house orch, and winds with topical locally-penned r&rs song to boost current anti-tuberculosis campaign here.

Fraser's Harmonica Rascals live things up musically, their comedy byplay with a dwarf member scoring with the audience. Alan Clive, tall, sturdy comedian, offers his familiar impression of James Stewart, but blots his copybook with some indigo-flavored stories. Len Young, who's a better singer than comedian, also goes off rails with questionable fun fodder that's not suited to family audiences.

Maurice French doffs jacket, shirt and extra trousers while balancing on roller. This follows a juggling routine while similarly poised.

The Ladringslo, two femmes, rouse yocks, then gasps, as they whirl at fast tempo in revolving frame through the air, loop-the-loop style. Gillian & June (see New Acts) are opening dancers. Weakish layout is backed by resident orch under Bobby Dowds. *Gord.*

New Acts

ANGELA & FRED ROBEY

Ventriloquist.
10 Mins.
Latin Quarter, N. Y.
Angela & Fred Robey, recent imports from France, have the basis of a good novelty turn. In its present state, there's too much reliance on a duck character, in the manner of Robert Lamouret, but inclusion of an acro dance turn by the femme member of the act, and an excellent technical display at the end give the act a good reason for working the better spots.

Male's ability to smoke, drink, and perform at various voice levels gives the turn its biggest values. The start of the act has a lot of weak moments, both on the technical and writing end. The voices are slight and characterizations indefinite. It's an expensively mounted turn. The dummies are made with care and the timing of the twosome is tasteful.

Granted that the lad's language difficulties are considerable, he still needs some stronger writing to iron out the kinks in the forefront of his turn. *Jose.*

CHRISTINE NORDEN

Songs.
24 Mins.
Colony, London
Christine Norden is a local girl who's been in the U.S. for a few years. In London she was developing fast as a film actress and had several important screen roles to her credit. Now she's back with her husband (composer-arranger-conductor-accompanist Herbert Hecht) and headlining at this fashionable Berkeley Square rendezvous.

Miss Norden is a tall, well-built blonde, with a striking appearance and a friendly stage personality. She has a powerful set of pipes and a natural talent for dealing with bold, brash numbers. As long as she keeps on that tack she's fine, but she's out of character when she tries her hand at sentimental ballads. Her opener, "I'm Glad to Be Back," strikes a note of nostalgia and in "An Occasional Man" she has a typical number to match her personality. That goes, too, for her interpretation of "Bongo," in which she lures reluctant customers onstage to join her in some simple stepping.

Her weak spots in an otherwise crisp routine were "Cry Me a River" and "Rockabye Baby." Hecht's smooth accompaniment helped in achieving a professional finish. *Myro.*

GILLIAN & JUNE

Dancing.
8 Mins.
Empire, Glasgow
Two young girls offer neat dancing turn that's above-average as opener on British vaude circuit.

Pair are garbed in black and white, with narrow-fitting black pants and teoof with bowler hats or headgear. Following opening routine notable for good precision timing, they don straw hats for breezier band of terping, and wind, in sailor headgear, with nautical routine that wins palming. Distaffers are pretty and easy-on-eye throughout.

Good act for general run of vaudeuries. *Gord.*

BOB GIBSON

Folk songs.
20 Mins.
Village Vanguard, N. Y.
Bob Gibson is a pleasant folksinger. Accompanying himself on the banjo, he delivers a variety of tunes ranging from dramatic to comedy. His manner is polished and his singing good. He starts off with a calypso-type arrangement, moves into a blues and then switches to a humorous item in a bright ditty about a guy planning a trip to Morrow, a city in Ohio. For a closer, he gets the audience to join in on a number for neat results. Gibson is youthful, personable and an okay bet for most spots. *Jess.*

Old Roumanian Breather

The Old Roumanian, N. Y., will shutter for 10 days starting April 15 for alterations and a facelift. It coincides with the Passover holidays when business throughout the lower eastside area reaches a low ebb.

Spot will reopen April 25 with Jan Bar headlining.

VARIETY BILLS

WEEK OF MARCH 20

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) independently; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 21
Ann Gilbert
Foursome
Rockettes
Eleanor Reina
Alan Buchan

AUSTRALIA

MELBOURNE
Tivoli (T) 18
George Wallace
Jim Gerald
Colleano & White
Jennie Howard
Queenie Paul
Molly Hansen
Morris Barling
Peggy Mortimer
Jandy
Christine & Moll
Tony Morrishan
Brenda Charles
George Nichols
Jack O'Driscoll
Wilbur Wheeler
Flat Tops
2 Randows
Honky Tonk 4
SYDNEY
Tivoli (T) 18
Richard Hearne

BRITAIN

BIRMINGHAM
Hippodrome (M) 18
Lanc 2
Warren & Genie
Walton & Dorraine
Amley & Gloria
Frances Duncan
Alan & Steve
BRIGHTON
Hippodrome (M) 18
Max Wall
Terry Kennedy Co.
Anne Hart
Jimmy Jax
5 Speedies
6 Teen-Agers
FINSBURY PARK
Empire (M) 18
Art Baxter Co.
Haley Sis
Morecambe & Wise
A & R Van Bolen
Dickie Bennett
Bobby Dennis
Bernard Landy
Lana Sis
GLASGOW
Empire (M) 18
Max Bygraves
A & V Shelley
White & Ann
Kendall Bros.
Rudie
RUSKIN
EDINBURGH
Empire (M) 18
Terry Kennedy Co.
Dorothy Daniels
Don Fox
Billie Wyner
Renee
Ross & Howitt
Jerry Harris
Laurie Young
LEEDS
Empire (M) 18
Harry Bailey
Ralph Rudge
George Meaton
Bob Grey
J. Baldwin & Part
2 Rexas
LIVERPOOL
Empire (M) 18
Teenagers
2 Elites
Arthur Maynes
Freddie Frinton
Brookways
ALEXIS
LONDON
Hippodrome (M) 18

CHICAGO

Black Orchid
Dagmar
Jay Lawrence
Wayne Rains
Blue Angel
"Calypso Tropi-cana"
Jennifer Marshall
Lord Christo
Priscilla Hood
Mae Kins
Tijuna
Lady Alina
Al D'Arcy
Blue Note
Dave Brubeck (4)
Two Ton Paker
Chez Paree
Jimmy Durante
Sonny King
Jackie Barnett
Muriel Landers
Cornyans (2)
Chez Paree Ador-ables (5)
Ted Fio Rito Orch
Cluster in Blue
Chubby Jackson's
Rascals (5)
Dick & Kiz Harp
Charles Hilton
"Skating Memories"

Boyers (2)
Clifford Guest
Colons (2)
Karen
Jo Ann McGowan
Bill Christopher
Paul Giffen
Naomi Ward
"China" Clark
Ann Cuckey
Encore (4)
Frankie Masters Ore
Boulevardiers &
Alma (amal) (3)
Drake Hotel
Gale Robbins
Gate of Horn
Lorenz
Glen Yarborough
London House
Eddy Heywood (3)
Alma (amal) (3)
Mister Kelly's
Billie Holiday
Mort Sahl
Helen Slottag (3)
Marx & Frigo
Frank D'Home
Palmer House
Linda Hilton
Charlie Fisk Ore

LAS VEGAS

Joe Graydon
Prue Davis
The Players
New Frontier
Yvonne
Johnny Puleo
Harmonica Gang
The Lancers
Faye and Ray
Venus Starlets
Garwood Van Orch
Terry
Dennis Day
Carson Bros.
Dorothy Dorben
Dancers
Novelites
Lenny Kent
Jany Fontaine
Ray Sinatra Orch
Sahara
Tony Bennett
Constance Bennett
Yvonne Moray
Linda
Keely Smith
Saharem Dancers
Will Mastin Trio
Sammy Davis Jr.
Copa Room
Alma (amal) Ore
Showboat
Wally Vernon
Marilyn Edgerton
Garr Nelson
Showboat Girls
Dick
Silver Slipper
Hank Henry
Robert Lamouret
Richard
Flamingoettes
Lou Basil Orch
Hollywood Hotel
Lush Kabbilee &
Shy Guys
The Mad Hatters
Golden Nugget
Polly Postum
"Interloper Revue"
Harry Ranch
Jig Adams
Eddie Peabody
Ann Weldon
Day, Dusk, Dawn

Cabaret Bills

NEW YORK CITY

Hotel St. Regis
Genevieve
Mill Shaw Ore
Ray Bari Ore
Judy Steller
Ray McKinley Ore
Latin Quarter
Al. Simpkins
Janet Mitchell
Georgia Reed
Kitty Dolan
Charles Phillips
Trio Cottas
Synecopated Waters
Barbara Ore
B. Harlowe Ore
Hotel Plaza
Jacqueline Francoise
Ted Strater
Mark Monte
Park Sheraton
Mimi Warren
Jose Melis
Spark Thurman
Barbara Country
Al Hibbler
Al Bernie
James J. Jardine
Barnes
Burnell Dancers
Ned Harvey Ore
La De La
Two Guitars
Kostya Polinsky
Doris Dore
Leonid Logovsky
Eugene & Sonya
Andrei Hamsyah
June Erickson
Monica Boyd
Dean Sheldon
Barbara Ore
Ernest Schoen Ore
Harold Sandler
Paul Mann
Village Barn
Norma Smith
Ralph Warren
Denny Davis Ore
Larry McMahon
Ivory Kelly
Ivory Kelly
Village Vanguard
Mae Barnes
Al. Simpkins
Bob Gibbs
C. Williams Trio
Al. Simpkins
Benny Goodman Ore
Eddie Lane Ore
Hotel Tapp
Vincent Lopez Ore

MIAMI-MIAMI BEACH

Jack Carter
Lilo
Charlene
Judy Steller
Joe Reichman Ore
Bar of Music
Gina Valente
Guy Rennie
Maurice
Clark Fiers
Vivian Lloyd
Cab Cotton Club
Lionie Sattin
Blair Blair
W. H. Brown
George Kirby
Joe Chisholm
Anjel Trio
Savar Dancers
Michelle Clark
Norma Miller Ders
Eddie Barefield Ore
Baltimore
Judy Terry
Sonny Kendis Ore
Tana Lane
Nana Calypso
Lorenz Fies & Co.
Carlos Vazarella
Cuba
O Lido
Mandy Campo Ore
Jack DeLeon
Rea Kullback
Maria & Toni
Caney Ore
Dick
Lena Horne
Johnny Komack
Chiquita & Johnson
Mae Malkin Ore
Chuey Reyes Ore
Palmetto Boys
Maurice
Mickey Katz
Shelia Guse
Mandy Campo Ore
Fountainbleau
Liberace
George Liberace
Liberace Symphony
Jean Fenn
Murray Schlamm
Al. Simpkins
Sassas Ore
"Hott Pepper" Club
Clayton Johnson
"Continued on page 19"

Eden Roc, Miami Beach

Miami Beach, March 17.
Lena Horne (Lennie Hayton conducting), Jimmy Komack, Chiquita & Johnson, Henry Tobias, Malikin Orch.; \$4-\$7 beverage minimum.

First weekend's crowds flocking to see Lena Horne in the cafe Pompeii—her first appearance along the nifty belt here in some years—point to a two-week run for the sepien beauty that may well top the records set by Harry Belafonte and Joe E. Lewis in this plushery.

Miss Horne sparks palming on completion of her fast-paced opener and keeps the "do more" din building throughout a stint that is one of the most shrewdly devised a top performer has displayed in this setting. The book contains the standards she's associated with plus newbies that stress her inherently dynamic quality, an underplayed facet of her highly stylized delivery wherein she hypothes the lyric content of the cleffings. To further maintain the mood changes she adds a tongue-in-cheek set of comedy-lined tunes, best of which is "New Fangled Tango," to spark howls and heighten end-results.

Lighting is a plus, as is the work of husband-conductor Lennie Hayton, who keys the cues in alert manner to keep fluidity of the Horne style to sustained consistency. Miss Horne is the big hit of the season in a smart room which has seen more than its share of big clicks in past weeks.

Jimmy Komack is lost on this bill. He's a clever young lad who utilizes off-trail lyric ideas on which to peg his comedies. The soft, underplayed musicoomed type material is tailored more for an intimacy. Odd part is that he did okay on his last outing in this showcase last fall, but in this lineup, a standup, talking comic would be more in order. Still he manages to spark a fair palm payoff.

Teeoff spot is more in keeping with the Horne big-click aura. Chiquita & Johnson, familiar to cagoers in this area, hit solidly with their adagio lifts, and tosses that end in splitsides. It's eye-catching, gasp-raising and gets over for optimum results. Little Chiquita adds to class-content with flair for ballet-spins and toe patterns. Vic Damone follows on the 29th for a two-weeker.

Lary.

Village Vanguard, N. Y.

Faith Winthrop, Bob Gibson, Mae Barnes, Clarence Williams Trio; \$3.50 minimum.

Songstering in the mellow, folk and fun vein makes up the current entertainment package at this Greenwich Village cellar club. It's a neat combination on all counts.

Rotund Mae Barnes is on hand to stimulate the yocks with her robust delivery. She's a familiar figure around the local intimacies and a definite plus factor. In a more sedate vein, Faith Winthrop, recruited from the Coast, does a slick song-selling job in the jazz idiom.

Miss Winthrop's clear, soft styling is a natural for small rooms of the Vanguard type. Her workover of "Running Around in Circles" is particularly pretty. Bob Gibson, who holds down the folksinging segment, is reviewed under New Acts. As usual, the Clarence Williams Trio does a first-rate job in backing the show and luring the customers to the dance floor.

Jess.

New Frontier, Las Vegas

Las Vegas, March 12.
Yma Sumac, Johnny Puleo & Harmonica Gang, The Lancers, Page & Bray, Venus Starlets (11), Garwood Van Orch (14), \$2 minimum.

Yma Sumac may falter as a drawing card on the Strip, since she's stacked against a powerhouse lineup of magnetic night club names, but her act as presented in the Venus Room is offset enough to start multiple word-of-mouth raves which should help fill the room for the next three weeks. Augmented by three solid acts, Miss Sumac is packaged in an omnibus-type show—something for everybody.

Shrewd showmanship showcases Miss Sumac's brilliant voice with the four-octave range. She makes an impressive entrance at the close of an exciting Shaw-Hitecock production number called "Mystic Shrine of Love" which sets the mood for her five numbers, four of which have the flavor of her Peruvian background. Best audience response is for her "Austin Love Song," and "Chunchu." Included

in repertoire is an interesting lyric exploration of "Clair de Lune," and all numbers get haunting effectiveness via an echo chamber device.

Johnny Puleo & Harmonica Gang is an act combining slapstick, mayhem, pantomime and fine music into perfectly timed clownology which again draws top laughs. Puleo's gimmick of the little man who is browbeaten by oversized surroundings has often been imitated, but he's still the master of such panto-plus-music—in his case, harmonica artistry.

Excellent arrangements, good phrasing and smooth key changes make the Lancers one of the most listenable quartets in the biz, and here they do their part to keep the show at a lofty entertainment level. With half a dozen songs, including "Alexander's Ragtime Band" and "I'm Just Happy Being Me," they draw enthusiastic applause.

The French terp team of Page & Bray, which closed a few nights ago at the Sands, is a Vegas fave adding grace and eye-appeal to the omnibus. With each act, the Garwood Van Orch (14) performs as if it had been backing it for years. Instead of just a few rehearsals.

Riverside, Reno

Reno, March 14.
Rosemary Clooney, Peter Wood, Starlets, Bill Clifford Orch; \$2 minimum.

This is the first time, since the holidays the Riverside has done such business. It looks like the middle of summer. It takes big names to snap the town out of its so-called winter doldrums and Rosemary Clooney proves it.

For some reason she's chosen this off-season clime to play her only nifty engagement of the year. From this two-week stand she wings to Europe to join husband Jose Ferrer. (And since the news is now out about her condition, it appears unlikely she'll do any more shows this year.)

For 40 minutes she balances the room between rapt attention and loud applause. It's a straight song-selling job, except maybe for a humorous takeoff on "This Old House" with pianist-conductor Buddy Cole.

Rio arrangements, with a couple of extra fiddles hired for the occasion, make every song a production, except for a few intimate moments with Cole's piano. She parades her discilicks in a medley for the Italian novelties she once specialized in, and alone without fanfare for "Tenderly."

New comic to the west is suave Peter Wood, who finds rough going. While he starts off fairly strong with stories, delivered in detail and with a kind of quiet English manner, he gets involved with his routines later, to the point where the aud loses the idea. This is especially true with "Young at Heart." He renounces the lyrics in the manner of various nationalities, but the material for the various bits just isn't strong and the endings are almost dangling. Presentation is slick with his authentic dialects and mannerisms, but the material definitely needs building.

Starlets decorate the scene with a mambo for opening and a hoedown preceding Miss Clooney. The square dance is fast and strenuous, leaving the girls panting and a little disheveled at ringside at the end. It's not a becoming attitude for the closeup ending. Mark.

Drake Hotel, Chi

Chicago, March 12.
Gale Robbins, Jimmy Blade Orch. (6); \$1.50 cover weekdays, \$2 Sat.

Gale Robbins is the latest in the list of glamour canaries to parade through the Drake's Camellia House since its opening last fall. Though she shows flashes of spirit, that distinctive aura of savoir-faire expected in this plush context is somehow missing during the 40-minute stint.

Miss Robbins, in a tight, gilded gown, meanders through a routine collection of tunes chiefly in the brassy idiom. Her log is long on such standards as "Oh, You Beautiful Doll" and "What Is This Thing Called Love" and she turns on the torch with a sultry "I Love to Love."

There is the cliched trip around the ringside, but here her patter material is pretty weak stuff. She signs off with "Heartbreak Hotel" in a nod to the rock 'n' rollers of which there probably aren't many who frequent the Camellia House at this fancy grocery prices.

Miss Robbins and the backstop Jimmy Blade band undoubtedly had a talk after the first set about those missed cues. She stays on through April 13. Lew.

Latin Quarter, N. Y. (FOLLOWUP)

The longrunning Lou Walters show, "Bon Voyage," in its periodic refurbishings through changes of headlines, frequently heightens the interest in the proceedings. An addition this trip is Arthur Lee Shipkins, the Negro singer who is one of the regulars on the LQ roster.

Simpkins came in at an unfortunate time when a slight fire in the cloakroom and attendant din by the fire-fighters made rehearsal impossible if the spot was to be open in time for the regular Monday (18) business. Consequently, Simpkins came on cold with probably only a verbal tune-up. However, the combination of an experienced show biz hand plus the good musical instincts of the Jo Lombardi band got the show off the hook.

Simpkins provided a wide variety of tunes delivered with his accustomed flair for applause. Singer plumbed the depths and rode the falsettos with a mixture of operatic, pop, calypso and what have you. He asked for requests (rarely denied) gauged audience tastes expertly and walked off for several bows.

Rest of the show is working in a smooth manner. The Trio Cottas, two boys, a girl and a pair of Great Danes, do some fancy acrobatics that hit a high-applause rating. The Y Knot Twirlers perform a barnyard bacchanale with some fancy rustic revelry, and Isabel & Miguel do picturesque flamenco. Angela & Fred Robey are under New Acts. The show values hold up excellently. Jose.

Gay Nineties, S. F.

San Francisco, March 12.
Bee & Ray Goman, Ray K. Goman, Allie Lorraine, Joy Healy Dancers (6), Wally Rose Orch (7), Elliston Ames; \$1-\$1.50 cover.

The three Gomans—mother, father and son—have put together a sharp, fast blackouts-type review which rates hearty laughter and heavy applause at their club. Show is only 50 minutes but covers a lot of ground, including several 60-second blackouts on tiny subsidiary stage to one side.

opener, with improving Joy Healy line, has Ray Sr. in a rock 'n' roll number. It's not smooth but it's loud and gets customers into mood for considerable blue material which follows.

Smiling, brunet Allie Lorraine belts out oldtime songs such as "Sailin' Down Chesapeake Bay" pretty well when she sings straight. Her attempts at stylization are less successful. Possibly best bit of the show is Ray K.'s cowboy specialty, "Last of the Strong Silent Men," in which he uses a line-girl as a straightman. Young Goman's wit and personality radiate through number, win cheers.

Ray Sr. lands a nice mitt with a

Lake Club, Springfield, Ill.

Springfield, Ill., March 16.
Deep River Boys (starring Harry Douglass), Harry Jarke, Dorothy Kramer Dancers with Bill Drew, Buddy Kirk Orch (8); \$1.20 admission after 8 p. m.

The high esteem in which the Lake Club holds the Deep River Boys is evident in this third booking in less than one year for the singing group. Proof that their welcome has not been worn out is the boffo business racked up currently.

The Deeps, whose area following restricts their repertoire to established rhythm tunes, nevertheless manage to squeeze in several smooth ballads. Lead baritone Harry Douglass renders "Young Love" in oldtime style, tenor Jimmy Lundy shows quiet know-how with "The Night Is Young and You're So Beautiful," while bassman Al Bishop stands out in "True Love." It's always a begoff affair when the trio guided by pianoman Ray Durant rock the joint with "Calypso Rock 'n' Roll," "Green Door" and a new gold omen opus, "Lucky Black Cat."

Comedian Harry Jarke gets the layout off to a clicky roll with his Memphis mirth which builds to hilarious pitch as he turns "Tennessee preacher boy" for broad comedy effect. Several pseudo-magic tricks are received in a manner appreciated by comedians—with bellylaughs.

Buddy Kirks orch does an admirable job of showbacking, their previous work with the Deeps showing to fine advantage. Band is likewise solid with routines executed by the Dorothy Kramer dancers featuring three brunet lookers in line chores fronted by Miss Kramer and terp, partner Bill Drew. Their costumes are plush. Wm.

banjo medley, followed by his singing "Ace in the Hole" and several other oldtime pop tunes, and mama Bee caps 'show with three new, good songalongs, one of which has the captivating refrain, "Why Don't They Bring Back the Old Overnight Boats If They Want to Bring Back Romance?"

Winder-upper of Miss Lorraine and the Gomans is swift, includes gags and neat dancing. Pianist Elliston Ames and Wally Rose orch are excellent. This revue, pro throughout, should keep club packed.

Riviera, Las Vegas

Las Vegas, March 13.
Dennis Day, Carsony Bros. (3), Donald Doyle, Dorothy Dorben Dancers (15), Ray Sinatra Orch (17); Sammy Lewis Production; \$2 minimum.

Much of Dennis Day's act which he has brought into the Clover Room will be familiar to those who saw him recently at the Sahara (which he calls the "O'Hara"). Even so, he's now supported by fresh embellishments which make it a breezy family-type show with which there will be few dissenters.

It's not billed as such, but apparently the format is a spoof of Mike Todd's "Around the World in 80 Days." In several okay blackouts, Day appears as the King of Siam, as a Britisher, and a German, complete with accents. Two ornate production numbers, featuring the Dorothy Dorben Dancers (15), one with songs from "South Pacific," the other called "Fountain of Versailles," are held over from the Belafonte show, but fit appropriately into Day's travelogue. Outstanding is Donald Doyle as the leprechaun who neatly weaves the show's numbers together.

In the tune department, Day's fine tenor pipes are especially good with "Hello Young Lovers" and the w.k. "Finian's Rainbow" songs. Abetting him are the pleasant voices of Angel Marlo, Monte Batten, Bill Parsons, Dennis Love and Chuck Nelson. The musicale is laced with precision by Ray Sinatra's orch (17).

The Carsony Bros. (3), longtime faves on the Strip, amaze with their feats of balance which draw appreciative applause. Page, produced by Sammy Lewis, runs through April 9. Duke.

Fontainebleau, M. B'ch

Miami Beach, March 15.
Liberace, George Liberace with the "Symphony Orch" conducted by Gordon Robertson, Jean Fenn, Sacasus Orch; \$3.50-\$7 beverage minimum.

Liberace, in his first cafe appearance in these parts, plays it for laughs in the showmanly staging he's arranged for his night club act. For the jaded cagoers here who make premiere nights a must, it pays off in spades, the mitting coming early, surprised laughter ditto and the warmup on a continuing build that results even in occasional bravos.

The gab segment amounts to an "inside Liberace" theme, laced with surprisingly well-timed punchlines. The serio-Baldwin beats, plentiful interweaving of pops-standards and an excerpt from "The Great Waltz" which features lovely Metopera soprano Jean Fenn and brother George, come off to seek to effect that wind the dubious masses completely and entrances femme auditors who, obviously, brought them in.

The unusual personality, pre-established in the minds of patrons, is played out in full as he jizzes the standards, concertizes as expected. His ya-ta-ta is intriguing in a comically odd sense, but he works out the monologs with all the aplomb and assurance of a vet performer who knows he's got it made.

Jean Fenn is a tall, smartly clad blonde looker with a soaring set of pipes that project operatic excerpts in full voiced, smoothly achieved high-notes. Unaffected manner adds to the effortless impress she imparts to her arrangements. She almost steals the proceedings from Liberace, and when she joins him in a "My Fair Lady" lift, zings up show-stop reaction from the assemblage.

Brother George makes his presence felt via costume changes along his brother, and with violin and occasional song-talk joining. It's all Liberace, however, in a shrewdly staged 90-minutes that has him on for major portion of the time.

Gordon Robertson rates bows for the fine manner in which he tempos the backgrounds from the expanded (18-piece) Sacasus orch. Betty Hutton & Co. take over on the 26th for the last of the winter run of two-weekers. Lary.

Beverly Hills, Newport

Newport, Ky., March 15.
Joe E. Lewis (with Austin Mack), Morrison Sisters (3), Donn Arden Dancers (10), Bruce Yarnell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Tony & Dave; \$3 minimum, \$4 Sat.

Absent from the Cincy nifery belt for eight years, Joe E. Lewis is in for a lost-son welcoming by regulars and new fans during this fortnightly in northern Kentucky's ace casino. Opening night's reaction and attendance bulge point to a banner engagement. He's surrounded by class talent, adding up to a great floorshow.

Yocking it up for a 45 minutes, the vet funster pegs topical pun on names and characters, talking spades parodies, injects a lot of spicy lines, joins ringleaders in highballs and does a bit of step-dancing. All of his material matches the exclusive Lewis manner. Pins many gags on himself and several on Austin Mack, his longtime accompanist.

Morrison Sisters, young and winsome trio, harmonize special and pop tunes, including their latest Decca recording of "Made For Each Other," strum guitars and do dance routines over a pleasing 15-minute route.

Donn Arden line, with Jerry Ruffner as a holdover feature dancer, has added Janet Green, soprano, from Cincy radio and tv for vocals. Bruce Yarnell, baritone, continues as singing emcee. Gardner Benedict's combo takes care of the showbacking and gets assistance from Jimmy Wilber's trio for intermission dancing. Betty & Jane Kean top the two-framer opening March 29. Koll.

Blue Angel, Chi

Chicago, March 12.
"Calypso Tropicana," with Lord Christo, Maraca King & Tiajuana, Jennifer Marshall, Priscilla Hood, Lady Aline, Lord Carlton, Al D'Lacy Orch; \$3.50 minimum.

The usual fast pace, color and tight-knit production under the Fardull trademark resulted in another bright boxoffice spectacular. Some faces are familiar at this calypsoery and some are new in line with the Blue Angel's past policy of searching out fresh Trinidad talent.

Topper on the bill is Lord Christo, fresh off the caribe belt with his private repertoire and the mainstay of the calypsonian idiom—sharp improvisation. He features numbers like "Frozen Chicken" and his smash "Bedbug" song. His material isn't all tops but what goes goes big.

Maraca King & Tiajuana hit the evening's high note with their "Exotic Love Dance" and their equally sizzling "Calypso Tease." In the latter the maraca monarch does some impressive bongo beating for a big milt as well as adding to the terpanics. Tiajuana is a flexible, fleshy femme who looks as good with a calypso label as any other.

Jennifer Marshall might have seemed out of place in this setting, but since the caribbean beat is now an accepted part of a pops repertoire, this torchy blond vocalist is right at home with "Banana Boat Song" or "Man Smart, Woman Smarter."

Priscilla Hood goes into the "Don't Touch My Tomato" for a big hand. The sweet, swinyvoiced thrush is at her best in the more intimate Jamaican Room with her own 88ing. Her duet with Jennifer Marshall on "Jamaican Farewell" shows her at her best on the big stage. This girl could work best with the more sophisticated calypso lyrics available.

Lady Aline's serpentine convolutions appear under this show's Voodoo Dance label. It's spicy and swirly but shows more freneticism than finesse. The girl gets a big score for her youthful enthusiasm.

Al D'Lacy's five get their usual workout and add to the color of the show and terpology.

Blinstrub's, Boston (FOLLOWUP)

Boston, March 16.
Eddie Fisher, singing here in the second date of his current nifty swing, packed them in for boniface Stanley Blinstrub at a \$5 minimum. Fisher's opening was highlighted by the star's many friends, some of whom flew in, and Danny Kaye, who opened same night at the Colonial.

Fisher handled his stint in slick, relaxed manner, scoring solidly with identifying numbers and pleasant chatter, capping with special bit on Philly.

Fisher had all the way from bow-on to bowoff in the 1,700-seater. Balance of show is same as previous. Fisher exits Sunday (17); Camel, Quinn and new show open Monday (18). Lary.

Blue Angel, N. Y.

Alice Pearce, Charlie Manna, Johnny Mathis, Martha Davis & Spouse, Jimmy Lyon Trio; \$5 minimum.

The Herbert Jacoby-Max Gordon eastside intimer is now a virtual monopoly since Le Ruban Bleu has retired from the field. With its excellent showcasing facilities and a knack of presenting talent advantageously, the Blue Angel seems to be hitting a succession of worthwhile demonstrations. Its current layout has a smart combination of song and comedy that should entice much of the after-theatre crowd.

Display is topped by Alice Pearce who has been missing a long time from the haunts. Miss Pearce is a clever and literate zany with a knack of appealing to the high IQ set. Although her material isn't too much different from that which she has displayed in this spot in previous visits, it's still fresh because it isn't being done by anyone else. It's a distinctive brand of special material that combines good writing and boffo delivery. Her telephone tune and impression of a record singer working from a cracked disk top her efforts for excellent results.

Charlie Manna, who came up from the Village Vanguard, has become a regular here also on the basis of some highly individualistic efforts. He has a number of routines delivered with an easy amiability that makes the audience an easy mark for him. His routine with a hanky tops his work at this spot.

Martha Davis & Spouse are getting to be an attraction here. Miss Davis at the piano and her husband at the bass do a vital song and instrumental routine that hits the customers with excellent results. Miss Davis sparks the act with good humor and robustness that makes her pops and standards standouts.

Completing the lineup is Johnny Mathis, a personable Negro singer with an individualistic style who has appeared here previously. Mathis, seen in the forthcoming Metro pic "Lizzie" and who's a staple on Columbia Records, mixes rhythm and pash for excellent results. The Jimmy Lyon Trio backs-tops effectively. *Jose.*

Hotel Radisson, Mpls.

Minneapolis, March 16.
Evelyn Knight, Don McGrane Orch (8); \$2.50-\$3.50 minimum.

Undoubtedly because she has been in retirement until recently, it has been a long time—nearly five years—between visits of thrush Evelyn Knight to this plush Flame Room. That she hasn't been forgotten here and that her name still looms large locally were indicated by the almost completely filled tables to greet her opening dinner show on a nasty night weatherwise.

The hearty welcome accorded her and the enthusiastic reception evoked by each of her seven numbers bespeak the likelihood of a successful "comeback." In such class, bistros as this one where she impresses as a natural once more. It's a pleasantly restrained and relaxing vocal session with the lovely blonde whose pipes, phrasing and warbling know-how that lifted her to eminence in her field again assert themselves.

Don McGrane orch backs up the performer flawlessly and provides big-league dance music. Ventriloquist Jimmy Nelson is next, March 28. *Rees.*

Sands, Honolulu

Honolulu, March 5.
Gene Roland, Faaula, Sands Dancers (5), Sands Hawaiians (4); 50c cover.

Bargain-wise, this is Waikiki's top show. Halfback cover lets one stay as long as he wants and it's not necessary to order drinks or food. Entertainment virtually is on a grand basis, first show slotted for family dining trade at 8 p.m.

Entertainment-wise, it's no slouch of a troupe, either, with the credits and applause pretty evenly divided.

Gene Roland, not many years out of high school, is featured vocalist. Youngster broke in at the Waikiki Biltmore's Top of the Isle (now closed) and the Clouds. Foray to California some months back proved premature and he's now getting extra know-how and grooming at the Sands.

Knife twirler Faaula and his bronzed lava-clad torso have been around the beach nitery scene for some time. His flaming Samoan sword dance accompanied by throbby drums, is the flash highlight of this variety-packed show.

Gal dancers are attractive and competent in Hawaiian and Tahitian numbers, especially in solos.

They're trained by Lovena, who is choreographer and producer. Backing each show and pounding out Hawaiian tunes between shows are four girls, led by Leinaala, who doubles as emcee.

Room is jam-packed several nights a week, which would indicate that hometowners and tourists know a bargain when they see it. *Walt.*

Mr. Kelly's, Chi.

Chicago, March 12.
Billie Holiday, Mort Sahl, Marx & Frigo, Carl Drakard, Paul Quinichette, Jerry Slosberg; no cover or minimum.

Billie Holiday's solid start bids a busy Lenten season for Mr. Kelly's. Comic Mort Sahl, whose five-week stint here with Anita O'Day raked in some of the heaviest grosses this house has seen, returns after a two-week absence to his own new following.

The torrefying tonsils of "Lady Day" could sustain her audience here all night. Even the hefty mitting between numbers doesn't break the spell of intense feeling she casts from the stage. Miss Holiday retains an easy mastery over the room from the moment she enters. The almost stark simplicity of her singing is backed up by top-notch instrumental work with great swells of rhythm that are a perfect complement to the vocalist. Bass is handled by Mr. Kelly's Johnny Frigo and the drum brushing by Jerry Slosberg. Carl Drakard on piano and Paul Quinichette's sax came in with Miss Holiday. The simple staging, the quiet white gowns are the perfect setting for the Holiday personality.

Mort Sahl, billed as the world's only working philosopher, stirs up the dust under the wordy carpeting of the day's newspapers. He always gets a ready response with no strain on his shotgun dispersal of top-of-the-head quips. Whether defining a diplomat's handshake as "I'm sincere but haven't much time" or treating with the folklore of Einsteinian relativity, the comic keeps stirring up fits of howls through the crowd.

Marx & Frigo, house piano and bass team, still draw kudos on their own right and are currently supplemented with Jerry Slosberg's drums. Lee Lynn handles the mood music piano with ease. Miss Holiday stays till next week, Feb. 25 when Josephine Premice enters. Sahl continues through the Premice booking. *Leva.*

Creoscento, Houston

Houston, March 15.
Los Barrocos, Ben Beri, Jose Ortiz Orch (5); \$3 cover Sat.

Two solid acts featuring nimble hands and nimble feet result in mucho palm-pounding on the part of Creoscento patrons, and should assure continuing good business at privacy through current stint.

Barrancos, two Latinos definitely in the fleet-footed category, offer 20 minutes of lightning toe work with galaxy of rumbas, cha-chas, sambas, congas, etc. Reception is enthusiastic. Twosome's claim to originality lies in precision. Blonde gal is a looker in tasseted blue sarong-type dress. Second half of act features smooth-working audience participation routine.

Opener by Ben Beri also is a positive hit. Comedy juggler, with scarcely a word during 10-minute segment, gets good laughs merely bouncing a ball. Act consists mainly of ball, tambourine and pin juggling. He slays 'em with deadpan facial accompaniment.

Current stanza finales March 25, followed by Rennie Eastman. *Burt.*

Stehen's, Boston

Boston, March 14.
Ken Barry, Peggy Kane, Harbers & Dale, Don Dennis, Tony Bruno Orch (5), Harry Fink Trio; \$2.50 minimum.

Ken Barry gags it up for Stehen patrons with money changing and magic routine for added fill-up in his comickling stint. Tall, personable lad works to rinders with fast gags, mixing in topical material, and extends himself for laughs.

Peggy Kane opens the show with bright tunes on the xylophone. Harbers & Dale, terp team just back from European bookings, score solidly with dramatic routines. Dress-suited blond lad and handsomely gowned brunet get off some fancy spins and twirls, clinching with terrific airplane spin and segue to slick Parisian dance numbers.

Don Dennis, singing encee, whams out a solid "Valencia," takes "Round and Round" for nice effect and winds up with a "Hildegardian" "Je Vous Aime." This layout exits Wednesday (20). *Guy.*

Sahara, Las Vegas

Las Vegas, March 12.
Tony Bennett, Constance Bennett, Yvonne Moray, Saharem Dancers (12), Cee Davidson Orch (15); staged by George Moro; produced by Stan Irwin; \$2 minimum.

A couple of unrelated Bennetts—Tony and Constance—are headlining the new show in the Congo Room, where their unrelated talents complement each other. They have separate acts—in fact they never appear onstage together—and supplemented by midget comedienne Yvonne Moray plus two lively new production numbers. They are part of a well-balanced 85 minutes.

Tony was plagued with occasional throat obstruction on opening night, and at times had to rect the apparently not-too-well-rehearsed orch himself, but he came through with his usual strong delivery to draw maximum applause. He's at his best on belters like "Without a Song" and "Sing You Sinners," but makes the mistake of blasting an intimate classic like "One For the Road." With dramatic voice and facial expression, he sings with lyric-consciousness that is highly effective.

Miss Bennett is gorgeously gowned and still looks like the glamorous lady that was her film forte. She has a good cafe voice which dwells mainly on sophisticated songology, but pulls a surprise finale with a rock 'n' roller, in which she's clad in dungarees and is joined by the Saharem Dancers (12) who also are blue-janned. Her best bit is "Mack the Knife," and she pleases with some very funny lyric "Happiness." She gets a loud laugh with the line, "The place is dripping with Bennetts," someone flattered me by asking if Tony is my brother. . . . I just hope they don't ask, "I'm his mother!"

The unique talent of tiny Yvonne Moray is almost lost on the huge stage, but she holds her own with clever impersones of Sophie Tucker, Mae West and Jimmy Durante. From the beginning, she gets viewers on her side by kidding herself and her size.

Curtain-raiser is a nifty New York production piece, complete with w.k. Manhattan tunes. Claude Thornhill at the piano directs the Cee Davidson orch (15) for T. Bennett, while Don Pittman is Miss Bennett's conductor. Joe Ross clicks as a specialty terper with Miss Bennett. The Stan Irwin package runs through April 1. *Duke.*

Americana, Miami Beach

Miami Beach, March 12.
Patti Page (with Rocky Cole), Harvey Stone, Tina & Coco, Jackie Heller, Joe Reichman Orch (conducted by Lee Martin); \$3.50-\$7.50 minimum.

The Bal Masque of this new plushery has itself another box-office winner in current package installed for two weeks. Patti Page proved a solid draw at the Fontaineau two years ago. Since then she has added handsom maturity and poise, as against the former platterclick chick personality who stood at mike the first times around five years ago in this area and worked out her book in a stolid manner. Miss Page is now the very much assured performer. She takes command from slickly staged opening vinger-upper and builds from number to balanced number, to wind into the encore plateau.

The staging of her act by Charles O'Curran is keyed to smooth interchange of inventive lighting and fluid delivery for floats around stage, to keep interest at high pitch while she works out the catalog of newies, pops she's been associated with and special material. A bit with side Rocky Cole coming down from piano to join her centre-stage for upbeat dueting is a winner, and serves to point up the ease of manner with which she now handles herself. Very much slimmed down and in high couture that bespeaks the class touch imparted to her demeanor, she holds them through-out to the begoff point. Miss Page is at her peak this showcase, with payoff coming via the word-of-mouth around town on her act.

Harvey Stone is also on the click side in this layout. He's played every top hotel-cafe in town and comes back with the same basics in comedy he's used before, albeit freshened up with a load of topical lines that zoom up the laugh returns. On for a tight 20 minutes, he could have stayed on longer.

Tina & Coco provide the latio beat, and cater try to work into their shows to please the plentiful group of aficionados who make the cafe-circuit hereabouts nightly. They work on a more classical bent than the usual rumbadidits, concentrating on authentic flamenco.

heel & toe stomps and other Iberian dances. They add up as a bit different.

Jackie Heller has taken over here as house emcee, and turns in a smooth, able job on the intros. He also has chance to reveal his still potent pipes, with opening and show-closing tunes, a charming little guy who keeps matters on a warm plane. Lee Martin and the Joe Reichman orch back the proceedings adeptly, while Rocky Cole rates special kudos for the manner in which he sets up Miss Page's scorings. *Lary.*

Winston's, London

London, March 12.
"Lovelines to Look At," written and devised by Bryan Blackburn, with Maggy Fitzgibbon, Johnny Web, Barbara Windsor, Sheena Marsh, Princess Amina, Sidonie Darrell, Judy Cornwall, Amanda Barrie, Rosalind Michaelis, Penny Newington, Ingrid Behrendt and Toni Kaye, Harry Conway and Dennis Walton orchs; choreography by Lionel Blair; \$2.80 cover.

Miniature revues have become the vogue in London's extra late night spots and the new presentation at Winston's sets a good standard in presentation value. Bryan Blackburn, who wrote the words and music, is achieving a reputation as a prolific writer of hit nitty revues. He has three currently in the West End.

Without using expensive name talent, the new revue works out to hit a gay note, with emphasis on eye appeal. There's a lineup of six attractive gals to support the three principals, and the show is given solid production values, despite the modest staging facilities. The three-sided Venetian blind provides an added intriguing touch to the decor.

Among the specialty items in the 45-minute routine is a stripping act in silhouette by Princess Amina and a fan dance by Toni Kaye. Both items match the mood of the show and fit the overall pattern.

Barbara Windsor, a pert and appealing newcomer, has good comedy lyrics and tells them in a stylish way. Her best number, "I Wish I Was Built Like Mansfield," has Sheena Marsh in the background to underline the points of the lyric. Miss Marsh is a striking, well-endowed blonde. Maggy Fitzgibbon and Johnny Web also make their vocal contributions and interpret the lyrics with meaning.

Lionel Blair puts considerable imagination into his choreography and overcomes the natural limitations of a confined space. The opening rock number particularly illustrates his ingenuity. The costumes have a rich look and contribute to the overall color of the production.

It's only a few months since Bruce Bruce severed his connection with Churchill's to branch out on his own, and he's already succeeded in making Winston's a popular late night rendezvous. The two house bands take vigorous care of the dance sessions, with Harry Conway backgrounding the show in lively fashion. *Myro.*

Hotel Muehlebach, K. C.

Kansas City, March 15.
Harding & Moss Revue (6), Tommy Reed Orch (8); \$1-\$1.50 cover.

Something a bit different for the intine room is this tabloid revue under the Harding & Moss banner. It's the whole show, wrapping up songs, dances and production within its own compact little group. Unit, playing here for the first time, offers a considerable variety of moderate entertainment in its 45 minutes.

Comprising the company are Dick Harding at the Hammond, Bill Moss at piano and on the boards, Jerry Dean, Sue Wagner and Joanna Watson doing the singing and dancing, and Larry Strickland on drums. Within the company are thus both orchestra and cast. They make a busy time of it, with the two girls on stage most of the running time, except for quick changes, and Moss and Dean sharing the stage with them. There are singing specialties by Miss Wagner and ballet by Miss Watson, pencil sketching by Moss, a slice of the roaring '20's, a bit of the gay '90's, and an instrumental version of "Malaguena."

The period sequences are productions, running through a variety of songs of the times, with some broad interpretations. Costuming is good, and the troupe has some of its own backdrops hoisted up before the bandstand for the proper numbers. Pacing is swift, moving things along in good shape, and in all the troupe offers a good deal of entertainment in its capable styling. Show closes March 28. *Quinn.*

Aluminum No. 1 Lure At Henry J. Kaiser's 'Dome' In Honolulu; U. S. Next?

Honolulu, March 12.
Impressive array of talent in premiere show at Henry J. Kaiser's 1,800-seat aluminum dome was all but overshadowed by the new auditorium itself. Dome actually was erected in less than 36 hours, at cost of less than \$4 a square foot. It's the prototype of similar futuristic auditoriums which Kaiser predicts will spread all over the nation, with moderate-sized cities expected to benefit most immediately. Dome itself was brought on for a ridiculously low \$80,000 (light-

Kaiser Dome, Honolulu

Alfred Apaka & Hawaiian Village Serenaders (5), George Kainapau & Island Serenaders (5), Teri Raa's Tahitian Troupe (7), Joe Mullan Group (4), Honolulu Symphony Orch conducted by George Barati; \$3 top.

ing, sound, flooring and seating extra. It still would be a construction bargain at many times the price.

Futuristic-like interior has movable chairs seating about 1,400 and grouped around compact round tables for beverage service (75c per drink). Stadium-style balcony at rear holds about 400 more. Kaiser says dome actually could handle 7,000 persons if he had engineered a fullfledged balcony into the design.

Dome, which resembles an overgrown mushroom from exterior but is not unattractive, consists of 575 panels, erected by use of a temporary mast. Kaiser says New Orleans interests already are interested in a larger dome for a 14,000-seat sports arena. Acoustics are excellent and lighting of platform-type, curtainless stage was good at dedication show.

One-nighter featured all the talent from Hawaiian Village hotel's four niteries, with vocalists Alfred Apaka and fasetto-voiced George Kainapau sharing top honors.

George Barati batoned full Honolulu Symphony in a pops repertoire, forayed into Hawaiian music and even backed Apaka in "Hello, Young Lovers" and "Isle of Golden Dreams."

Paper-wise, it looked socko for islanders and tourists alike and a capacity crowd turned out, but it didn't play off that way. Each of Kaiser's niteries troupes did its nominal routine with an orch number separating each act. Pruned by 30 minutes, show would have played more effectively. Symphonic music, Tahitian dancers, progressive jazz (Mullan group) and Hawaiian entertainment emerged as too much for a single show.

But the auditorium itself is the starring attraction. Just as this one's a cinch to revolutionize Honolulu's nitery and showgoing habits, similar low-cost domes may follow suit across the nation. *Walt.*

Black Orchid, Chi

Chicago, March 15.
Dagmar, Jay Lawrence, Wayne Roland, Joe Parnello Trio; no cover or minimum.

New Black Orchid show gradually works the audience enthusiasm up to an anticlimactic dull thud. Headliner Dagmar's new routine falls flat in every respect but the scenic view.

The big lady belts out a half dozen numbers with a volume that overcomes the recurrent tabletalk by sheer force. The act starts with special material intermingled with uncomfortable cornball patter and switches to the "So long, suckers!" idiom of Texas Guinan. But the easy mastery of the house to allow the exchange of badinage between stage and tables doesn't show up here. Time acts are saved by a trumf net-playing fast puppet. The scatology seems a bit overworked for an eaterie audience but the crowd warms up to the distinct personalities of his assorted blockheads. *Leva.*

Wayne Roland's opening ventro bit with his wooden accomplices Herki and Cecil is a good sequence that climaxes nicely with a trumf net-playing fast puppet. The scatology seems a bit overworked for an eaterie audience but the crowd warms up to the distinct personalities of his assorted blockheads. *Leva.*

Shows Abroad

Olive Ogilvie

London, March 14.
Stephen Mitchell presentation of comedy in three acts, by Henry Denker. Stars Yolande Donlan, John Justin, Phil Brown. Staged by Henry Denker; decor, Michael Weight. At Aldwych Theatre, London, March 13, '57; \$2.50 top.

Patricia Marmont
Lester Lewis
Olive Ogilvie
Yolande Donlan
Mick Mandelbaum
Ronald Radd
Alec Grimes
John Justin
Harold Lang
J. Bannister
Edward Burnham
Herman
Peter Collingwood
Mr. Kronberg
Reginald Jarman

Henry Denker is the latest American writer to use the West End as a testing ground for a new play. In this case, it may be regarded as a wise decision, particularly as the lower production costs reduce the initial investment and minimize the risk. And in its present form "Olive Ogilvie" is a long way from being a b.o. bullseye.

The girl in the title is a Hollywood sex number, a top b.o. star, who first drew attention by posing in the nude and having the resultant picture reproduced on calendars. And, to complete the identifiable resemblance, she quits her studio, expresses a desire to act in the Russian classics, and goes to New York to take a course at the Actors Studio.

Potentially this could provide the basis of a highly diverting comedy, but it needs a light satirical touch. Denker chooses to settle for farcical comedy in the first two acts and then goes serious in the final act, presumably to bring the story to a conclusion. The real-life analogies extend well beyond the principal character. The script writer in her life is a tall bespectacled Hollywood exile, and a colleague from the Actors Studio, with whom she improvises a dramatic scene, is obviously modeled on Marlon Brando. The play has some funny moments and some excellent comedy scenes. But they are irregularly spaced and fall between too much obvious padding. The entire script, indeed, needs drastic streamlining before it could make the grade across the Atlantic, and particularly demands to be revamped as fast satire.

In its present form, it depends very largely on the individual performance of Yolande Donlan, an American girl who has been resident here ever since she became an overnight star with her performance in "Born Yesterday." She epitomizes the dumb blonde and has perfected the wiggle-walk. With stronger dialog she could have been a stand-out smash.

Phil Brown is obliged to overplay as her manager, turning in a hard-hitting performance without adequate shading. John Justin strikes a more restrained note as the writer and Patricia Marmont shows personality as the agent's long-suffering, but understanding wife.

Personal hits are scored by Ronald Radd and Harold Lang, but other performances are of an uneven quality. The author's direction matches his writing—it's good in parts. The New York apartment set by Michael Weight is first class. Myro.

The Iron Duchess

London, March 15.
E. P. Clift & Anna Deere (Himan presentation of comedy in three acts) by William Douglas Home. Stars Athene Seyler, Ronald Squire. Staged by Jack Hinton; decor, Hutchinson Scott. At Cambridge Theatre, London, March 14, '57; \$2.50 top.

Anne Leon
Mrs. Green
Collins
Duke of Whitadder
Mr. Sassa
Duchess of Whitadder
Marquis of Cranwashes
David Hutchison
Percy Geraldine
Rev. Percy Geraldine
William Mervyn
Rev. William Twitworth
Geoffrey Lumden
Mrs. Twitworth
Rosamund Greenwood

The author describes this piece as an "extravagance," but it's no more than a farcical comedy, and not a particularly good one. Although it has a relatively amusing theme, "The Iron Duchess" is treated in a preposterous style, with the humor largely dependent on the cast. The appeal tends to be purely local, with the b.o. draw dependent on the cast names.

William Douglas Home, who authored "Duchess," also wrote "The Reluctant Debutante," which had a 22-month run in the same theatre under the same managerial banner. It's highly questionable whether the new entry will achieve a comparable success, even allowing for the stars' big following among London theatregoers and provincial visitors.

For his theme, the author draws a parallel between a political and a domestic crisis. The mythical state of Gimalta wants its freedom from British rule, and the Duchess' cook wants to quit her job. The British Government stands

firm, acting on the principle "what we have we hold," and the Duchess stands equally firm and locks the cook in her room.

The island ringleader evades the British net and takes to the hills, and the cook escapes from her room and takes to the shrubbery, armed with a rifle. The rebel leader is captured and his execution is ordered, and the Duchess decides to follow suit and execute her cook.

It all takes place at a house party following a political rally at which the guests include the Minister for Colonial Affairs and his Parliamentary Secretary (who is also the Duchess' son). There's action galore—mainly in true farcical vein. But it is all too obviously contrived, with forced situations taking precedence over natural humor. The romp becomes tedious long before the final curtain.

Apart from a magnificent performance by Hutchinson Scott, the redeeming feature of the production is the high quality acting, particularly by Ronald Squire and Athene Seyler as the Duke and Duchess. They give a happy gift of making unimpressive dialog sound quite funny.

William Mervyn invests the Minister with maximum pomposity and David Hutchison tries to emulate his superior. Gladys Henson contributes a reasonably dignified portrayal of the cook and Olaf Pooley makes an acceptable showing as the Gimaltan Minister.

Jane Downs adequately takes care of the romantic appeal and Rosamund Greenwood provides the best moment of lighter relief. Jack Minster has staged the farce at a vigorous pace. Myro.

The Lovebird

Edinburgh, Feb. 23.
Emile Littler presentation of comedy in three acts, by Basil Thomas. Staged by Basil Thomas. Stars Ronald Shiner, Dora Bryan. At Lyceum Theatre, Edinburgh, Feb. 18, '57; \$1.50 top.

Jean Aubrey
Victor Sellers
Helen
Ben Green
Auntie Blythe
Julie Skidmore
Bertie Skidmore
Dr. Vincent
Prof. Wellington Lloyd
Nathasha
Cecil Gibson

This pre-London tryout is a lightweight entry with an offbeat theme. The title refers to a budgeter, a kind of Australian parakeet, given as a wedding present to a newlywed couple. A farcical uproar ensues when the bird turns out to be the reincarnation of the bride's deceased first husband.

The slight yarn is held up by sound acting and unexpected third-act plot twists. Ronald Shiner plays the husband as a roughish dabbler in the fake antique business, and Dora Bryan flutters and maintains a worried air as his bride. The voice of the lovebird is spoken from offstage by Douglas Hayes.

Notable supporting performances are given by John Scott as the wife's father, James Sharkey as a stammering boxer and Dorothy Blythe as an outsize aunt, donor of the lovebird.

The scenery, designed by Paul Mayo and painted by Reg Sayle, seems authentic, and Wallace Douglas has directed with a balanced sense of comedy. If properly doctored, "Lovebird" may serve as a lightsome comedy for unsophisticated tastes. Gord.

The Wit to Woo

London, March 13.
London Arts Theatre Committee presentation of comedy in three acts, by Mervyn Peake. Stars John Gordon, Stage by Peter Wood. At Arts Theatre Club, London, March 12, '57; \$1.75 top.

John Gordon
Sally Devius
Olaf Man Devius
Wensley Pithey
Kite
Dr. Williams
George Howie
Hodgkins
Watkins
Jenkins
Mrs. Lurch

After offering numerous adaptations from the French and Italian, the Arts Theatre Club has presented a diverting first play by a British novelist. In parts it is near poetic wit, often ludicrous and mostly entertaining.

If the story cannot be taken seriously, it is redeemed somewhat by a first rate cast, and in this intimate theatre achieves a success that it would scarcely merit on a larger stage before a wider audience. Its originality and sprightly dialog, however, denote a promising author.

Utilizing a very early English, and modern French technique, the introduction and many of the lines are delivered straight across to the audience in confidential asides. The story concerns a young man's desperate effort to win a girl who despises him for his timidity. He

fakes suicide and attends his own funeral, disguised as a Bohemian artist cousin. The girl finally accepts him when her father's bankruptcy makes her realize she can no longer be choosy.

There are broad farcical situations, including the bed-ridden father descending on pulley ropes from the floor above, and the alcoholic imbecilities of the funeral attendants whose lugubrious entry opens the play. Temporary hide-outs in the grandfather clock and a suit of armor are also utilized until the coast is clear for the impostor to change identities.

Colin Gordon, with his customary dry humor, gets comedy from the lines, and Elena Walker delights as the naive wench, her first real chance in the West End. George Howe gives a fruity performance as an old soak of a doctor who issues the phoney death certificate, and Wensley Pithey roars convincingly as the girl's immobile father.

Kenneth Williams scampers through the role of the conniving manservant and the four undertakers are individually realistic, played by Nicholas Meredith, Jonathan Field, Derek Tansley and Graham Rowe.

The direction by Peter Wood is nicely balanced between solemn and giddy. Clem.

Waiting Night

Dublin, Feb. 26.
Abbey Theatre production of drama in three acts, by P. S. Laughtin. Features Ellen Crowe. Produced by Frank Dermody; setting, Thomas McCann. At Theatre, Dublin, Feb. 25, '57.

John Murray
Michael Hennessey
Martha Murray
John Murray
Michael Murray
Neil Walsh
Sgt. Clarke
Detective Inspector
Mrs. Coyle
Charlie Kerr

This P. S. Laughtin whodunit is located in an Irish farm kitchen, and has enough red herrings to make a man-size breakfast. But it lacks dramatic point and realistic purpose for the characters. The story involves the murder of a bad-boy emigrant who returned to his native village. The author has written several good radio plays, but this stage piece is a colorless effort demanding little from its players. Harry Brogan provides relief as the farm laborer with a cynical outlook on life, but doesn't contribute to the story. Edward Golden provides a realistic portrayal as a detective inspector, but the other players are dull except for the unpleasant returned emigrant, and Vincent Dowling makes him too whiny.

The kitchen set seems too big for the play, but Frank Dermody's direction keeps things moving. The show looks unlikely to settle for a run. Mac.

Restless Heart

Edinburgh, Feb. 28.
Stephen Mitchell (on association with Theatre Guild of N.Y.) presentation of drama in three acts, by Jean Anouilh. Translated by Robert Urich. Staged by Zetterling. Robert Urich. Donald Pleasance. Staged by William Chappell; decor, Peter Ridd. At Lyceum Theatre, Edinburgh, Feb. 27, '57; \$1.20 top.

Theresa Tardie
Monique Tardie
Madame Tardie
Gosta
Jeanne
M. Lebonze
Walter
Florent
Hartmann
Madame Bazin
Marie France
Hedolks
Head Housemaid
Scullery
Customers
Winifred Evans
Jean Hardwicke
John Grant
Mary Richards

This Jean Anouilh three-act affair, a poor and beautiful French girl with a past apparently loses something in translation into English. Originally titled "La Sauvage," it seemingly requires more of the intensity which Gallic tapers and dialog would portray. It's trying out here for London.

As is, however, "Restless Heart" is a good drama and a dream acting vehicle. The principal fault is a tendency to wordiness, largely overcome by the high quality thespian, Mai Zetterling, gives a well-spoken performance as the young woman who swept off her feet and from a shabby seaside cafe into arms of a rich talented musician and unaccustomed luxury. She conveys the feeling of a femme who can't reconcile herself to new and dignified life, whose heart is too restless to stay tied.

The other standout portrayal is by Donald Pleasance as a roguish, rakish French cafe musician, the girl's greedy father, always quarrelling with his wife. He emerges as a tragicomic figure, aware of his own failure but quick to take advantage of his daughter's new suitor.

Betty Warren portrays his blowsy and vulgar wife, despising her husband and two-timing him with an obvious from the beginning that

Shows Out of Town

Hotel Paradiso

Washington, March 16.
Richard Myers & Julius Fleischmann, and Bowdoin Barr (Himan production of a farce in three acts (three scenes); adapted by Peter Glenville from the play by Georges Feydeau. Stars Bert Lahr, Angela Lansbury, Arthur Treacher, Vera Pearce, Douglas Byng; features Carleton Carpenter, Les Levey, Leopold Badia. Staged by Peter Glenville; set-dressing and costumes, Osbert Lancaster. At National Theatre, Washington, March 16, '57; \$5.50 top.

Boniface
Marguerite
Marcelle
Maxime
Victoire
Martin
Porters
Joan Elaine
Vera Pearce
Arthur Treacher
Carleton Carpenter
Sondra Lee
Douglas Byng
James Coco
James Bernard
Fred Baker
Neil Laurence
Joan Elaine
Patricia Fay
Helen Quattrone
Annelio
Lucille Benson
William Edmonson
George Tyne
Fred Baker
James Coco
Neil Laurence

"Hotel Paradiso" is a "one good turn deserves another" try. The British hit the jackpot at American boxoffices with "Boy Friend," a spoof of the musical comedies of the 1920's. Now, they're trying again with a broadly burlesqued version of the old French bedroom farce.

This is straight farce without music, and it's played as broadly as an old Mack Sennett comedy, but without, alas, the chesecore. It offers nothing to interest and is of the relatively limited appeal for the live theatre, despite some highly hilarious touches and a hard-working Anglo-American cast.

"Hotel Paradiso" is an adaptation of the old Georges Feydeau-Maurice Desvallieres comedy, "L'Hotel du Libre Exchange." It is strung together in a series of artfully contrived coincidences, doors opening and closing, wife ducking husband, etc. The comic artlessness with which the melange is handled is likely to appeal more to critics than to a paying audience.

Bert Lahr, plays a Parisian builder, circa 1910, who persuades Angela Lansbury, as the wife of his architect associate, into spending a night at a hotel with him. This turns out to be a joint and, naturally, various people they know show up. Arthur Treacher, as the architect, is there seeking to determine the truth of reports the place is haunted. The architect's nephew and the hero's housemaid also arrive for an assignation. Added to that, an innocent man from the provinces arrives for a stay with his four young daughters. That, as the saying goes, is only the beginning.

Such charm and possibilities as the play has are imparted by Lahr as the amorous builder. He works hard all the way for his laughs, ranging from blackface to pratfalls. Miss Lansbury is a fine foil as his almost paramour. Treacher plays the stuffy architect, like a retired Col. Blimp, which might be better for laughs in London than here. Vera Pearce fills ably as the builder's formidable wife, and Douglas Byng plays the innocent stuttermen from the sticks.

A pair of former dancers, Carleton Carpenter and Sondra Lee, are so-so as the young man and housemaid. Osbert Lancaster's sets and costumes are tops. Louie.

Liza

New Haven, March 13.
Michael Sheridan production of comedy in three acts (nine scenes), by Elsie Lee, based on a novel by Faith Baldwin. Features Hugh Hefner, Anne Seymour, Bertram, Marion Brash, Edward Hunt, Rain Winslow. Directed by Sheridan; set-dressing and lighting, Carter Morningstevens. At Shubert, New Haven, March 13, '57; \$4.50 top.

Abbey Lennox
Liza Lennox
Ray Fleming
Hugh Hefner
Hiram Mason
Patty Palmer

One good act out of a possible three is not enough to rate as a Broadway prospect. That just about classifies "Liza" as premised here. The third frame of this bit of froth finally gets around to a spark of enthusiasm, but the build-up is too long in making its point. There's fodder here for a tv briefie, and maybe okay stock production, but it's all too fragile for New York. The production at least serves as a showcase for the talents of Rain Winslow in the title role, and the unusual scenic-lighting combination reveals technical skill. The comedy involves a young widow whose middle-aged husband had left her financial affairs in the hands of three male trustees, one of them a carefree, twice-divorced foreign correspondent; it's obvious from the beginning that

the two will end up in a romantic clinch, and the manner of bringing it about is only mildly intriguing.

As the heroine, Miss Winslow has considerable charm and ability. Hugh Reilly is effectively nonchalant as the roving scribe but his role also involves little more than a conversation piece.

Others who give capable interpretations of routinely-written characters include Anne Seymour as a sister of the deceased tycoon, Bert Bertram and Edward Hunt as the other two trustees, Marion Brash as a beautiful-but-dumb model in the market for a husband.

Scenic department rates a nod for its transformation of an about-to-be-redecorated apartment into a beauty spot for the final act, and effective use is made of a spotlighting technique that pinpoints action in varying segments as story progresses. There's a high polish to the costuming. Direction by producer Michael Sheridan is adept. Bone.

Hide and Seek

Wilmington, March 13.
Fred F. Finklehoffe, Mark Marvin & Gabriel Katzia production of new drama in three acts, by Stephen Mann. Roger MacDougal. Stars Franchot Tone, Geraldine Fitzgerald, Basil Rathbone; features Isabel Elsom. Staged by Reginald Denham; setting and lighting, Ralph Toms; costumes, Virginia Volland. Presented at the Playhouse, Wilmington, March 12, '57; \$4.80 top.

Saul
Michael
Judy
Janice
Ric
Sir Roger Johnson
Margo Johnson
Gregson

Peter Lazer
Walter Brooke
Marlyn Siegel
Geraldine Fitzgerald
Dolores Doran Heft
Basil Rathbone
Isabel Elsom
Carl Harbord

Labeled "a British suspense thriller, 'Hide and Seek' is a disappointment. It starts off at a sluggish pace, gets bogged down further in small talk time and again, and doesn't begin to reveal any real excitement until the closing act, which is too late.

The setting is a cottage near an (Continued on page 76)

Legit Followup

Damn Yankees

(46TH STREET THEATRE, N. Y.)
Possible reservations are not "Damn Yankees" are academic. After a surprising two years (come May), the ticket reservations tell the story in b.o. figures. The customers are eating it up, "poison" baseball and all, and, as a postscript, "Yankees" is certain to carve out a new and brighter niche for Gretchen Wyler, who went into the Gwen Verdon part a few weeks ago.

Miss Wyler is the news. She can hoof like mad, handle the songs comfortably enough without being talent-scouted by Rudolph Bing, and has an ingratiating puss along with an appreciation for timing. As the frustrated theda-bara, she's poised and surefire, winning and agreeable, a one-woman dynamo and dancer who can buff up a show where there's a drag or sag potential.

Now in the Ray Walston role of the Devil is Nathaniel Frey, recruited from the Smokey part. He is an amiable, somewhat tongue-in-cheek interpretation. There's no hatin' his Satan, which may be the key to the role's appeal, as well as adding to the general air of camaraderie that pervades the Brissos Griffith-Prince production, with George Abbott book and staging.

Stephen Douglas, set as the third of the top principals, is an extremely pleasant Joe Hardy, though his extra-competent singing pipes surpass his acting. The meaty subsidiary roles are well handled by Shannon Bolin, Russ Brown, William Adams, Kenneth LeRoy, Don Rogers, Anita Webb, Norman McKay, Ray Allen and Elizabeth Howell.

Though "Damn Yankees" is not geared as a solo show, Miss Wyler pretty nearly makes it her own. She is ultra in "A Little Brains, a Little Talent," a spotted number of the vaudeville "in one" class, and ultra ultra in the strangely sexy "Lola" to which her duplex chassis is added for the desired strength in luring the ogles. Another standout is her song and dancer with Kenneth LeRoy in the "Pain" number.

If the show lacks music that can endure, the score and lyrics fit deftly into the book and general shenanigans, which is more important. That the troupers give a real "Damn" about the musical comedy's continuing success is reflected in the speed and alertness of all hands, indicating regular refresher sessions. Many marathon leggers tend to become slovenly after a while. This one functions like the Yankees, the baljotch, that is. True.

New Plan for Sparking Student Interest in Legit (at B.O. Prices)

A new plan to stimulate student interest in legit is being targeted at the League of New York Theatres. It's hinged principally on an educational tie-up. Unlike the League's present campaign to lure students to the theatre at reduced b.o. rates, the new plan does not involve price cutting.

The program, developed over the last 12 years by Daniel E. Lewitt Associates, a student-theatre promotion firm, would take in all productions involving members of the producer-theatre organization. In the past, the Lewitt office has handled assignments for individual producers only.

Working with Lewitt on the new project is David Steinberg, former theatre editor of the Newark (N.J.) Sunday News. The program calls for campaign to hypo the interest of students in legit by keeping them informed as to what's going on and pointing up educational factors in the valourous productions offered. The firm plans hitting 1,100 public high schools, colleges and private schools within a 100-mile radius of New York and with a total attendance of about 3,000,000 in an age group ranging from 14-25.

A longtime user of the Lewitt organization is the City Center, which is currently employing the outfit to promote its legiturine series. Other shows on which the firm has worked this season include "Inherit the Wind," "Separate Tables," "Diary of Anne Frank," "Apple Cart" and the off-Broadway productions of "In Good King Charles' Golden Days," "Iceman Cometh" and "Easter."

In material sent to the schools, the organization accentuates the purchase of group tickets, either by contacting the Lewitt office or the management. There's no extra charge on tickets sold, but a fee for services is obtained from the producers. Besides hitting schools, the Lewitt outfit is also going after Little Theatre groups, which have been snowballing as a result of the suburban exodus.

In the past, the Lewitt firm arranged for students to be cuffed guests at a preview of the Broadway production of "Stalag 17." Last year it also invited faculty (Continued on page 76)

'Say, Darling' Is Amusing Story of a B'way Musical; Not 'Game' (It Says Here)

Perhaps the breed of non-show bizzers whom Mike Todd calls "civilians" will swallow the no-fair-pointing disclaimer in the front of this new book. But any denizen of Shubert Alley or Sardi's bar will eagerly identify all the principal characters in "Say, Darling" (Atlantic-Little Brown; \$3.95), the latest "fictional" novel about the production of a Broadway show.

The author, Richard Bissell, wrote a novel called "7½ Cents," which he co-adapted as the book of a musical comedy, "The Pajama Game." Lest anyone think that "Say, Darling" is the production saga of "Pajama Game" and the characters are taken from life, the author's deadpan disavowal reads, "As anyone on Broadway can tell you, none of the fictional characters in this novel resemble anybody living or dead on the main stem. They are all too lovable. At any rate, the only place they have ever lived is in the author's imagination." The key word in that statement is perhaps "fictional."

Assuming that non-her readers will accept "Say, Darling" as fiction (and that legit pros will get callouses on their pointing fingers), it's also likely that some of the "Pajama Game" personnel will be a trifle self-conscious for a while. Co-producer Robert Griffith, to whom the book is dedicated, will hardly be insulted, and director and co-adaptor George Abbott isn't likely to object to the virtual deflection of his counterpart. But without mentioning names, some other "Pajama" figures may privately burn, though probably not admitting even the identification.

As a backstage story about how a Broadway show is actually produced, "Say, Darling" is more or less standard. It's reasonably (Continued on page 74)

'Damn Yankees' Set For Seattle Summer Theatre

Seattle, March 19. Greater Seattle Inc. will stage "Damn Yankees" here in the Aqua Theatre, July 10-13, to mark first time a summer theatre has presented the hit. Other show to be presented is "South Pacific," which was produced here in 1955 with Martha Wright starring.

Gustave Stern, musical director for the production, said "name" stars will be signed for leads in both productions and that auditions will soon be held to choose supporting casts.

"South Pacific" is set for July 16-20.

Traube Mulling 'Death' in London

Shepard Traube, who owns the rights to Michael Blankfort's meler, "The French Death," is contemplating a London production of the play prior to bringing it to New York. The producer-director, currently represented on Broadway by "Holiday for Lovers," planes to London this week to discuss former project and also the prospects of a West End edition of "Lovers."

He'll remain in Britain about 10 days, then go to Paris for confabs with Bouleau and Narejac, authors of the novel, "The Woman Who Wasn't There," from which "Death" was adapted. The discussions will involve another one of their properties.

Mull Compromise Bill For Revision of State Unemployment Payment

Opposition to proposed New York State legislation calling for a reduction in the number of work weeks required for unemployment insurance eligibility may result in a compromise measure. Assembly majority leader Joseph F. Carlino, who's carrying the ball for the entertainment industry, is trying to work out an acceptable formula.

The reduction of the required work weeks would be beneficial to performers and has been long sought by various talent unions, notably Actors Equity. Under the present law an actor has to work 20 weeks of the 52 preceding the claim. The proposal drawing opposition would reduce the minimum work weeks to 15. An alternative qualifying anyone earning 1,000 during the year is also sought.

A compromise suggested by Carlino would involve a staggered payoff on the basic weekly unemployment insurance coin for those having worked 15-20 weeks. In other words, taking the \$36 per week unemployment coin now being handed out, a person with 15 work weeks would get 75% of that amount. The take would go up to 80% for 16 weeks, 85% for 17 weeks, 90% for 18 weeks, 95% for 19 weeks and 100% for 20.

Oscar Kanny is still functioning as the entertainment industry's campaign manager and public relations advisor in its drive to get the law revised.

New Concert 'Don Juan' Planned for Off-B'way

A revival of the concert version of "Don Juan in Hell," a 1951-52 Broadway entry, is planned by the off-Broadway Players. The group was recently formed by Oscar Kanny, who's been active in the radio-TV field and is now heading the entertainment industry drive for the revision of N. Y. State unemployment insurance law.

Kanny acquired the rights to the G. B. Shaw work from the Theatre Guild. He's currently looking around for an off-Broadway theatre and intends presenting the "Man and Superman" excerpt in the form used by producer Paul Gregory in the original concert edition.

Malcolm Wells Leaves Playwrights This Week

Malcolm Wells, production assistant for the Playwrights Co., is quitting the job next Friday (22). He's leaving to concentrate on his own playwrighting and producing chores. On the managerial end, he and Don La Susa have optioned William David Roberts' play, "Lovers in Midstream," for Broadway production.

Wells is also revising on his own play, "Between Seasons," besides working on another play, tentatively "Paramaribo," and several tv scripts.

Legit Using Pic Oldies to Teach Comedy Playing

Oldie films, already a staple for television showing, have now been "discovered" by legit.

In the latter case, the interest is not in selling the pic, but, rather in studying them. That's reflected in the use of the vintage film library of the Museum of Modern Art, N.Y., by producers, directors and others in the theatrical field.

Illustrating the legit value of old pic is the recent use of the Museum product by Peter Glenville in connection with the upcoming Broadway production of "Hotel Paradiso." The British adaptor-director of the original French farce by George Feydeau and Maurice Desvallieres rented the Museum's screening room twice recently to run off old Mack Sennett comedies for members of the cast.

The idea was to study techniques employed by the veteran producer-director of slapstick comedies, and Glenville stopped the pictures at various intervals to accentuate certain points. Incidentally, it's understood that choreographer Jerome Robbins employed a similar system in developing his Mack Sennett Ballet for the 1947 Broadway production of "High Button Shoes."

"Paradiso," which began a tryout tour last Saturday (16) at the National Theatre, Washington, has a five-star lineup including Bert Lahr, Angela Lansbury, Arthur Treacher, Vera Pearce and Douglas Byng. It's being produced by Richard Myers & Julius Fleischmann in partnership with Charles Bowden, Richard Barr & H. Ridgely Bullock Jr.

SET 'TEA' FOR LONDON; CLUB MEMBERSHIP UP

London, March 19. "Tea and Sympathy," the second of three officially-banned American plays scheduled for production in the West End by the New Watergate Theatre Club, will open April 25 at the Comedy Theatre. Elizabeth Sellers will play the femme lead originated on Broadway by Deborah Kerr. John Fernald is staging.

The Robert Anderson drama was banned by the Lord Chamberlain, the official censor, for public performance in England because of its homosexual angle, but will be presented at the Comedy on a private subscription basis for New Watergate members. The final of the three U. S. plays to be offered will be "Cat on a Hot Tin Roof," by Tennessee Williams.

"View from the Bridge," Arthur Miller's drama, is current at the Comedy as the first presentation under the New Watergate operation. It is scheduled to fold April 21 after 221 performances. Club membership, which was zero when the Comedy Theatre venture was launched, now exceeds 45,000. The membership fee is about 75c., with the price of theatre tickets extra.

Ballet Theatre 1-Nighter \$4,600 in Columbus Aud.

Columbus, March 19. The American Ballet Theatre grossed \$4,600 for one performance at the 3,964-seat Veterans Memorial Auditorium here Wednesday (13).

Presented as a special attraction by Hast-Amend, local concert managers, the huge place had a top ticket price of \$4.

'Tables,' with Pic-Partnership Mgt., Using Pic Methods for Promotion

Ballet Theatre Holds

New Dancer Auditions

American Ballet Theatre, now in process of planning new values for its future, as foreshadowed some months back, will audition for new girl dancers next Monday (25) at 2:30 in the group's school at 316 W. 57th St., and the following afternoon will recruit new male dancers.

Just back from a short U. S. tour, the company will spend seven weeks rehearsing for its four Monday nights in May at the Phoenix, N. Y., where Agnes deMille will present all-new ballets. It will take to the busses in August under its new management, Columbia. Stars remain the same, headed by Nora Kaye and John Kriza.

Clinton Wilder's London 'Autumn'

Clinton Wilder, co-producer of "Visit to a Small Planet," is tentatively planning a London production next fall of "Autumn Garden," the Lillian Hellman drama which had a 101-performance Broadway run during the 1950-51 season. He will co-present the play with George Axelrod, his partner in "Planet," if the latter wants to participate.

Although Wilder is mostly identified with the production of comedies (his last offering prior to "Planet" was "Tender Trap"), his primary interest is in serious plays. On the other hand, he can't help speculating a bit whether, having become accustomed to the audible reaction of an audience at a laugh show, he may not be disconcerted at the silence at front at a drama.

According to the present timetable, Axelrod & Wilder will do "Planet" in London next fall, in association with H. M. Tennent (Hugh Beaumont). They'd like to get Robert Morley for the dual staging-starp assignment handled by Cyril Ritchard in the current original edition of the Gore Vidal comedy at the Booth Theatre, N. Y., but have no assurance that he'll be available by then (he's now costarring in the London production of "Fanny") are even that he'd be interested.

Wilder figures that he'd like to do "Autumn Garden" in the West End as soon as he and Axelrod have launched "Planet." He hopes his producing partnership with Axelrod, originating with the Vidal play, will be a permanent arrangement, so he'll welcome the latter's participation in the presentation of "Autumn."

Incidentally, Wilder reveals that because both he and Axelrod were unable to raise their stipulated shares of the "Planet" financing, each had to put a substantial amount of his own money into the venture. Since the show appeared to be a dubious payoff prospect during its road tryout, the producers were pretty much resigned to losing considerable coin, but on the strength of the smash reaction on Broadway and the continuing capacity business, they now stand to make at least a moderate clean-up on it.

'Rose Tattoo' Skedded For 1st Dublin Fest

Dublin, March 12. Tennessee Williams' "The Rose Tattoo" is among the plays scheduled for presentation during the first international Theatre Festival to be held here next May 12-26. It'll be produced by Alan Simpson at the Pike Theatre. Other entries slated include "The Old Lady Says No" at the Gate and "Juno and the Paycock" and "Playboy of the Western World" at the Abbey.

The Globe, offering a season of seven plays by W. B. Yeats, will also be represented with an undesignated play, as will the Olympia. England's Royal Ballet will play a week at the 3,500-seat Theatre Royal, with the festival period also coinciding with the final weeks of the Dublin Opera session at the Gaiety.

Broadway legit is getting a taste of Hollywood-style exploitation.

Taking a cue from picture promotion techniques, the management of "Separate Tables" is bringing out-of-town critics to New York to catch the show on an expenses-paid basis. The move, unusual for a legit entry, is being handled primarily on a film industry level. It stems from the involvement in the production of pic producers Harold Hecht & Burt Lancaster.

The duo, who are now partnered in filmmaking with James Hill, are associated with the Producers Theatre in the Broadway presentation of "Tables." They also own the pic rights to the Terence Rattigan duo-drama. It's felt that not only will hinterland promotion of "Tables" benefit the show business-wise, but that public awareness of the vehicle will also have payoff value for the subsequent film version.

Bernard Kamber, executive assistant in charge of the Hecht-Lancaster office in New York, and Barry Hyams, the show's press agent, are taking care of the visiting critics. Hyams, however, handles all the legit angles such as ticket reservations and interviews. Field men of United Artists, which distributes the Hecht-Hill-Lancaster product, are being used to spread the invitations in the various cities they cover.

Thus far, reviewers from Detroit, Toronto and Philadelphia have caught the play under the expenses-paid setup, with a flock of others scheduled to come in. The bill on this facet of the operation is being footed jointly by Producers Theatre, Hecht-Hill-Lancaster and Rattigan. "Tables," currently in its 20th week at the Music Box Theatre, costars Eric Portman and his wife, Margaret Leighton.

Toby Rowland Group Is Trying Out 'Janus' As First of 4 London Shows

London, March 19. A number of wellknown legit managers have combined in the formation of the International Playwrights Theatre, which has named Peter Hall as its artistic director and which will put three plays into immediate production. Backers of the new venture are the American Toby Rowland; Campbell Williams, a director of the Arts Theatre, and Lars Schmidt, the Scandinavian producer.

The group's first presentation, Carolyn Green's Broadway comedy hit, "Janus," is currently playing a six-week tryout tour before coming to the West End. Google Withers and John McCallum play the leads, with Peter Sallis featured.

The second production will be Tennessee Williams' drama, "Camino Real," with a cast including, Diana Wynyard, Harry Andrews, Denholm Elliott, Freda Jackson and Elizabeth Seal. Subsequent projects will include Anouilh's "Le Voyageur" and a new play by John Whiting, who, has, incidentally, translated the Anouilh original.

In the four years since he attracted attention by his undergraduate direction at Cambridge of "Uncle Vanya," Peter Hall has moved into the front rank of the profession and among his recent productions have been "Waiting for Godot," "The Waltz of the Toreadors" and "Summertime."

H'wood's Marcal Theatre May Convert For Legit

Hollywood, March 19. Deal is in the works for the conversion of the Marcal Theatre, Hollywood Boulevard film house, to be a legit, beginning with Jack Linder's scheduled revival of "Lady Chatterley's Lover." The producer has been negotiating with owner Mark Hanson with a view to using the theatre for other revivals as well.

Deal is being held up pending determination of final costs of correcting backstage plumbing and other difficulties.

Shows on Broadway

The Beggars Opera

ve performances).

Literati

Mrs. Bob Hawkins Makes It
The Robert F. Hawkins (he's VARIETY correspondent in Rome) had good cause for celebration last week when his Madrid-born wife, Carmen, got her American citizenship.

Since she is married to an American working abroad for American interests, the waiting process is accelerated but, note the less, the skill practice on Americanism is intense. It appeared to be even more so, to an American cross-section at a New York party on the night of Mrs. Hawkins' receipt of the actual naturalization papers, since a large segment at this cocktail party would have fussed out on some of the questions, Uncle Sam puts to his new citizens.

Hawkins, a longtime resident of Italy, was also born abroad. His parents resided in Genoa where Hawkins Sr. was the Standard Oil executive in that country, but with him it was a matter of registering with the U.S. consul.

The Hawkinses return to Rome March 27 on the SS Constitution and he resumes corresponding for VARIETY, among other chores.

Christiansen Recovered

Arthur Christiansen, editor of the London Daily Express, is in New York for a brief stop en route from Nassau, where he had been recuperating, back to his Fleet St. desk.

As part of his convalescence following a long illness, he scaled down from 186 to 150 pounds.

'Duke' For Negro Male Mkt.

Duke, new monthly mag slanted at the male Negro market and published in Chicago, is due to hit the stands late in April.

Dan Burley, former Ebony associate editor, will edit the monthly which will feature considerable fiction. Sylvester C. Watkins, also ex-Ebony, is circulation director.

Bromfield's Farm

The House of Representatives of the Ohio Legislature has approved a bill which will appoint a committee to study purchase of Malabar Farm owned by the late author-farmer, Louis Bromfield. As the bill went to the Senate for similar approval, interest in the farm took a sharp turn upward.

The Richland County farm is priced at \$145,000. If the state purchased the 640-acre farm, it may be used for a new state university or experimental farm.

Other than the state, interest in the farm has been expressed by the Friends of the Land, a conservation society which Bromfield headed at the time of his death. The society reportedly has made an offer to purchase the farm, but the price was not disclosed.

It is reported that New York agents handling the Bromfield estate are seeking \$150,000 for the farm, which is located southeast of Mansfield, Ohio.

Beckett's New Duo

"Waiting for Godot" author Samuel Beckett has two tomes coming out March 15 for Grove Press. One is "Murphy," a novel by the Irish-born scribe, and the second is a critical study, "Proust."

"Murphy" was first published in London in 1938. "Proust" was issued in 1931.

Sydney Harris' 2d Book

Houghton Mifflin this fall will publish a collection of columns by Sydney Harris, Chicago Daily News columnist-drama critic. This will be the second hardcover publication of Harris' "Strictly Personal" pieces which are carried by 60 newspapers via General Features.

Henry Regnery brought out an earlier volume about three years ago.

Seeing Ourselves

"Mass Culture: The Popular Arts in America" (Free Press & Falcon's Wing Press; \$6.50), sagaciously edited by Bernard Rosenberg, and David Manning White, will probably inspire automatic analogy to Gilbert Seldes' "The 7 Lively Arts" of a quarter-of-a-century ago and his more recent writings. The parallel ends there. This is an astute, well-organized anthology of writings from divers sources which Rosenberg, lecturer at CCNY, and White, research prof. in journalism at Boston Univ., have interestingly organized under such categories as mass culture, mass literature, pictures, tv-radios, diversification, advertising and conclusion, which sums up mass communications.

All the contris are pros and the editors have culled from familiar and obscure sources to bring

into focus a summation of America today. This is "seeing ourselves" between hard covers in an analytical yet entertaining volume which should be fun as well as informative reading. Abel.

Serializing Pontiff's Biog

McClure Syndicate is handling the daily serialization rights to "Crown of Glory," by Alden Hatch and Seamus Walsche (Hawthorn Books), the official biography of the Pope Pius XII. Kenneth S. Ginger just returned from Rome where he, as managing director of Hawthorn (a Prentice-Hall subsid), officially presented a specially bound copy to the Pontiff at an official Vatican reception.

"Crown of Glory" starts in the N. Y. Journal-American next Sunday (24) and other dailies including the Chi Sun-Times and the San Francisco Examiner.

Old Vic's 3d Encore

"Shakespeare at the Old Vic, 1955-56," by Roger Wood and Mary Clarke (Macmillan; \$5), is third in a series of annuals on the O. V. operation. This issue holds special interest for U.S. readers, covering, as it does, some of the plays and players seen recently at the Vic's engagement in New York. Richard Burton, Wendy Hiller, John Neville, Rosemary Harris and Paul Rogers are the featured actors in the period covered in this book, and Michael Benthall directed.

Plays photographed and commented upon include "Julius Caesar," "The Merry Wives of Windsor," "The Winter's Tale," "King Henry V," "Othello" (with Burton and Neville alternating as Iago and The Moor), and "Trollius and Cressida." Down.

Sobel's Vaude Book

Bernard Sobel, who recently authored "History of Burlesque," now working on "A Pictorial History of Vaudeville." It would mark his second treatise on that subject, having written a brief history-on vaude in "Theatre Handbook." Citadel Press will publish.

Settel's TV Comedy Tome

Irving Settel, whose "Best TV Humor of the Year" will be published by Ballantine next September, is reading "How To Write Television Comedy" for Writer Pub. Co., with chapters to be written by top comedy writers. Sidney Reznick, Art Hanley, Eric Heath, Bob Howard, Leonard Hole, George Tibbles, Ann Howard Bailey, Bob Richter, Frank Orser, Mort Green, Goodman Ace, George Foster, Jay Burton will be among the contributors.

Pines' New 'Miss'

Pines Publications is prepping a new beauty & fashion mag, Miss, for later this year. Jean Carney, former associate editor of Seventeen and managing ed of Modern Bride, will edit.

William Murray's 2d Novel

William Murray has dropped the Jr. since his father, Bill Murray, who founded and headed the radio-tv department of the William Morris agency, died some years ago. Now a New Yorker staffer, after a stretch in Rome bureau of Time, his "Best Seller," which Harcourt, Brace is publishing this month, deals with the book publishing business.

Somewhat in the same idiom is another, another HB book by adman George Panetta, titled "Viva Madison Avenue!" and has to do with guess what? Panetta has been in advertising for 12 years, has published two previous novels, but this is the grst bearing on the advertising field.

In another parallelism, Murray's 1955 novel, "The Fugitive Romans," also drew on his closeup on the 1953-55 bull market in Italian-American coproduction. His mother's occupation as playreader and translator doubtlessly also had a little to do with his inclination towards that theme for his first book.

Another novel having to do with the publishing biz is Macmillan's just published "Spring Lull," by Ralph Arnold, himself a director of a British publishing house. Unlike the Murray book's native locale and characters, Arnold's book treats with the British scene.

More Seafaring Sagas

The click of Walter Lord's saga of the sinking of the Titanic, Holt's bestseller of "A Night To Remember," has inspired books like "Graf Spee: The Life and Death of a Raider" by Dudley Pope for Lippincott publication. Ballantine is

bringing out "The German Raider Atlantis" by Wolfgang Frank and Bernhard Rogge, latter the captain of the feared Nazi vessel.

Michael Powell (and Emeric Pressburger Productions, London) authored "Death In The South Atlantic: The Last Voyage of the Graf Spee" for Rinehart, which is also bringing out "Holocaust At Sea: The Drama of the Scharnhorst," by Capt. Fritz-Otto Busch (translated by Eleanor Brockett and Anton Ehrenzweig).

Bossin's Theatre Treatise

Aptly titled "Stars of David," a history of the Jewish contribution to the Canadian theatre has been compiled by Hye Bossin, author of "The History of the Canadian Motion Picture Industry" and contributor to the forthcoming "Encyclopedia of Canada" on the film-theatre field. Bossin's "Stars of David" (Twine Century Publications) replete with ancient woodcuts to contemporary photographs, comprehensively treats of the Jewish impact on the early history of the theatre in Canada — in its English-language and later Yiddish aspects—up to such present entertainment media as film, radio and television.

Bossin has done a remarkable job of historical research, this commencing with playwright Mordecai Noah (1785-1851). The author also lists the 300-seater Theatre Royal, Toronto, with frontispiece cut of the exterior, as being given a court charter in 1836 and built on the site of the present Globe & Mail newspaper building. Emanuel Judah, the first actor of Jewish birth, came to Toronto in 1826, when he played in the ballroom of Frank's Hotel, Toronto.

Bossin cites W. G. Noah as Toronto's first Jewish theatre manager, who took over the Theatre Royal. A daughter, Rachel, became leading lady of the Boston Theatre in 1864. From army garrison days up through the years of touring companies and the building of theatres from the Royal Lyceum in 1848 to the Grand Opera House in 1874 and the present Royal Alexandra Theatre in 1907, Bossin has researched and written an enthralling story of the legitimate theatre in Canada and the contributions of managers and stars of Jewish lineage.

Bossin has undertaken a valuable task for "Stars of David" is a painstaking labor of love, rich in historical record and nostalgic lore, with plenty of professional name-dropping. The compilation is sprightly told and a meritable work that should be on the reference shelves of all lovers of the theatre and such comparative johnny-come-latelys as films and other entertainment. McStay.

CHATTER

William S. Campbell, business manager of Cosmopolitan mag since December 1955, upped to post of publisher.

Howard Greene, formerly publicity man, named assistant promotion and public relations director for the firm.

Pick Publishing Corp. chartered to conduct business in New York, with capital stock of \$2,500. Proskauer, Rose, Goetz & Mendelsohn, N.Y., filing attorneys.

Mexico City News columnist Pepe Romero back to his newspaper job after N.Y. and Detroit one-man showings of his oil paintings. Sold 24 of the 38 he exhibited at New York's Hammer Galleries.

Horace Sutton's weekly travel column, "Of All Places," signed with the Montreal Star and the Toronto Telegram. The N. Y. Herald-Tribune Syndicate column is already being carried in Montreal's French language Le Petit Journal.

Frank Gagnard of the Dallas News has joined the New Orleans Item as fine arts editor. Radio-tv columnist Fairfax Nisbet will fill his slot and review films, and Tony Zoppi will assume the radio-tv slot, adding to his nitery coverage.

Study of motivational research and "symbol manipulation" in the fields of advertising, publicity, politics, merchandising and public relations, "The Hidden Persuaders," will appear the fallend of April via David McKay Co. It was written by Vance Packard, formerly of Collier's.

German Prisma Sold To Its Ex-Manager

Berlin, March 12.

Prisma Filmverleih, the former state-owned pic distributing outfit, has been de-nationalized and sold to Franz Sulley, previously the company's general manager. Prisma had been an UFA outfit, such as Capitol-Film, which after 1953 produced films for Prisma release.

Both companies were postwar children and set up to exploit the local UFA potential until the latter's sale.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, March 19.

By an odd coincidence (or is it even this time?), at the very moment Chicago was blowing 21 outmoded and mothballed gangsters out of cannons in a salute to the Windy City's 120th anni, the town's most driving salesman was in Palm Springs, selling me "Chicago Heart-beat" as if I were a sponsor of a product that sells around the world. (And what makes you think VARIETY is not a product that s.a.t.w.?—Ed.)

His name is Les Lear and it seems that years ago I wrote that "among the background boys of show biz Lear is king." King Lear, get it? Well, anyway, he got it and turned around and used it to sell people into giving up their hoarded dough for the cause of cerebral palsy. As he set the quotes in 20 point type it made me feel good, because the only thing I ever envied about contemporary columnists was that they could wangle bigger type out of their editors.

This time Lear's charity pitch was directed toward an older field—the Chicago Foundling Home, second oldest basket market in the country. Next to Moses, the most famous baby found in a basket was a little girl (what was her name again?) who was left outside the Chicago Foundling Home on Jan. 30, 1871.

It happened that Dr. George E. Shipman had placed the night before a covered-lid and blanketed wicker outside the new orphanage with this message:

"Those having babies of which they wish to dispose, whether of sin or poverty, have but to leave them in the basket and they will be cared for, and no questions asked."

'No Babies In Baskets, Please'

The next morning there was the baby girl in the basket. It started a trend. It's got so popular that today when you go into supermarkets you read: "No babies in the baskets, please."

The Chi surplus moppets are still being taken in at 15 Wood St., as they have since 1871, for it seems the place survived the fire. But after 80 years they need a new place and Lear is the boy to get it for them.

Lear brought the further good news that he is going to revive "Welcome Travelers" and take the show back to Chicago. In New York it withered under alien hands. It had eight great years in Chi. Unless Campbell sponsors it, however, there will be a good deal less soup in the program in the future. People in the birth-pains of the blues will have to take their toll-worn, cotton-pickin' hands to programs elsewhere, because Lear is going to fan his 27-man crew out of Chicago each morning to catch incoming tourists who have pay tales to tell this time.

Lear had a gay tale to tell himself. I've run into three super-salesmen of late—Gordie Curry, Barney Gerard and Lester Lear—and of the trio Lear is by far the most. Even jackrabbits outside our adobe hacienda were held spellbound by Lear's eloquence. He was talking at such a rate of speed that some of his words shot right through the sound barrier. As this trespass on one of nature's physical laws always produces an explosion, the resulting blast sent the previously fascinated jackrabbits scooting across the desert as if pursued by Presley's old hound dog.

But Les was only telling of his past and how he rose to eminence practically from infancy as a top salesman of men's suits. It seemed to be the old story of chameleons on scotch plaids and I felt the symptoms of a multiple and split personality breaking me up to the point of complete disintegration. In brief, in trying to keep up with the details of how he developed into such a salesman, he just about wrecked my love of a simple tale simply told.

But I did get the idea that he was campaigning on a platform of the producer's choice: People. Happy people.

It may be thought that he got the idea while producing Walt Disney's Magic Kingdom at Disneyland for ABC last year, but actually he was heading in that slap-happy direction before his sponsors pressured to switch "Welcome Travelers" to Manhattan and thus lost Lear. He wouldn't go thataway. And he was right. A program for transients belongs in Chicago and nowhere else.

Back To The Old College Try

It will set the Old College Inn downstairs in the Hotel Sherman jumping when he takes over that cubbyhole in the corner and begins talking in 11 telephones to 11 different persons about 11 different subjects at the same time. For a man married 35 years, the father of two married daughters and one son, and the patriarch of hundreds he has adopted temporarily as he has poured wangled loot into their arms on the hundreds of shows he has produced, Lear is an amazingly young-looking and young-acting man.

He has had plenty of success but he acts as if his whole career rested on the flawless success of this day's show, obviously a character who stands out in a town teeming with them. At Disneyland he felt hemmed in. He had only four telephones in his cubbyhole. The last time I visited him there he grabbed a letter from a stack of mail while telephoning and said, "Here, read this. It's great!"

It wasn't great. It was just a letter from a manufacturer wanting to know what the sum total of seconds across the country would amount to in the plug he was going to get for giving a new bedroom set each week.

"Get me Joe E. Brown, Pat O'Brien, Laura LaPlante and Claire Trevor," he was demanding.

"We only have four phones and you're on two of them."

"Okay, I'll get off and talk to Scully."

But before he could ask me how I was, he was shouting (I suspect to Hank Koval who has resigned so often he can't count the times), "Tell that guy who changed my tires he nearly killed me by a blow-out on the freeway. And write that woman in Akron that we cannot send her kid to prep school if she returns the prizes!" (Back to the phones.)

"Hello Joe?" Wait, Joe, Pat's on the other line. You both listening? Okay. Wait wants us to come over to his house with our wives tonight. Sure, I want to go. Okay see you tonight."

(Hangs up, grabs another phone and hands the office visitor another letter.) "Claire? You were great on G. E. Theatre. Got to have you on our show. Okay I'll send you some dates and you pick one. Fine, Claire. Best to Milton, Peter, Don, Chuck and Ann Pippin."

When all the p-phones, weary and worn out, are back on their cradles, he begins scribbling notes and chatting with the visitor who's still trying to find out why he was handed those letters. "How's Alice? And Skip and the girls?"

Before you can answer, those phones start again. If he isn't ringing somebody, somebody is ringing him. Let ex-King Michael of Rumania, Hugh O'Brien or Lawrence Welk wander into the park and Lear had them hooked for his program.

After the war Lear formed an alliance with Tommy Bartlett, fresh from the Air Transport Command, and in 1946 they started "Welcome Travelers," first as a Saturday morning show. It was an hour-long clam bake, starring Bartlett, Pat Page and Kay Armen. On June 30, 1947, Procter & Gamble took up the tab and from then on Lear became an all-year Santa Claus. "Welcome Travelers" caught transients passing through Chicago until May, 1955. The show enjoyed high daytime rating, outranking such standards as Arthur Godfrey, Garry Moore and Kate Smith. The price was low, the sales were high.

Before the show was yanked to New York and Lear said goodbye to it, he had begun to tint the format's color from melancholy blue to cheerful rose. The new twist was to make daydreams come true. In the revival he's going on from where he left off. Strictly on the sunny side of the street.

Inside Stuff—Legit

Wednesday matinee and evening audiences are the toughest and Saturday trade the most responsive, according to a poll of performers active in New York legit. That's divulged in a two-week survey conducted by the James M. Vicary Co., a marketing & research opinion outfit. It covered the fortnight, ending Feb. 2.

Questionnaires were sent out to 102 performers in 20 Broadway and 12 off-Broadway shows. There were 20 Broadway returns, covering 12 shows, and 12 off-Broadway returns, covering seven productions. Broadway respondents included Rex Harrison ("My Fair Lady"), Edith Adams ("Li'l Abner"), Charles Laughton ("Major Barbara"), Loring Smith ("Matchmaker," now on tour) and Robert Weede ("Most Happy Fella").

The purpose of the survey was to determine whether audience reaction at a given time was the same for all shows and, if so, whether there were any contributing factors. The analysis called for performers to check out four categories of response, very warm, warm, very cold and cold, after each performance. Although the Vicary firm kept tabs on daily news events, no definite observations were made on contributing factors.

A tentative project to remodel the Huntington Hartford Theatre, Hollywood, to boost its seating capacity by 200 has been dropped as too costly. Understood it would have cost around \$400,000, including purchase of required adjacent parcels of land. Scheme originally was to push back the proscenium to accommodate several new rows of seats. House now seats 1,024, which makes it impossible to book touring musicals and heavy straight plays. Last year house lost money on the "Inherit the Wind" engagement, despite capacity business, because the gross was insufficient to meet costs under the favorable terms granted for the prestige booking.

The production of "All for Mary" opening March 28 at the Pasadena (Cal.) Playhouse, with Edward Everett Horton as star, will not be the American preem of the Harold Brooke-Kay Bannerman comedy, as erratum in last week's issue. The play, originally presented for a nine-month run in London during the 1954-55 season, was given what's believed to have been its U. S. preem at the Port Washington (N. Y.) Playhouse, opening Aug. 3, 1955, with a cast including Viola Roache and Felix Deebank (the spelling was listed as Dee Bank). It was done again the week of July 23, 1956, at the Lakewood Theatre, Skowhegan, Me., with Horton as star.

Legit Bits

Elias Goldin and Morty Halpern will be general manager and stage manager, respectively, for "Shinbone Alley."

Maurice Hulsman, head of the International Clearing House for Cultural Exchange, planned into New York last week from Brussels for confabs concerning American legit representation in the Brussels World Fair of 1958. Jean Dalrymple is director of the U. S. section at the fair, while Howard S. Cullman is U. S. Commissioner General to the fair. Marcella Cliney will work with Miss Dalrymple in organizing the program, with Miriam de Kika succeeding the latter as head of the American National Theatre & Academy-Rockefeller Foundation Program for assistance to Hungarian performers.

A musical version of Jean Giraudoux's "Madwoman of Chaillot," originally adapted for Broadway production by Maurice Valency, is scheduled for May 2-4 presentation at Yale U., under the sponsorship of Alfred de Liagre Jr., who presented the play in New York. Quincy Porter is responsible for the music, while Raymond Sipherd provided the book and lyrics.

British director Peter Brook and American producer-realtor Roger L. Stevens have acquired the English and American rights to Jean-Paul Sartre's "The Devil and God." Lucienne Hill is adapting. The play was originally produced in Paris in 1951 under the title "Le Diable et le Bon Dieu." Brook, incidentally, returned to England last week to fulfill a variety of commitments. Stevens also took off for Europe last week.

Production staff for "Hotel Paradiso" includes Charles Mooney, general manager; Edward Blatt, company manager; Edmund Baylis, production stage manager, and Joe Lustig, pressagent.

Virgil Miers, Dallas Times Herald amusements editor, is in town for two weeks of o.o.'ing stage fare. Charles R. Meeker Jr., managing director of State Fair Musicals, Dallas, is in New York with his staff for talent auditions.

Margo Jones Theatre '57 trying out "Second Wind," by Elinor Lenz, through March 31 at the Dallas arena theatre.

Ella Kazan planned to Frisco to check the performance of the touring "Cat on a Hot Tin Roof," at the Curran.

United Air Lines is sponsoring a Frisco-to-Broadway theatre tour this week.

Legit actor George Cotton recuperating from surgery in St. Clare's Hospital, N.Y.

James Bender will be managing director this summer of the Fal-mouth Playhouse, Coonamessett, Mass., opening its season June 24 with Mrs. Sydney Gordon continuing as producer.

Alex Robert Barron, recently admitted to the Assn. of Theatrical Pressagents & Managers under the "new blood" clause, is company manager for "First Gentleman."

Robert Kidd, who has one of the subsidiary parts in the Blackfriars' Guild production of "Doctor

Fausts," plays the title role Saturday matinee and is scheduled to take over the assignment for six evening performances the early part of April.

Production staff for "First Gentleman" includes James Russo, stage manager; Rex Partington, stage manager, and Jon Wiley, assistant stage manager.

"The Praise Agent," by Frank Orser and George Q. Lewis, will be presented as a reading next Wednesday (27) at the Comedy Workshop, N. Y.

Mitchell Howard is staging "A Land Beyond the River," opening March 28 at the Greenwich Mews Theatre, N. Y.

The N. Y. City Center revival of "Brigadoon" is being staged by George England.

Daryl F. Zanuck has made a pre-production purchase of the film rights to Gilbert Miller's upcoming Broadway presentation of Marcel Achard's French play, "Patate." The deal reportedly involves a \$150,000 down payment, plus \$2,000 for each profitable week the play runs on Broadway after its 100th performance. Incidentally, the directorial assignment on another forthcoming Miller producer, "Under Milk Wood," has been changed. Robert Lewis will be unable to handle the chore, with the stint going to Douglas Cleverdon and Edward Burnham, staggers of the original British production.

William Wilson, currently company manager for the Jose Greco troupe, will return for his third season next summer as house manager of the Carter Barron Amphitheatre, Washington.

Ed Sultan, of CBS-TV's Network Operations Dept., will stage manage a legit production to be presented April 16-18 in New York by Group 10.

The off-Broadway production of "Exiles" at the Renata Theatre, N.Y., is giving Sunday matinee and evening performances.

James Preston has succeeded Gene Wolsk as general manager of the New Theatre Co., presenting "Take a Giant Step" at the Jan Hus Theatre, N.Y.

Kyle Crichton, author of "The Happiest Millionaire," sailed for England last Friday (15) to finalize arrangements with British producer Emile Littler for a London production of the play next June.

Dorothy James, standby for Margaret Phillips in "The Lady's Not For Burning" at the Carnegie Hall Playhouse, N.Y., will succeed the former during the show's final week ending March 31.

Thelma Pellish, featured in the original Broadway production of "The Pajama Game," is back in New York after a Coast stay duplicating her original assignment in the Warner Bros. filmization of the musical. She'll also appear in the upcoming N.Y. City Center revival of the tuner.

Beginning next Sunday (24), the Broadway production of "Uncle Willie" will switch to a Sunday matinee and evening performance sked in lieu of the regular Monday

(Continued on page 74)

Hartford Plans Revise Of 'House' for Next Fall

Hollywood, March 19.

"Praise House," Charles O'Neal's drama about racial intermarriage, will be extensively rewritten and may be tried out again next fall at the Huntington Hartford Theatre here.

The play, with Louise Beavers starred, was tried out by Hartford at the Alcazar Theatre, San Francisco, but was taken off March 2 after a single week's engagement. The venture represents a \$60,000 investment.

Coast & Dallas Dates Are 'Must' For Road Tuners

Subscription engagements on the coast and/or a guaranteed stand at the annual Texas State Fair at Dallas have become a virtual must for touring musicals. That's indicated by the route lined up for the road company of "My Fair Lady" and the similarly-patterned tour planned next year for a touring edition of "Bells Are Ringing." The Theatre Guild, which originally intended getting a touring production of "Bells" out next August, has scrapped that idea in favor of an early '58 getaway. The new plan is to work out a deal with the Civic Light Opera Assn. in Los Angeles and San Francisco for summer bookings of the tuner as part of the regular local subscription series and then to get it to Dallas for the annual State Fair in October.

That's the way it's laid out for "Lady," which began touring Monday (18) in Rochester. A road itinerary had already been lined up for "Bells," starting Aug. 26 in Toronto. The tuner was then scheduled to work its way to the Coast for a Dec. 9 bow at the Biltmore Theatre, L.A., and a Jan. 20 opening at the Curran in Frisco. Those dates would have been without CLO backing.

Gilbert Exits 'Fanny'; No Replacement Set

Hollywood, March 19.

Billy Gilbert, costar of the touring "Fanny," in the role originated on Broadway by Walter Slezak, is under doctors' orders to take a rest, and has asked for release from his contract for the musical. The rigors of the road are understood to have proved too much for the veteran comedian, but after a few months' layoff he's expected to be sufficiently recovered to work again.

No word on Successor

Cincinnati, March 19.

There's apparently no one set to take over the costarring assignment in "Fanny" when Billy Gilbert withdraws for reasons of health. A decision may be reached in New York this week, a cast member said today (Tues.).

The musical is playing the Shubert Theatre here this week.

Excuse It, Please

The management of the Circle in the Square Theatre, in Greenwich Village, N. Y., stationed a member of the staff in the Houston Street subway station for several days last week to take telephone orders for tickets to its current show, "The Iceman Cometh." The wrinkle was that a display ad in the Sunday drama section of the N. Y. Times carried an incorrect phone number.

The wrong listing turned out to be for a pay phone in the subway station, and when the attendant in the cashier's booth kept having to leave his post to answer calls for ticket orders for the Eugene O'Neill drama, he made frenzied squawk to the off-Broadway theatre.

The staff member who hustled around to take the ticket order calls had to pay a 15c. fare to get through the subway turnstile, then spent a few days in the underground "box-office."

New 'Livewire' Saves N.O. Opera

Fred Bultman Raises \$40,200 in Three Days—Whereupon Most of Old Board Resign

New Orleans, March 19.

New Orleans Opera House Assn. will be able to open its spring season Thursday night (21), with necessary funds to meet all outstanding obligations. Fred Bultman, new president of the association, raised \$40,200 between Tuesday (11) and Thursday (14) to set an operatic fund-raising record for the city.

Last week the opera group was bankrupt. There was only \$122 in its treasury with the scheduled "Faust" production only a week off. In addition there were staggering obligations.

Bultman volunteered to raise the money rather than let opera die here. The money he raised included cash donations of \$25,000 and opera bond donations of \$15,000.

The president of the association and members of the opera board agreed to resign if Bultman was successful in raising the sorely needed funds.

President Ralph Emke resigned as did the board, with one or two exceptions. This left Bultman with a nine-man "interim" committee in complete charge to work with him to carry out the work of the association until the annual meeting of members (season subscribers) in May.

Bultman, as new president, has inherited liabilities of close to \$40,000 to which debts must be added the production costs of four spring operas totaling \$76,917.

Ballet Russe Reversed On Half-Payments Of State Employment Tax

The management of the Ballet Russe de Monte Carlo has been ordered to make full payment of unemployment insurance tax for its dancers. It had been making only half-payments.

The ruling was handed down last week by the State Unemployment Insurance Appeals Board, on a motion by the management to set aside a recent referee's decision. The company had been making only half-payments on the assumption that a U.S. Treasury ruling allowing such reduction on withholding tax of performers on tour applied equally to unemployment insurance.

The Treasury regulation permitting reduced withholding tax is on the ground that a touring performer has greatly increased professional expenses which will substantially decrease the amount of income tax payable. Particularly for moderate-income taxpayers, it would presumably involve a hardship to have the full amount withheld at a time when living expenses were greatly increased. At the performer's request, therefore, half-withholding is permitted.

The test case was brought by the American Guild of Musical Artists in behalf of dancer Eugene Slavin. The attorney for the union was Jack London, and the management was represented by Watson Washburn. There has been no decision so far as to whether the Ballet Russe will have to make retroactive payment of full unemployment insurance taxes for all its dancers. To do so might be financially ruinous, so AGMA may not insist upon it.

To Revive 'Sholom' For Jewish Center Stands

Another production of "The World of Sholom Aleichem" is in the works. Actress Gubi Mann is planning a presentation for Jewish community centers around the New York area. The offering, which she would also direct, would be booked by the Jewish Welfare Board, which lined up an extensive tour for a prior edition of the Arnold Perl adaptation in 1955.

Comprised of three short stories derived from Russian-Jewish folklore, "Aleichem" was originally a 1953-54 off-Broadway click. As in the case of the previous JWB tour, the production put together by Miss Mann would be a cutdown version.

Play by O'Neill Found; Was Thought Destroyed

A four-act play by the late Eugene O'Neill, previously believed to have been destroyed by the playwright, has been acquired for possible production by the Royal Dramatic Theatre in Stockholm, Sweden. The drama, "More State-ly Manners," is the fourth in a cycle of nine plays written by the author during the last years of his life.

Six of the works were reportedly destroyed by the author and his wife because they required too much revisions and cutting. Another of the plays, "A Touch of the Poet," is scheduled to have its world preem March 28 in Stockholm, where O'Neill's autobiographical play, "Long Day's Journey Into Night," also debuted.

In its current form, "Manners" would take 10 hours to perform. The author's notes on how the play should be cut have also been acquired, however.

'POOR MAN'S SYNDICATE' HAD TWO WASHOUTS

Limited Investors, a syndicate of show biz personalities that puts modest amounts in Broadway plays, paid \$4,732.87 in dividends during 1956, according to an accounting sent to the members last week. For the current season, the group has already had total flops with "Small War on Murray Hill" and "Night of the Auk," but has an apparent money-maker in "Happiest Millionaire."

Each member of the syndicate puts up \$150 a year, and between \$1,000 and \$1,500 each is invested in three straight-play productions per season. The total payoff during 1956 included \$17.80 from "Hasty Heart," \$59.07 from "State of the Union," \$27.60 from "Detective Story," \$24.98 from "Fourposter," \$392 from "Seven Year Itch," \$195 from "The Crucible," \$138 from 1953-54 season investments, \$794.34 from 1954-55 investments, \$2,997 from 1955-56 investments and \$90 from the current season. The total return to date for each \$150 invested for the last three seasons has been \$292.30 from the 1952-54 season, \$139.92 from the 1954-55 season and \$154.57 from the 1955-56 season.

Members of the group include Gertrude H. Applebaum, of the Cornell-McClintic office staff; pressagent Phyllis Perleman; pressagent Marian Byram; director Mark Daniels, actor Paul Ford, actress Arlene Francis, director John Gerstad, League of N. Y. Theatres secretary Ruth Green, producer T. Edward Hambleton, former dancer Eunice Healey, actress Phyllis Hill, attorney Meyer Mermin, attorney David Miller, actor Tyrone Power, actress Natalie Schafer, Mrs. John Wharton (former actress Mary Mason) and actor Bert Whitley. The outfit holds an annual party, usually immediately after the opening-night performance of a show in which it has invested.

Aim London Production For Pat Joudry's 'Cry'

Ottawa, March 19.

Patricia Joudry's "Teach Me How to Cry," a 1955 entry at the Theatre de Lys, N. Y., is scheduled for production in London. Under the title, "Melinda," it will be presented in the West End by Mark Marvin and the playwright's husband, John Steele.

Marvin, an American, is co-producer with Fred Finklehoffe and Gabriel Katza of "Hide and Seek," which began a pre-Broadway tryout last week in Wilmington, Del. The Steeles are Canadians. It's figured the London production of "Cry" will cost about \$20,000. The producers hope to get most of the backing in Canada.

The film rights to "Cry," which was originally done in Canada as a radio play and then twice on tv, were purchased by Universal after its de Lys debut. The picture title is "Too Young."

Legit Bits

Continued from page 73

night and Wednesday afternoon performances.

Georgi Kramer and Giovanni Garinei arrived in New York from Italy last week to discuss the possibility of a Broadway production of the Italian musical, "Good Night Bettina."

Theodore Pollock's "Wedding in Japan," which opened March 11 at the Greystone Theatre, N. Y., was originally reviewed in VARIETY, May 11, 1949.

As expected, the criminal case brought against Theatre Trains & Planes by N. Y. City License Commissioner Bernard J. O'Connell has been dropped.

Howard Erskine, co-producer of "Happiest Millionaire," and his actress-wife, Lou Prentiss, sailed last Saturday (16) on a one-week round trip to Bermuda. They're due back next Friday (22).

The Shoemaker's Prodigious Wife will be presented weekends only at the Theatre Club, N. Y., beginning next Saturday (23).

"Every Bed is Narrow," a comedy by Mary Jukes, of the Toronto Globe & Mail, is planned for London production by Anna Deere Wiman, who's also scheduled to co-produce a West End edition of "Hide and Seek" with Fred Finklehoffe, Mark Marvin and Gabriel Katzka, producers of the upcoming Broadway production of the play.

Imogene Coca, who succeeded Margaret Sullivan and Claudette Colbert in "Janus" on Broadway, is repeating her assignment this week with Jules Munshin in a production of the comedy at the Sombrero Playhouse, Phoenix.

Evie Hays will play the lead femme role in "Wonderful Town" at the Starlight Musicals, Indianapolis, beginning July 23.

Louis A. Lofito, vice-president of Producers Theatre, gets program billing with partners Roger L. Stevens, Robert Whitehead and Robert W. Dowling, on the firm's current Broadway presentations of "Waltz of the Toreadors" and "Hole in the Head," and also on the third entry, "Orpheus Descending," opening tomorrow night (Thurs.) at the Martin Beck Theatre, N. Y., of which he is managing director.

Ellen Siegel, formerly of the

Maurice Evans office and now with agent Miriam Howell, will be married May 3 to Lewis Perkins, an attorney. She's the daughter of company manager Max Siegel.

A pair of one-acters; Barbara Miller's "Pillar of Salt" and Albert Zuckerman's "Beer in the Backwash," will be presented by Showcase Theatre at its New York studio for one week, beginning next Monday (25).

Joe Lustig, who recently injured his left leg, has resigned as press-agent for "Hotel Paradiso" because of difficulty in getting around. He's been succeeded by the team of Marian Byram and Phyllis Perlman.

Legit publicist Howard Newman is in Philadelphia working on "Around the World in 80 Days," which opens at the Nixon Theatre in April.

Robert Rounseville, who's been set for the N. Y. City Center revival of "Brigadoon," had to juggle three concert dates to take the assignment. The bookings conflicted with the rehearsal period and the two-week running time of the musical, which opens next Wednesday (27).

Czechoslovakian actor Karel Stepanek will appear as Shylock in a concert reading of "The Merchant of Venice" tonight (Wed.) at Columbia U.'s McMillin Theatre, N.Y. The presentation is being presented by the Helen Hayes Equity Group, under the direction of Jack Manning.

The pressagent and company manager assignments at the Coconut Grove (Fla.) Playhouse have been switched for the remaining eight weeks of the season there. Ben Washer succeeds Lorella Valmery as drummer and Charles Mulligan succeeds Jack del Bondio as company manager.

John Kennedy, director of "The Ziegfeld Follies," will follow up with two summer chores, one as general director of the St. Louis (Mo.) Municipal Opera season and the other as stager of the return stand of Guy Lombardo's production of "Show Boat" at Jones Beach, L. I.

An exhibition of theatrical sketches by Goulda Shaw, with a supplementary survey of the thea-

trical caricature, opened last week and will continue through April 26 at the Brander Matthews Dramatic Museum of Columbia U., N. Y.

Richard Myers and Julius Fleischmann have put off production activity on John O'Hara's "You Are My Sister" until next season. Most of the backers who put up coin for that project have switched their investment to "Hotel Paradiso," which the managerial team is co-producing this season with Charles Bowden, Richard Barr and H. R. v Bullock Jr.

Alice Childress' comedy, "So Early Monday Morning," produced off-Broadway at the Greenwich Mews Theatre last season, has been picked up for Broadway production in April by David Kanter, Charles Pratt Jr. and Edward Eliscu.

William Penn has been employed to direct the 11 plays to be produced next summer at the Wing-spread Summer Theatre, near Colon, Mich. The plays will be repeated during the season at the Wagonwheel Playhouse, Warsaw, Ind.

Herb Rogers' two Highland Park, Ill., summer operations, the Tent-house Theatre and the Music Theatre, will open, respectively, June 9 and 10. The stock company at the former spot will include Marian Walters, Tim O'Connor and Sidney Brees, with Michael Ferrall directing.

Steinbrook-McKee Productions has taken a summer lease on the Provincetown Playhouse, N.Y., and plan to open there June 4 with "Kaleidoscope," a revue.

"The Sound of Children," a new play by Syd Shaw, has been optioned for Broadway production by Al Gorta Jr. and Jim Downey Jr. The latter is son of the proprietor of Downey's restaurant, N.Y.

Noel Behn, manager of the Cherry Lane Theatre, N.Y., and co-producer of the house's current tenant, "Purple Dust," has optioned "The Circus of Dr. Leo," which Nathaniel Benchley and Gwyn Conger Steinbeck adapted from Charles Finney's novel. An off-Broadway production is contemplated.

The Group 20 Players begin their fifth season June 25 at the Wellesley (Mass.) Theatre on the Green.

Ex-boxer Lou Nova, currently appearing on Broadway in "Happiest Millionaire," will give a poetry recital May 14 at Carnegie Hall, N. Y.

Shows Abroad

Continued from page 70

Restless Heart

other musician. Robert Urquhart is imposing as a richly endowed musician, but seems somewhat lacking in fire and temperament.

In smaller parts, Peter Bull is convincing as a manager-companion, Jennifer Wright is perhaps too Anglified, Joan Linder offers a good cameo as sluttish French girl and Lala Lloyd scores as a matter-of-fact costume fitter.

The Peter Rice decor strikes an appropriately rich note in drawing-room set of the second and third acts, while conveying authentically the Bohemian atmosphere of a shabby northern French seaside cafe in the opening act. William Chappell has staged with warm appreciation of the atmosphere.

needed spice and dynamism to sweep the show along. The supporting cast is good, but subordinate to the tour-de-force presence of the star. Roussin has directed deftly and the colorful decor also helps.

In a program note, Roussin explains that with the theatre being used by American authors to dramatize sexual problems, he felt that it would be in order to treat such a subject in comic vein.

Mosk.

'Say, Darling'

Continued from page 71

funny, but as prose it isn't worthy of serious rating. Moreover, unlike "7½ Cents," it offers little scope for stage dramatization, though it would perhaps be the basis for a picture.

The author seems adept at catching the flavor of everyday conversation (some of the characters sound uncannily like their living counterparts), but he apparently concentrates only on conversational clichés and stupidities, just as he tends to be a caustic observer of the genus homo and the surrounding scene. If he ever overheard a sensible or genuinely humorous remark, he doesn't indicate it, and if he observed a kindly or generous action he fails to mention it.

Generally, "Say, Darling" is a shallow, somewhat acid, but readable and amusing account of how an unsophisticated but sharp mid-westerner had a hand in the Broadway musicalization of his novel. But assuming that the trade will identify its leading characters (and perhaps in some cases believe that its incidents are based on actual happenings), at least one aspect of the story seems, to express it mildly, in questionable taste.

Hobs.

The North Jersey Playhouse, which opens April 2 with "Anniversary Waltz," will have a policy of reduced tickets for students.

La Mamma (Mama)

Paris, Feb. 26. Benoit-Leon Deutsch presentation of a comedy in two acts (five scenes), by Andre Roussin, based on a novel, "Le Bel Antonio," by Vitaliano Brancati. Stars Elvire Popesco; features Jacques Tola, Estella Blain, Jean Rouquellie, Paul Oetly. Staged by Roussin; setting, A. M. Vargas. At Theatre Madeleine, Paris, Feb. 25, '57; \$3 top.

Rosaria Elvire Popesco
Antonio Jacques Toja
Barbara Estella Blain
Aldo Jean Rouquellie
Gildo Paul Oetly
Priest Paul Feivre
Puglisi Georges Hubert

Andre Roussin has his annual hit with "La Mamma," following his pattern of taking a scabrous subject, dressing it up in slick dialog and plot twists, with a top player to carry the brunt of the action of an insouciant comedy.

The new work deals with a Sicilian roue who turns out to be impotent after his wedding. The groom's outraged mother, played by Elvire Popesco, finally rights things and brings the son back into the proper Sicilian sensuality. The star's skillful bombast keeps the play moving and prevents it from falling into tastelessness.

The subject matter is obviously offbeat for the U.S., but might be adapted as a vehicle for an actress who could create and hold the proper mood.

Miss Popesco, though seemingly miscast as a Sicilian, has the

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The Gross Truth Will Out

"Fanny" and to some extent "The Matchmaker" are not as strong road draws as previously indicated. In the case of "Fanny," in particular, the actual grosses have averaged around the break-even point, while on "Matchmaker," there appears to have been a modest profit.

The misrepresented figures on the two shows have been given to VARIETY correspondents in the various cities the shows have played. That is suggested by the fact that other show grosses given to the same correspondents have been accurate.

The following are the actual weekly grosses, obtained from another source, for "Fanny" and "Matchmaker," as recently as available:

Week Ending	Fanny	Gross
Dec. 29	Boston	\$34,573.33
Jan. 5	Boston	44,854.43
Jan. 12	Philadelphia	29,473.79
Jan. 19	Philadelphia	38,438.22
Jan. 26	New Haven	35,481.76
Feb. 2	Montreal	35,058.50
Feb. 9	Toronto	27,400.25
Feb. 9	Matchmaker	\$22,801.70
Feb. 16	Detroit	24,748.50
Feb. 23	Cincinnati	25,561.40
March 2	St. Louis	19,852.81
March 9	Chicago	25,575.75

Philly Tapering as Season Wanes;

'Orpheus' \$23,800, 'Joker' Sad \$6,500

Philadelphia, March 19.

Only two shows were on the local boards last week, both tryouts. The Tennessee Williams drama, "Orpheus Descending," did satisfactory business, with sellout houses Friday and Saturday (15-16), but "The Joker," hobbled by poor reviews and worse word-of-mouth, had rough going.

All three first-string critics (Murdock, Inquirer; de Schauensee, Bulletin; Gaghan, News) panned the Arthur Sheekman comedy, which is undergoing intensive doctoring in preparation for its scheduled Broadway opening April 4.

"Liza," another tryout, opened a Philly tuneup fortnight last night (Mon.) at the Walnut, and an additional pre-Broadway candidate, "The First Gentleman," is due next Monday (25) for a two-weeker at the Forrest.

Estimates for Last Week

Joker, Forrest (C) (1st wk) (\$4,800; 1,760; \$32,500) (Tommy Noonan). Tryout piece about an egocentric tv comedian had its troubles, getting a dismal \$6,500; holds this week.

Orpheus Descending, Walnut (D) (2d wk) (\$4,800; 1,340; \$32,000). This reworking of an old Tennessee Williams effort apparently benefitted from the author's rep, getting a healthy \$23,800; previous week, \$18,400; exited Saturday night (16) for New York.

'Yanks,' \$37,100, Hershey;

Walston Succeeds Clark

Hershey, Pa., March 19.

"Damn Yankees," starring Bobby Clark, grossed an okay \$37,100 at the Community Auditorium here last week.

Clark withdrew from the cast last Saturday (16), and Ray Walston has taken over as star. The music is current at Ford's Theatre, Baltimore.

Touring Shows

(March 18-31)

Apple Cart (Maurice Evans)—Shubert, Det. (18-23); Nixon, Pitt (25-30).
Canadian Players (Pearl Grant, Hamlet)—Wisconsin State College, Stevens Point (18); St. Mary's in the Woods College, Terre Haute, Indiana (19); Emporia State College, Emporia, Kan. (20); Tulsa College, Tulsa (21); Tarrant College, Fort Worth (22); Court Yard Theatre, Dallas (23-31).

On a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—Hartford, La. (18-30).
Damn Yankees (Ed Co.) (Ray Walston)—Ford's Theatre (18-23); Shubert, Boston (25-30).

Fanny (Gale Tabor, Billy Gilbert)—Shubert, Cin. (18-23); Murat, Ind. (25-30).
First Gentleman (tryout) (Walter Sizak)—Shubert, New Haven (20-23); Forrest, Phil. (25-30).

Hatful of Rain (Vivian Blaine, Ben Gazzara)—Nixon, Pitt (18-23); Ford's Balto (25-30).
Hide and Seek (tryout) (Franchot Tone, Geraldine Fitzgerald, Basil Rathbone)—National, Wash. (18-23); Shubert, New Haven (25-30).

Hotel Paradise (tryout) (Gert Lahr, Angela Lombardy, Arthur Treacher, Vera Pearce, Douglas Pyne)—National, Wash. (18-30).
Joker (tryout)—Forrest, Phil. (18-23); Shubert, Wash. (25-30). (Reviewed in VARIETY, March 13, '57).

Liza (tryout)—Walnut, Phil. (18-30).
Matchmaker (Guthrie Gordon, Loring Smith, Patricia Cutts)—Blackstone, Chi. (18-30).
My Fair Lady (Ed Co.) (Brian Aherne)—Auditorium, Rochester (18-23); Riviera, Det. (25-30).

No Time for Sergeants (Ed Co.)—Erlanger, Chi. (18-30).

'APPLE CART' TIDY 21G

IN 1ST WEEK, DETROIT

Detroit, March 19.

"The Apple Cart," starring Maurice Evans and featuring Signe Hasso, turned up a good \$21,000 at the Cass last week in the first stanza of a fortnight's engagement. Potential capacity at the 1,482-seater is \$38,000 at the scale, with \$4.50 Saturday eve, \$4 other nights.

Meanwhile, there is a phenomenal advance sale for "My Fair Lady," which opens a three-week engagement March 26 at the renovated-legit Riviera. About 30,000 orders have been returned, and only a few singles remain for a matinee.

'Hide' Big \$19,900

In 5, Wilmington

Wilmington, March 19.

"Hide and Seek," starring Franchot Tone, Geraldine Fitzgerald and Basil Rathbone, set a new record for the 1,250-seat Playhouse here, grossing \$19,900 in a five-performance break-in last Wednesday-Saturday (13-16). The play, a subscription entry, was virtually a sellout before opening. It's current at the National Theatre, Washington.

Next offering at the Playhouse will be "Hatful of Rain" costarring Vivian Blaine and Ben Gazzara, April 5-6.

Casting

Broadway (City Center): Mindy Carson.
Ziegfeld Follies: Walter Darg Wahl.
Joker: Bill Haver.

Shubert Alley: Gwen Harmon, Julian Barry, Cathryn Damon, Carmen Gutierrez, Carolyn George, Nora Reno, Dorothy W. Scott, Elizabeth Taylor, Myrna White, Gene Givon, Harold Gordon, Albert Popwell, James Donnell, Don Claiborne, Claude Thompson, Arthur Mitchell, Chita Rivera (standby for Eartha Kitt).

Damn Yankees: Ray Walston (succeeding Ray Walston), Howard Caine (succeeding Frey).
Strangest Lie: Marvin.

Bells Are Ringing: Paul Lipson (succeeding George S. Irving).
My Fair Lady: John Nole, Claiborne, Tom Carlin.

Greatest Man Alive: John Gibson, Nydia Westman.
Brigadoon (City Center): Virginia Oswald, Helen Gallagher, Scott McKay, Sloan Simpson, John Nole, Dorothy W. Becher, Lidia Franklin, Elliott Sullivan, Russell Galka.

My Girl in Town: Mark Dawson, Pat Ferrer, Marie Kolin, Dale Morena, Harvey Jung, Lulu Bates, Eddie Phillips, Jean Handzik, Drusilla Davis, Mara Lynn, Dolan Pippa Scott, Albert Othenheimer, Gary Harvey, Hohnacker, Ethel Martin, Bob Bakunik, John Peltak.

My Fair Lady (City Center): Monique Van Vooren.
First Gentleman: Darlo Barri, MacGregory, Gibb, Earl Simmons, Curt Lowens, Phena Darner, Edward Dunn, Rossana San Marco, Edmund Roney.

Wayside: Ed Glover, Jack Barnes.
Land Beyond the River: R. Graham Brown, Howard Weirum, Charles S. Griffin, Island.

Apollonia of Bellac & Virtuous Island: Carole Couche, Edward Carmell, Alan Peltak, Pippa Scott, Albert Othenheimer, Sara Aman, Frank Melio, Ed Rose, Leslie Reed, Robert Marquis.
My Fair Lady: Geraldine McGregor (succeeding Ray Walston).

Out-of-Town (City Center): Martin Wolfson.

Dial M for Murder (Palm Beach, Fla.): Playhouse: Felicia Montenegro, Richard Derr.

'Pajama Tops' O.K. \$8,300,

'Time Limit' \$5,300, L. A.

Los Angeles, March 19.

The touring "Cat on a Hot Tin Roof" opened at the Huntington Hartford Theatre last night (Mon.) to keep Los Angeles on a two-show level. "Time Limit" exited the Ivar Theatre over the weekend after an unprofitable run.

Final week of "Time Limit" climbed to \$5,300 with the aid of two Saturday night performances, but the four-week tally was only \$16,600 for the 400-seater. Across town, "Pajama Tops" eased off slightly to \$8,300 for its 21st week at the Forum, still profitable.

'Sergeants' 22½G,

'Bridge' 14½G, Chi

Chicago, March 19.

Loop legit business was spotty last week, in the usual Lenten pattern.

There are only two more entries on the horizon for the balance of this season. "Desk Set" is due April 1 at the Harris and "Cat on a Hot Tin Roof" arrives April 29 at the Erlanger, on subscription.

Estimates for Last Week

Matchmaker, Blackstone (C) (2d wk) (\$5; 1,450; \$33,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Estimated about \$20,000 on subscription; previous week, overquoted, was actually under \$25,600; show has been consistently overquoted on tour.

No Time for Sergeants, Erlanger (C) (27th wk) (\$5; 1,335; \$35,495). Over \$22,500; previous week, \$25,600; exits April 27 to resume tour.

View From the Bridge, Harris (D) (1st wk) (\$4.95; 1,000; \$22,000) (Luther Adler). Almost \$14,500 for first eight performances.

Miscellaneous

Lysistrata, Studebaker. Stock revival runs through March 31.

'LIZA' MEAGRE 8G IN 5

ON BOW IN NEW HAVEN

"Liza," playing a five-performance break-in last Wednesday-Saturday (13-16) at the 1,650-seat Shubert Theatre here, had slim pickings for just under \$8,000 gross at a \$4.50 top. Word-of-mouth comment on the pre-Broadway entry was mild.

Another tryout, "The First Gentleman," opens a five-performance break-in at the house tomorrow night (Wed.) and plays through next Saturday (23). Further Shubert bookings include tryouts of "Hide and Seek," March 25-30; the musical "New Girl in Town," April 8-13; and "Greatest Man Alive," April 17-20.

'Cat' Walloping \$37,700;

Frisco Goes Legitless

San Francisco, March 19.

The touring "Cat on a Hot Tin Roof" pulled in a thumping \$37,700 last week, its fourth and final stanza at the Curran Theatre here. The Tennessee Williams drama co-starring Thomas Gomez, Marjorie Steele and Alex Nicol drew \$36,000 the previous week.

All three local theatres are slated to remain dark for the next two-and-a-half months, the longest local legit hiatus in many years.

'Hatful' Average \$18,100

At Bloomington-L'ville

Louisville, March 19.

"Hatful of Rain," costarring Vivian Blaine and Ben Gazzara, grossed a moderate \$18,100 in a two-way split between Indiana U., Bloomington, last Monday-Tuesday (11-12) and the Memorial Auditorium here Wednesday-Saturday (13-16).

The show is current at the Nixon Theatre, Pittsburgh.

ELT Show

(March 18-30)

Point of No Return—Clinton H. S. Bronx (22-23); Bryant H. S. Queens (29-30).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Brigadoon, City Center (3-27).
Hide & Seek, Barrymore (4-2).
My Fair Lady, City Center (4-24).
My Girl in Town, City Center (4-24).
My Fair Lady, City Center (4-24).
My Girl in Town, City Center (4-24).
My Fair Lady, City Center (4-24).
My Girl in Town, City Center (4-24).
My Fair Lady, City Center (4-24).
My Girl in Town, City Center (4-24).

OFF-BROADWAY

Land Beyond the River, Meigs (2-28).
Minna von Barnheim, Berkeley (4-9).
Girodoux Twin Bill, Carnegie (4-9).
Wayside, Barbizon Plaza (4-18).
Living the Life, Phoenix (4-23).

B'way Uneven; 'Millionaire' \$20,200,

'Journey' \$25,600, 'Barbara' \$21,500,

'Yanks' 33G, 'Tables' 25½G, 'Night' 25G

Broadway was spotty last week. The up 'n' down fluctuation, except for the hits and one other entry, ranged from \$100 to \$1,900.

Capacity entries included "Auntie Mame," "Bells Are Ringing," "Li'l Abner," "My Fair Lady" and "Visit to a Small Planet."

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (20th wk; 157; \$6.90-\$5.75; 1,182; \$43,000) (Rosalind Russell). As always, \$43,600. Comedy lays off Holy Week (April 13-21).

Beggar's Opera, City Center (OP) (1st wk; 7; \$5.80; 3,090; \$45,000) (Shirley Jones, Jack Cassidy, Paula Laurence). Opened last Wednesday (13) to two favorable reviews (McHarry, News; Peper, World-Telegram) and five unfavorable (Atkinson, Times; Coleman, Mirror; Herdridge, Post; Kastendieck, Journal-American; Kerr, Herald Tribune); over \$27,900 for first seven performances and one preview.

Bells Are Ringing, Shubert (MC) (16th wk; 124; \$7.50; 1,453; \$55,039) (Judy Holliday). As always, \$55,600.

Damn Yankees, 46th St. (MC) (98th wk; 780; \$8.05; 1,297; \$50,573). Has to vacate theatre April 27. Previous week, \$33,600; last week, nearly \$33,000.

Diary of Anne Frank, Ambassador (D) (76th wk; 605; \$5.75; 1,155; \$35,000) (Joseph Schildkraut). Previous week, underquoted, was \$17,200 on twofers; last week, nearly \$18,700 on twofers.

Happiest Millionaire, Lyceum (C) (17th wk; 135; \$5.75; 995; \$26,000) (Walter Pidgeon). Previous week, \$21,400; last week, over \$20,200.

Happy Hunting, Majestic (MC) (15th wk; 116; \$8.05; 1,625; \$69,989) (Ethel Merman). Previous week, \$67,100; last week, nearly \$66,400.

Hole in the Head, Plymouth (CD) (3d wk; 40; \$6.25-\$5.75; 1,062; \$36,625) (Paul Douglas). Previous week, \$31,000; last week, almost \$31,500.

Holiday for Lovers, Longacre (C) (54th wk; 36; \$5.75; 1,101; \$29,378) (Don Ameche). Previous week, \$20,000; last week, over \$21,000.

Inherit the Wind, National (D) (87th wk; 694; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$23,600; last week, almost \$23,800.

Li'l Abner, St. James (MC) (18th wk; 140; \$8.05; 1,028; \$58,100). Previous week, \$58,200; last week, almost \$58,100, with commissions on a theatre party cutting into capacity take.

Long Day's Journey Into Night, Helen Hayes (D) (19th wk; 114; \$5.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$27,500; last week, over \$25,600.

Major Barbara, Morosco (C) (20th wk; 159; \$6.90; 946; \$37,500) (Charles Laughton, Burgess Meredith, Eli Wallach, Cornelia Otis Skinner). Closes May 18. Previous week, \$23,300; last week, over \$21,500.

Middle of the Night, ANTA (D) (50th wk; 397; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$23,700, with about \$2,500 refunded on a performance missed by Robinson; last week, over \$25,000.

Most Happy Fella, Imperial (MD) (46th wk; 364; \$7.50; 1,427; \$57,875). Previous week, around \$38,700; last week, over \$44,300.

My Fair Lady, Hellinger (MC) (53d wk; 419; \$8.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews). As always, \$68,700. Miss Andrews begins a two-week vacation following next Saturday (23) night's performance. Lola Fisher will substitute.

No Time for Sergeants, Alvin (C) (74th wk; 588; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$24,800; last week, over \$24,400.

Potting Shed, Bijou (D) (7th wk; 55; \$5.75-\$5.25; \$3; \$20,400) (Sybil Thorndike, Robert Flemyng, Leueen McGrath). Previous week, \$18,000; last week, almost \$17,100. Closes April 20.

Separate Tables, Music Box (D) (21st wk; 164; \$5.75; 1,010; \$31,021) (Eric Portman, Margaret Leigh).

ton). Previous week, \$25,500; last week, nearly \$25,500.

Visit to a Small Planet, Booth (C) (6th wk; 44; \$6.60-\$5.75; 766; \$27,300) (Cyril Ritchard). Previous week, \$27,400; last week, nearly \$27,600.

Waltz of the Toreadors, Coronet (CD) (9th wk; 68; \$6.90; 1,001; \$35,040) (Ralph Richardson). Previous week, \$17,700 with Richardson on all week; last week, almost \$24,200, with Richardson out for five performances.

Ziegfeld Follies, Winter Garden (R) (3d wk; 19; \$8.05; 1,404; \$63,000) (Beatrice Lillie). Previous week, \$48,700; last week, over \$48,400.

Closed Last Week
Hidden River, Playhouse (8th wk; 61; \$5.75; 994; \$30,033) (Robert Preston, Dennis King, Lilli Darvas). Previous week, \$13,800. Closed last Saturday (16) at an approximate \$90,000 loss on an \$85,000 investment.

Sin of Pat Muldoon, Cort (C) (1st wk; 5; \$5.75; 1,036; \$28,854) (James Barton). Opened last Wednesday (13) to unanimously negative notices (Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Funk, Times; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost \$4,500 for first five performances and closed last Saturday (16) at an approximate loss of its entire \$75,000 capitalization.

Opinion This Week
Duchess of Malfi, Phoenix (D) (\$3,85; 1,150; \$25,000). Stock revival of Elizabethan play by John Webster, presented by the Phoenix Theatre (T. Edward Hambleton & Norris Houghton) in association with John Houseman. Opened last night (Tues.).

Orpheus Descending, Beck (D) (\$6.90; 1,280; \$41,500). Tennessee Williams play, presented by the Producers Theatre; production financed at \$96,000 (including 20% overall cost about that to bring in and can break even at around \$18,000 gross. Opens tomorrow (Thurs.) night for an interim booking prior to moving May 20 to the Morosco.

OFF-BROADWAY
American Saviors, St. Ignatius Church (2-26-57).
Anatomist, Royal (2-26-57).
Box of Water Colors, B'way Cong. Church (2-17-57); closes April 21.

Dr. Faustus & Parade at the Devil's Bridge, Blackfriars (2-18-57).
Dr. In Spite of Himself, Temp. (2-27-57); closes March 24.

Exiles, Renata (3-12-57).
Iceman Cometh, Circle-in-Square (5-18-56).
In Good King Charles' Golden Days, Downtown (1-24-57).

Lady Not for Burning, Carnegie Hall Playhouse (2-21-57); has to vacate house March 31.
Purple Dust, Cherry Lane (12-27-56).
Synge Trilogy, Theatre East (3-6-57).

Take a Giant Step, Jan Hus (9-22-56).
Threepenny Opera, de Lys (9-20-55).
Trojan Trilogy, Theatre Marquee (3-18-57).

Volpone, Rooftop (1-7-57).
Wedding in Japan, Greystone (3-11-57).

Closed Last Week
Right You Are, Carl Fischer Hall (3-4-57).

'Janus' Unhappy \$10,000;
Closes Tour in Balto

Baltimore, March 19.
Joan Bennett, Donald Cook and Romney Brent wound up their road tour in "Janus" at Ford's Theatre here last week with a limp \$10,000, the lowest take of the trek. The rigors of Baltimore's feast or famine legit picture created a situation where the Carolyn Green comedy was the first in a series of three consecutive legit weeks.

"Damn Yankees," current at the theatre this week, racked up a staunch advance, while "Hatful of Rain" due next Monday (25), has the advantage of Guild-ATS subscription.

Stock Reviews

Spring Thaw

Toronto, March 1.

New Play Society presentation of revue in two acts (22 scenes). Staged by Mayor Moore; musical numbers directed by Alan & Blanche Lund; sets, Richard Knowles; lighting, Alan Beeson; costumes, Suzanne; musical arrangements, Raymond Jessel; vocal director, Andrew MacMillan; orchestral conductor, Marian Grudert. At Avenue Theatre, Toronto, March 1, '57; \$3.50 top.

Cast: Dave Broadfoot, Barbara Hamilton, Bob Goulet, Paul Kilgman, Margo Mackinnon, Peter Mews, Sheila Billing, Andrew MacMillan, Louise Thomson.

After a four-city tryout, "Spring Thaw" stocks up as a breezy, entertaining edition of the annual revue series. It's slated for the usual cross-Canada tour after the current Toronto engagement.

Outstanding in the topical material is the choreography of Alan and Blanche Lund ballet-versus-wrestling satire, "The Nutcrackers," using current tv techniques, including the "Waltz of the Cauliflowers." On the writing end, honors go to Pierre Berton for his "Ode to Woodbine," sung by a top-hatted male quartet lamenting the lack of a liquor license at Canada's newest race track.

Another click is Don Harron's sketch spoofing the Stratford (Ont.) Shakespearean Festival, "Something Cool in Denmark," a blend of "Hamlet" and "rock 'n' roll" dialogue. The author, incidentally, is a Broadway actor, currently in "Separate Tables."

Barbara Hamilton is a top comedienne, particularly in her solo vocalistics of "Madrid," dealing with romantic episodes in Spain, and "Too Much of a Good Thing," the latter a clever exaggeration of Italian femme film stars with bosomy expansions.

Margo Mackinnon, a handsome blonde soprano, is excellent in "I Can't Stand You," a nice-girl switch in lyrics about a lover-boy who is just a schmo. Peter Mews and Paul Kilgman score as convicts recalling the good old "Memories" of bank stickups. Dave Broadfoot proves himself a good comedy-monologist as a summer resort huckster and later in a convention speech as president of a button factory.

Louise Thomson, former band vocalist, is in good voice and shows a flair for comedy. One grim note is set by full-voiced Bob Goulet in his singing of "The Lost Cabin" and "Black Jaquette," a motor-cycle narrative, but both ballads have recording possibilities. There is also tv material in some of the sketches.

In this tough entertainment me-

dium of mood changes in revue, "Spring Thaw" is, on the whole, an evening's neat diversion, thanks to speedy direction, good writing and the talents in song and dance of fresh faces and good-looking principals. —McStay.

Lysistrata

Chicago, March 12.

Studebaker Theatre Co. production of comedy in two acts by Aristophanes, translated by Gilbert Seldes. Stars Vicki Cummings. Staged by Paul Sills; scenery, Olive Rickabaugh; costumes, Theoni V. Aldredge. At Studebaker Theatre, Chicago, March 12, '57; \$4.50 top.

Cast: Vicki Cummings, Tresa Hughes, Elaine May, Sally Breskin, Barbara Harris, Maureen Hayes, Joanne Allaband, Ricka Kukpa, Barbara Herman, Jan Mockus, Margaret Rudy, Severn Darden, Genevieve Andrews, Moultrie Patten, Chuck Wassil, Eugene Troobnick, Lee Henry, Andrew Duncan, Tek Osborn, Laurence Zerkle, Mike Nichols, David C. Jones, Otto Senz, Robert Laurie, others.

"Lysistrata," as done by the Studebaker stock group, is a 12-gauge bore. Director Paul Sills' clumsy attempts to improve on a comedy that has been kicking around for more than 20 centuries have only blunted the wit and lusty style of Aristophanes' classic. It's an uncomfortable evening for all concerned.

Vicki Cummings is far off course as the title role masterminder of the sex moratorium by the women of Athens and Sparta to get their menfolk to end their 20-year war. She and her co-workers give it the old college try, but with a few fleeting exceptions they're unable to cope.

Elaine May and Eugene Troobnick momentarily stifle the yawns in a fairly funny love scene. For the rest, it's a strikeout. —Dave.

Student Interest

Continued from page 71

members and editors of school newspapers to a "Discussion on the Theatre" with "Diary of Anne Frank" costars Joseph Schildkraut and Susan Strassberg plus the play's director, Garson Kanin.

One of the organization's current projects is the promotion of an essay contest being sponsored in high schools and colleges by Motion Picture Distributors in connection with the film "Oedipus Rex." In some instances the productions involved offer students reduced b.o. rates.

Included in the Lewitt plan are the following recommendations:

1. The publication of a weekly Theatre Information Bulletin to be distributed to chairman of English and/or Dramatic Arts departments of schools involved.
2. Monthly seminars on the theatre for students and faculty members, with playwrights, producers, directors and performers participating.
3. The development of a speakers' bureau to arrange lecture at schools.
4. The distribution to schools of visual aids such as slides and photographs pertaining to productions running on Broadway.
5. The preparation of study guides dealing with the productions being promoted.
6. The preparation of stories for publication in school papers.
7. The broadcasting of taped interviews with legit personalities over the Eastern Intercollegiate Radio network.
8. The setting aside of seats, at regular prices, for groups of students and/or faculty members.

'Fair Lady'

Continued from page 1

erty has been raised. In the "Follies," for example, "The Rain in Spain" has become "The Sink Is In The Sink," while in the Foremost album, "I Could Have Danced All Night" becomes "I Could Have Boozed All Night" and "I've Grown Accustomed To Her Face" turned into "I'm Kinda Partial To His Puss."

Action against Foremost has been postponed until Lerner & Loewe return to Gotham after launching the national company of the tuner. It opened in Rochester, N. Y., Monday (18).

Foremost is an indie Kansas City diskery. Album features Nancy Walker, Reginald Gardiner and ZaSu Pitts.

Harvard Group Preems Jean Genet 'Deathwatch'

Cambridge, Mass., March 19.

The first American production of Jean Genet's "Deathwatch," marking the initial production of a new independent group of Harvard students, concluded a five day run March 10 at the Pi Eta Theatre here. The students, all seniors working towards careers in the professional theatre, performed "Deathwatch" twice each evening.

A score for the piece was composed by Caldwell Titcomb, who composed music for the Cambridge Drama Festival here last summer.

The experimental play involved three prisoners in a death cell. In 1955, Genet's "The Maids" was produced off Broadway. The Cambridge production of "Deathwatch" was the first attempt since that time to intro American auds to Genet's dramas.

MOLLY PICON TAKING EXTENDED 'HONEYMOON'

Molly Picon is getting continued mileage out of "Farblondjete Honeymoon."—She has been starring in the Yiddish production on-and-off since its preem at the Palace Theatre, Brooklyn, in September, 1955. She's now slated to open in it April 16 at the Eighth Street Theatre, Chicago.

Following a full season's run in Brooklyn, the vet comedienne appeared with the show in Florida, Philadelphia, summer stock and earlier this season at the Elmsmere Theatre, Bronx. Likewise keeping busy with the offering since its inception have been her husband and costar, Jacob Kalich, who also directed, and Michael Michalesko and Jacob Jacobs, doubling as co-producers and performers.

'Cat' Nets Over 500%

Mopping Up On Tour

"Cat on a Hot Tin Roof" has moved into the 500% profit class. That's based on a March 2 accounting.

The Playwrights Co. production, starring Thomas Gomez, Marjorie Steele and Alex Nicol, has been cleaning up on post-Broadway trek. For the eight weeks ending on the date of the audit, the Tennessee Williams play netted \$34,962 on tour.

Profit on the production includes revenue from the sale of the film rights to Metro, plus other subsidiary income. Highlights of the accounting are as follows:

Investment (repaid), \$102,000.
Total profit, \$522,938.
Distributed profit, 491,000 (split 50-50 between the management and backers).
Actors Equity bonds, \$12,987.
Sinking fund reserve, \$15,000.
Balance available for distribution, \$3,951.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Double Image, St. James (11-14-56).
Dry Rot, Whitehall (6-31-54).
Ewig Feuilleton Co., Palace (3-4-57).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (12-26-56).
Haff of Rain, Princess (3-7-57).
House by Lake, York's (5-9-56).
Iron Duchess, Cambridge (3-14-57).
Mousetrap, Ambassadors (11-25-52).
Mrs. Gibbons' Boys, Westminster (12-11-56).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Suits, Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume d'Amour, Garrick (11-3-55).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Subway in Sky, Savoy (2-27).
Under Milk Wood, New (9-20-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Wit to Woo, Arts (3-12-57).

Scheduled Openings

Tom, New Lindsey (3-20-57).
Polish Theatre, Wint. Gard. (3-25-57).
Dark & Bright, New Gate (3-26-57).
Damn Yankees, Coliseum (3-28-57).
Tea & Sympathy, Comedy (4-25-57).

Closed Last Week

D'Oyly Carte, Prince's (12-3-56).
Zero Hours, St. James's (9-4-56).

On Tour

Bed
Doctor in the House
D'Oyly Carte Opera
Ghost Squad
Glamour Girl
Harmony Close
Janus
Kismet
Lock Back in Anger
Lovelace
Mile of Vice
My Wife's Uncle
Peter Pan
Restless Heart
Reluctant Debutante
Separate Tables
Spider's Web
Square Ring
Zuleika

Shows Out of Town

Continued from page 70

Hide and Seek

atomic research center in rural England. The plot centers around the young son of an embittered scientist whose "secret" sets off a chain of events spanning three acts before things are finally cleared up.

The son moves about the stage carrying a little red box containing a mysterious object. A lethally radio-active egg has disappeared from the atomic center, and there's a sort of "hide and seek" contest, retarded by conversation, to locate the youth and recover the instrument of death. The ending is plausible but a little too pat.

The cast generally is excellent. Franchot Tone, as the scientist who grows morose and bitter as he rebels at his role in the atomic scheme of things, is convincing. Geraldine Fitzgerald, as his wife who finds her husband becoming a stranger, gives a nicely shaded performance and Peter Lazar, as their son who causes all the commotion, enacts a meaty juvenile role with skill.

Basil Rathbone, the boss scientist, is his usual suave and authoritative self. Isobel Elsom contributes a fine characterization as Rathbone's wife who frequently has a quip when the going gets rough. Walter Brooke is excellent as a woman-shy scientist and Dolores Dorn Heft is lovely as the young widow who breaks down his defenses.

Ralph Alswang's rustic cottage setting and lighting effects, especially the storm scene in the first act, are outstanding. Stage groupings are used to good effect by director Reginald Denham.

The Stanley Mann-Roger MacDougall script is not without merit, but falls short of the suspense thriller classification. By the same token, the script would need strong hypo to interest Hollywood.

Klep.

My Fair Lady

Rochester, March 18.

Herman Levin presentation of touring company of musical comedy in two acts (18 scenes), based on George Bernard Shaw comedy, "Pygmalion," with book and lyrics by Alan Jay Lerner, music by Frederick Loewe. Stars Brian Aherne, Anne Rogers; features Charles Victor, Hugh Dempster, Margery Maude, Katherine Hynes, Michael Evans, Eric Brotherson, Charles Penman, Reid Shelton, Marie Paxton, Velma Royton. Staged by Moss Hart; choreography and musical staging, Hanya Holm; scenery, Oliver Smith; costumes, Cecil Beaton; musical arrangements, Robert Russell Bennett. Phil Lang, lighting; Feder; dance music arrangements, Trude Rittman; musical director, Sylvan Levin. At Auditorium, Rochester, March 18, '57.

Buchesters. Charles Kitchell, Terry DeMar, Miriam Demar, Marie Paxton, Eliza Doolittle, Anne Rogers, Freddy Eynsford-Hill, Reid Shelton, Col. Pickering, Hugh Dempster, Bystander, Michael Evans, Henry Higgins, Brian Aherne, Selsey Man, Charles Penman, Hoxton Man, Christopher Edwards, Another Bystander, Eric Brotherson, Cockneys, John Talaferro, Gordon Ewing, Dick Goodlake, Dr. Gill.

Bartender, Robert Cosden, Harry, Charles Penman, Jamie, Eric Brotherson, Alfred P. Doolittle, Charles Victor, Mrs. Pearce, Katherine Hynes, Mrs. Hopkins, Velma Royton, Butler, Robert Held, Servants, Don Brassington, Dianne Barton, Marilyn Taylor, Lynn Barrett, Judy Rawlings.

Mrs. Higgins, Margery Maude, Chauffeur, Nick Dana, Footmen, Gordon Ewing, Jan Gbur, Lord Boxington, Charles Penman, Lady Boxington, Velma Royton, Constable, Nick Dana, Flower Girl, Miriam Demar, Zoltan Karpthy, Michael Evans, Flunkies, Gordon Ewing, Jan Gbur, Queen of Transylvania, Susan Baker, Ambassador, Eric Brotherson, Bartender, Gordon Ewing, Mrs. Higgins' Maid, Patricia Moore.

The national company of "My Fair Lady" is a stunning portable edition of the original Broadway smash. The physical production, with sets and costumes, appears to be an exact duplicate, and on the basis of the opening performance of this Rochester breakin stand, the cast comes close to equalling the parent troupe.

Brian Aherne, in the Prof. Higgins role, played on Broadway by Rex Harrison, seems fine as the carefree bachelor, lacking only the confidence that continued performance should bring. His singing is generally excellent, vocally superior to Harrison's, with only added polishing required. He comes through admirably in the comedy scenes.

Anne Rogers, British comedienne-singer imported as costar in the Eliza role originated in New York by Julie Andrews, is a visual delight, with plenty of youth and enthusiasm. She is a gifted comedy player, especially in the hilarious Ascot race scene. Her singing is sweet and charming, though possibly a trifle light.

Charles Victor, another British import, is a solid click in the character comedy part of Eliza's father. His clowning is in uproariously

broad style just right for the assignment, and his delivery of the "Little Bit of Luck" number is standout.

Hugh Dempster, also brought from London, is a very satisfactory sidekick and stooge for Higgins, though the characterization is still a trifle rough in spots. Margery Maude seems just right as the professor's amused mother and Reid Shelton comes through nicely as Eliza's smitten suitor, particularly with the melodious "Street Where You Live" number.

The choreography in the Ascot number, the Embassy Ball and the flower market scenes is exceptional, and the music is directed with infectious gusto. From immediate indications, this "Lady" will prove just as fair as the Broadway model. —Rays.

Mike Ellis Sets 'Faces' As 2-Week Preem Bill

New Hope, Pa., March 19.

"New Faces," one of the touring packages being readied by Leonard Sillman, will open the season May 4 at the Bucks County Playhouse here. The revue will play two weeks, replacing "Janus" and "Will Success Spoil Rock Hunter," which silo producer Michael Ellis had originally scheduled, but cancelled because of increased royalties demanded for the two comedies.

For his second offering of the season, Ellis has set "Lady's Not for Burning," opening May 20, will star Don Murray for his only barn appearance of the summer. Paton Price will stage the show, with Hope Lange (Mrs. Murray) as femme lead, provided she's able to work by then, following the expected birth of the couple's child.

Third item of the Bucks schedule will be "Witness for the Prosecution," opening May 27 through a special release from producer Jules Pfeiffer, who acquired the road and stock rights last fall from Gilbert Miller and Peter Saunders.

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Literati

Mrs. Bob Hawkins Makes It
The Robert F. Hawkins (he's VARIETY correspondent in Rome) had good cause for celebration last week when his Madrid-born wife, Carmen, got her American citizenship.

Since she is married to an American working abroad for American interests, the waiting process is accelerated but, none the less, the skull practice on Americanism is intense. It appeared to be even more so, to an American cross-section at a New York party on the night of Mrs. Hawkins' receipt of the actual naturalization papers, since a large segment at this cocktailery would have flunked out on some of the questions Uncle Sam puts to his new citizens.

Hawkins, a longtime resident of Italy, was also born abroad. His parents resided in Genoa where Hawkins Sr. was the Standard Oil executive in that country, but with him it was a matter of registering with the U.S. consul.

The Hawkinses return to Rome March 27 on the SS Constitution and he resumes corresponding for VARIETY, among other chores.

Christiansen Recovered

Arthur Christiansen, editor of the London Daily Express, is in New York for a brief spell en route from Nassau, where he had been recuperating, back to his Fleet St. desk.

As part of his convalescence following a long illness, he scaled down from 186 to 150 pounds.

'Duke' For Negro Male Mkt.

Duke, new monthly mag slanted at the male Negro market and published in Chicago, is due to hit the stands late in April.

Dan Burley, former Ebony associate editor, will edit the monthly which will feature considerable fiction. Sylvester C. Watkins, also ex-Ebony, is circulation director.

Bromfield's Farm

The House of Representatives of the Ohio Legislature has approved a bill which will appoint a committee to study purchase of Malabar Farm owned by the late author-farmer, Louis Bromfield. As the bill went to the Senate for similar approval, interest in the farm took a sharp turn upward.

The Richland County farm is priced at \$145,000. If the state purchased the 640-acre farm, it may be used for a new state university or experimental farm.

Other than the state, interest in the farm has been expressed by the Friends of the Land, a conservation society which Bromfield headed at the time of his death. The society reportedly has made an offer to purchase the farm, but the price was not disclosed.

It is reported that New York agents handling the Bromfield estate are seeking \$150,000 for the farm, which is located southeast of Mansfield, Ohio.

Beckett's New Duo

"Waiting for Godot" author Samuel Beckett has two tomes coming out March 15 for Grove Press. One is "Murphy," a novel by the Irish-born scribe, and the second is a critical study, "Proust."

"Murphy" was first published in London in 1938. "Proust" was issued in 1931.

Sydney Harris' 2d Book

Houghton Mifflin this fall will publish a collection of columns by Sydney Harris, Chicago Daily News columnist-drama critic. This will be the second hardcover publication of Harris' "Strictly Personal" pieces which are carried by 60 newspapers via General Features.

Henry Regnery brought out an earlier volume about three years ago.

Seeing Ourselves

"Mass Culture: The Popular Arts in America" (Free Press & Falcon's Wing Press; \$6.50), sagaciously edited by Bernard Rosenberg and David Manning White, will probably inspire automatic analogy to Gilbert Seldes' "The 7 Lively Arts" of a quarter-of-a-century ago and his more recent writings. The parallel ends there. This is an astute, well-organized anthology of writings from diverse sources which Rosenberg, lecturer at CCNY, and White, research prof. in journalism at Boston Univ., have interestingly organized under such categories as mass culture, mass literature, pictures, tv-radio, divertissement, advertising and a conclusion which sums up mass communications.

All the contris are pros and the editors have culled from familiar and obscure sources to bring

into focus a summation of America today. This is "seeing ourselves" between hard covers in an analytical yet entertaining volume which should be fun as well as informative reading. Abel.

Serializing Pontiff's Biog

McClure Syndicate is handling the daily serialization rights to "Crown of Glory," by Alden Hatch and Seamus Walsche (Hawthorn Books), the official biography of the Pope Pius XII. Kenneth S. GINGER just returned from Rome where he, as managing director of Hawthorn (a Prentice-Hall subsid), officially presented a specially bound copy to the Pontiff at an official Vatican reception.

"Crown of Glory" starts in the N. Y. Journal-American next Sunday (24) and other dailies including the Chi Sun-Times and the San Francisco Examiner.

Old Vic's 3d Encore

"Shakespeare at the Old Vic, 1955-56," by Roger Wood and Mary Clarke (Macmillan; \$5), is third in a series of annuals on the O. V. operation. This issue holds special interest for U.S. readers, covering, as it does, some of the plays and players seen recently at the Vic's engagement in New York. Richard Burton, Wendy Hiller, John Neville, Rosemary Harris and Paul Rogers are the featured actors in the period covered in this book, and Michael Benthall directed.

Plays photographed and commented upon include "Julius Caesar," "The Merry Wives of Windsor," "The Winter's Tale," "King Henry V," "Othello" (with Burton and Neville alternating as Iago and The Moor), and "Troilus and Cressida." Down.

Sobel's Vaude Book

Bernard Sobel, who recently authored "History of Burlesque," now working on "A Pictorial History of Vaudeville." It would mark his second treatise on that subject, having written a brief history on vaude in "Theatre Handbook." Citadel Press will publish.

Settel's TV Comedy Tome

Irving Settel, whose "Best TV Humor of the Year" will be published by Ballantine next September, is readying "How To Write Television Comedy" for Writer Pub. Co., with chapters to be written by top comedy scribes. Sidney Reznick, Art Hanley, Eric Heath, Bob Howard, Leonard Hole, George Tibbles, Ann Howard Bailey, Bob Richter, Frank Orser, Mort Green, Goodman Ace, George Foster, Jay Burton will be among the contributors.

Pines' New 'Miss'

Pines Publications is prepping a new beauty & fashion mag, Miss, for later this year. Jean Carney, former associate editor of Seventeen and managing ed of Modern Bride, will edit.

William Murray's 2d Novel

William Murray has dropped the Jr. since his father, Bill Murray, who founded and headed the radio-TV department of the William Morris agency, died some years ago. Now a New Yorker staffer, after a stretch in Rome bureau of Time, his "Best Seller," which Harcourt, Brace is publishing this month, deals with the book publishing business.

Somewhat in the same idiom is another another HB book by adman George Panetta, titled "Viva Madison Avenue!" and has to do with guess what? Panetta has been in advertising for 12 years, has published two previous novels, but this is the grist bearing on the advertising field.

In another parallelism, Murray's 1955 novel, "The Fugitive Romans," also drew on his closeup on the 1953-55 bull market in Italian-American coproduction. His mother's occupation as playreader and translator doubtlessly also had a little to do with his inclination towards that theme for his first book.

Another novel having to do with the publishing biz is Macmillan's just published "Spring List," by Ralph Arnold, himself a director of a British publishing house. Unlike the Murray book's native locale and characters, Arnold's book treats with the British scene.

More Seafaring Sagas

The click of Walter Lord's saga of the sinking of the Titanic, Holt's bestseller of "A Night to Remember," has inspired books like "Graf Spee: The Life and Death of a Raider" by Dudley Pope for Lippincott publication. Ballantine is

bringing out "The German Raider Atlantis" by Wolfgang Frank and Bernhard Rogge, latter the captain of the feared Nazi vessel.

Michael Powell (and Emeric Pressburger Productions, London) authored "Death In The South Atlantic: The Last Voyage of the Graf Spee" for Rinehart, which is also bringing out "Holocaust At Sea: The Drama of the Scharnhorst," by Capt. Fritz-Otto Busch (translated by Eleanor Brockett and Anton Ehrenzweig).

Bossin's Theatre Treatise

Aptly titled "Stars of David," a history of the Jewish contribution to the Canadian theatre has been compiled by Hye Bossin, author of "The History of the Canadian Motion Picture Industry" and contributor to the forthcoming "Encyclopedia of Canada" on the film-theatre field. Bossin's "Stars of David" (Twinex Century Publications) replete with ancient woodcuts to contemporary photographs, comprehensively treats of the Jewish impact on the early history of the theatre in Canada—in its English-language and later Yiddish aspects—up to such present entertainment media as film, radio and television.

Bossin has done a remarkable job of historical research, this commencing with playwright Mordecai Noah (1785-1851). The author also lists the 300-seater Theatre Royal, Toronto, with frontispiece cut of the exterior, as being given a court charter in 1836 and built on the site of the present Globe & Mail newspaper building. Emanuel Judah, the first actor of Jewish birth, came to Toronto in 1826, when he played in the ballroom of Frank's Hotel, Toronto.

Bossin cites W. G. Noah as Toronto's first Jewish theatre manager, who took over the Theatre Royal. A daughter, Rachel, became leading lady of the Boston Theatre in 1864. From army garrison days up through the years of touring companies and the building of theatres from the Royal Lyceum in 1848 to the Grand Opera House in 1874 and the present Royal Alexandra Theatre in 1907, Bossin has researched and written an enthralling story of the legitimate theatre in Canada and the contributions of managers and stars of Jewish lineage.

Bossin has undertaken a valuable task for "Stars of David" is a painstaking labor of love, rich in historical record and nostalgic lore, with plenty of professional name-dropping. The compilation is sprightly told and a meritable work that should be on the reference shelves of all lovers of the theatre and such comparative johnny-come-latelys as films and other entertainment. McStay.

CHATTER

William S. Campbell, business manager of Cosmopolitan mag since December, 1955, upped to post of publisher.

Howard Greene, formerly publicity manager of Pines Publications Inc., named assistant promotion and public relations director for the firm.

Pick Publishing Corp. chartered to conduct business in New York, with capital stock of \$2,500. Proskauer, Rose, Goetz & Mendelsohn, N.Y., filing attorneys.

Mexico City News columnist Pepe Romero back to his newspaper job after N.Y. and Detroit one-man showings of his oil paintings. Sold 24 of the 38 he exhibited at New York's Hammer Galleries.

Horace Sutton's weekly travel column, "Of All Places," signed with the Montreal Star and the Toronto Telegram. The N. Y. Herald-Tribune Syndicate column is already being carried in Montreal's French language Le Petit Journal.

Frank Gagnard of the Dallas News has joined the New Orleans Item as fine arts editor. Radio-TV columnist Fairfax Nisbet will fill his slot and review films, and Tony Zoppi will assume the radio-TV slot, adding to his nitery coverage.

Study of motivational research and "symbol manipulation" in the fields of advertising, publicity, politics, merchandising and public relations, "The Hidden Persuaders," will appear the tallend of April via David McKay Co. It was written by Vance Packard, formerly of Collier's.

German Prisma Sold To Its Ex-Manager

Berlin, March 12.

Prisma Filmverleih, the former state-owned pic distributing outfit, has been de-nationalized and sold to Franz Sulley, previously the company's general manager. Prisma had been an UFA outfit, such as Capitol-Film, which after 1953 produced films for Prisma release.

Both companies were postwar children and set up to exploit the local UFA potential until the latter's sale.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, March 19.

By an odd coincidence (or is it even this time?), at the very moment Chicago was blowing 21 outmoded and mothballed gangsters out of cannons in a salute to the Windy City's 120th anni, the town's most driving salesman was in Palm Springs, selling me "Chicago Heart-beat" as if I were a sponsor of a product that sells around the world. (And what makes you think VARIETY is not a product that s.a.t.w.?—Ed.)

His name is Les Lear and it seems that years ago I wrote that "among the background boys of show biz Lear is king." King Lear, get it? Well, anyway, he got it and turned around and used it to sell people into giving up their hoarded dough for the cause of cerebral palsy. As he set the quotes in 20 point type it made me feel good, because the only thing I ever envied about contemporary columnists was that they could wangle bigger type out of their editors.

This time Lear's charity pitch was directed toward an older field—the Chicago Foundling Home, second oldest basket market in the country. Next to Moses, the most famous baby found in a basket was a little girl (what was her name again?) who was left outside the Chicago Foundling Home on Jan. 30, 1871.

It happened that Dr. George E. Shipman had placed the night before a cover-lined and blanketed wicker outside the new orphanage with this message:

"Those having babies of which they wish to dispose, whether of sin or poverty, have but to leave them in the basket and they will be cared for, and no questions asked."

'No Babies In Baskets, Please'

The next morning there was the baby girl in the basket. It started a trend. It's got so popular that today when you go into supermarkets you read: "No babies in the baskets, please."

The Chi surplus moppets are still being taken in at 15 Wood St., as they have since 1871, for it seems the place survived the fire. But after 80 years they need a new place and Lear is the boy to get it for them.

Lear brought the further good news that he is going to revive "Welcome Travelers" and take the show back to Chicago. In New York it withered under alien hands. It had eight great years in Chi. Unless Campbell sponsors it, however, there will be a good deal less soup in the program in the future. People in the birth-pains of the blues will have to take their toll-worn, cotton-pickin' hands to programs elsewhere, because Lear is going to fan his 27-man crew out of Chicago each morning to catch incoming tourists who have pay tales to tell this time.

Lear had a gay tale to tell himself. I've run into three super-salesmen of late—Gordie Curry, Barney Gerard and Lester Lear—and of the trio Lear is by far the most. Even jackrabbits outside our adobe hacienda were held spellbound by Lear's eloquence. He was talking at such a rate of speed that some of his words shot right through the sound barrier. As this trespass on one of nature's physical laws always produces an explosion, the resulting blast sent the previously fascinated jackrabbits scooting across the desert as if pursued by Presley's old hound dog.

But Les was only telling of his past and how he rose to eminence practically from infancy as a top salesman of men's suits. It seemed to be the old story of chameleons on scotch plaids and I felt the symptoms of a multiple and split personality breaking me up to the point of complete disintegration. In brief, in trying to keep up with the details of how he developed into such a salesman, he just about wrecked my love of a simple tale simply told.

But I did get the idea that he was campaigning on a platform of the producer's choice: People. Happy people.

It may be thought that he got the idea while producing Walt Disney's Magic Kingdom at Disneyland for ABC last year, but actually he was heading in that slap-happy direction before his sponsors pressured to switch "Welcome Travelers" to Manhattan and thus lost Lear. He wouldn't go thataway. And he was right. A program for transients belongs in Chicago and nowhere else.

Back To The Old College Try

It will set the Old College Inn downstairs in the Hotel Sherman jumping when he takes over that cubbyhole in the corner and begins talking in 11 telephones to 11 different persons about 11 different subjects at the same time. For a man married 35 years, the father of two married daughters and one son, and the patriarch of hundreds he has adopted temporarily as he has poured wangled loot into their arms on the hundreds of shows he has produced, Lear is an amazingly young-looking and young-acting man.

He has had plenty of success but he acts as if his whole career rested on the flawless success of this day's show, obviously a character who stands out in a town teaming with them. At Disneyland he felt hemmed in. He had only four telephones in his cubbyhole. The last time I visited him there he grabbed a letter from a stack of mail while telephoning and said, "Here, read this. It's great!"

It wasn't great. It was just a letter from a manufacturer wanting to know what the sum total of seconds across the country would amount to in the plug he was going to get for giving a new bedroom set each week.

"Get me Joe E. Brown, Pat O'Brien, Laura LaPlante and Claire Trevor," he was demanding.

"We only have four phones and you're on two of them."

"Okay, I'll get off and talk to Scully."

But before he could ask me how I was, he was shouting (I suspect to Hank Koval who has resigned so often he can't count the times), "Tell that guy who changed my tires he nearly killed me by a blow-out on the freeway. And write that woman in Akron that we cannot send her kid to prep school if she returns the prizes!" (Back to the phones.)

"Hello Joe?" Wait, Joe, Pat's on the other line. You both listening? Okay. Walt wants us to come over to his house with our wives tonight. Sure, I want to go. Okay see you tonight."

(Hangs up, grabs another phone and hands the office visitor another letter.) "Claire? You were great on G. E. Theatre. Got to have you on our show. Okay I'll send you some dates and you pick one. Fine, Claire. Best to Milton, Peter, Don, Chuck and Ann Pippin."

When all the phones, weary and worn out, are back on their cradles, he begins scribbling notes and chatting with the visitor who's still trying to find out why he was handed those letters. "How's Alice? And Skip and the girls?"

Before you can answer, those phones start again. If he isn't ringing somebody, somebody is ringing him. Let ex-King Michael of Rumania, Hugh O'Brian or Lawrence Welk wander into the park and Lear had them hooked for his program.

After the war Lear formed an alliance with Tommy Bartlett, fresh from the Air Transport Command, and in 1946 they started "Welcome Travelers," first as a Saturday morning show. It was an hour-long clambake, starring Bartlett, Patti Page and Kay Armen. On June 30, 1947, Procter & Gamble took up the tab and from then on Lear became an all-year Santa Claus. "Welcome Travelers" caught transients passing through Chicago until May, 1955. The show enjoyed high daytime rating, outranking such standards as Arthur Godfrey, Garry Moore and Kate Smith. The price was low, the sales were high.

Before the show was yanked to New York and Lear said goodbye to it, he had begun to tint the format's color from melancholy blue to cheerful rose. The new twist was to make daydreams come true. In the revival he's going on from where he left off. Strictly on the sunny side of the street.

Broadway

Adult quiz kid Charles Van Doren's first novel will be published by Little, Brown.

Ben Grauer to emcee the 11th annual Artists Equity Ball this year at the Waldorf-Astoria April 5.

A. J. Balaban, former managing director of the Roxy Theatre, and now a permanent resident of Geneva, going back to Europe April 3 on the Queen Elizabeth.

Archibald Ogden back in the 20th-Fox story department, where he was seven years ago; most recently with RKO until the fold of the entire department.

Eva Bartok, who has a top femme role in Metro's "10,000 Bedrooms," planned in from Minneapolis last week where she attended the picture's world preem.

Phil Strassberg, amusements staffer on the N. Y. Daily Mirror, to teepee at the Hollywood Roosevelt while covering the Academy awards, and thence to Las Vegas.

Johnny Meyer, co-producer of "Action of the Tiger," recently completed Martine Carol starrer, in town for sales talks with Metro which is releasing the foreign-made film.

Friends of Philharmonic, 200 strong, gathered last week for annual "tea" at Gracie Mansion with Mrs. Robert Wagner as hostess. Revealed fact: goal of \$250,000 stands at \$193,000.

RKO Theatres prexy Sol A. Schwartz to the Coast this week-end to o.o. his L. A. and S. F. houses; also take in, coincidentally, the Academy Awards which are held at the RKO Pantages, Hollywood.

Film Estimate Board of National Organization has handled its first "distinguished film award" to Mike Todd's "Around the World in 80 Days." Jessie M. Bader, national chairman of the Protestant Motion Picture Council, presented the award to Todd Monday (18).

Theatrical archivist Sam Stark writes "the Wilma Montesi trial (in Rome) is harder to get into than 'My Fair Lady' in New York. It's also funnier than anything Kaufman & Hart ever did. The prosecutor behaves like Groucho Marx. What a farce and what a story!"

Authors Guild reception for out-of-town book reviewers at Sherry-Netherland last week presented a parody of tv panels. John K. M. McCaffery was emcee with the following writers as panelists: Jean Kerr, Russell Lynes, Richard Powell, Leo Rosten. Elicited side-intelligence: Rosten once taught dancing at a boy's camp.

A show biz contingent is scheduled to fly March 28 from N. Y. to Wilmington, N. C., to attend the three-day Azalea Festival starting there on that day. Those due to make the trip include Kathryn Grayson, George Jessel, Dale Robertson, Debra Paget, Paul Henreid, Rhonda Fleming and Stage and Arena Guild of America prexy Irving Strouse.

The indestructible Sophie Tucker ("over 39") did an open-house bit last night (Tuesday) until this (Wed.) morning's sailing time at 9 a.m. on the SS Queen Elizabeth, to open April 1 at the Cafe de Paris, London. This meant no sleep all night for "the last of the red hot mamas." Miss Tucker last week hosted a 27th anniversary party for longtime friends (Jesse) Block & (Eve) Sully. Block is now with Ira Haupt & Co., Wall St. house.

Company presidents in the area of the Marguery Hotel on Park Ave., which is being razed for the new Union Carbide & Carbon Bldg., received what they regard a slick public relations letter from the UC&C prexy to the effect "it may appear distant but it really won't be so long before we're neighbors" and the hope was expressed that they won't mind too much the traffic congestion that comes with new building, the noise and the inconvenience.

Spectacular fire on VARIETY street, just off the Broadway corner of West 46th St., in a photography business, gave a brave fire ladie a P. 1 spread on his rescue of a three-year-old boy. Brief but spectacular blaze, which had the Times Sq. crowds applauding the Monday (18) afternoon daylight rescue, was in a floor above Leeds, the theatrical clothier, which was gutted by a more serious fire about a year ago.

Robert K. Shapiro, managing director of the Paramount Theatre, was reelected president of the N. Y. Cinema Lodge of B'nai B'rith last night (Tues.) at Sheraton-Astor meeting. Named veepees were Joseph B. Rosen, Nat Rudich, Marvin Kirsch, Milton Livingston, Norman Robbins, Cy Seymour, Jack Weissman, Lou Wolfe and Al Wilde. Abe Dickstein was named

secretary and Jack N. Hoffberg treasurer. Max E. Youngstein, as past president, was named chaplain.

Santiago

Over 25,000 Elvis Presley platens reported sold in Chile.

"Entretelones" news review moved from Radio Nuevo Mundo to Radio Balmaceda.

Adolfo Yankelevic, former star announcer or Radio Cooperativa Vitalicia, into ad biz.

Carmen Cavallaro skedded for Goyescas, Radio Corporacion and Santiago Restaurant in mid-March.

Raul Aicardi ankled his job as program director of Radio Cooperativa Vitalicia; Julio Miranda scheduled to replace.

Jose Bohr aired to Lima to start shooting of "Chamorro Levanta el Vuelo" (Chamorro Takes Off). It will star Eugenio Retes.

Miguel Frank sold his scripts, "Matrimonio para Tres" ("Matrimony for Three") and "La Senorita Mambo" to Clasa Films in Mexico.

Scotland

By Gordon Irving
(Glasgow: Kelvin 1590)

Duncan Macrae to star at Perth Theatre in comedy, "Muckle Ado." Vienna Boys' Choir set for April 2 concert in Usher Hall, Edinburgh.

Max Bygraves topping vaude at Glasgow Empire opening March 18.

Kenneth McKellar, Scot tenor, waxing new version of "Scotland the Brave."

Duncan Macrae pacted for Howard & Wyndham pantomime December 1957.

Tex Ritter to Glasgow in vaude. Slim Whitman skedded for vaude week in Edinburgh.

Jack Anthony, Scot comedian, injured in auto accident near St. Boswells, in South Scotland.

Gil Johnson inked for dancing specialty in upcoming "Five-Past Eight" revue at Alhambra, Glasgow.

Murray Thornton, Scot-born executive of Chappells Music, London, doing deejay program on Scot radio.

John Gregson, English film actor, to star in new thriller "Listen, James!" at Lyceum Theatre, Edinburgh, May 13.

Harold Holt Ltd. presenting Nadia Nerina and Alexis Rassiné in Ballet Highlights at Lyceum Theatre, Edinburgh.

Dick Hurren, ace London producer, huddling with comedians Jimmy Logan and Stanley Baxter in Glasgow over production plans for "Five-Past Eight," set to open at Alhambra, Glasgow, May 31.

Pittsburgh

Harry Davies in town beating drums for "Hatful of Rain."

Tun Tun heads lineup of new principals in current show at New Nixon.

Andrini Brothers booked for a quick return engagement at Ankara in June.

Murray Gold, former Playhouse singer, now Cantor of B'nai Israel Temple in McKeesport.

Ella Fitzgerald plays first nitery date since her recent illness at Twin Coaches week of March 25.

Hometown girl Eileen Rodgers coming to Holiday House April 11 with hometown boy Marty Allen (& DeWood).

Lily Jay (Mrs. Moe) Silver, wife of Stanley-Warner zone manager here, sold her first novel to Duell Sloan & Pearce.

Copenhagen

By Victor Skaarup

Danish television now has nearly 60,000 viewers—against 10,000 a year ago.

Music publisher Mork is launching a big sales campaign for Dot records in Denmark.

For the first time in years Copenhagen has two cabarets running simultaneously and successfully: Hyggepeisen and La Reine Pedaque.

World Cinema, local first-run, has a hit in the French version of "The Hunchback of Notre Dame" with Gina Lollobrigida and Anthony Quinn.

The season's most successful Danish pic, Nordisk Film's "Qivitoq," a drama from Greenland in Eastmancolor, has played at Paladsteatret (1,550 seats) for 17 weeks. It's director, Erik Balling, will be in Hollywood for the Oscar awards (just in case) as this feature has a nomination under new Foreign Film Award.

Most popular film star here during the 21 months Hollywood blockade, that now has been lifted, was German-Italian songstress Caterina Valente. Her pictures—like "Bonjour, Kathrin" (Constantin) "You are music" (Criterion)—have played for months at first-run theatres and she is also the most sold foreign disk artist.

London

(Temple Bar 5041/9952)

Roy Disney here for huddles with London distribution execs.

James Archibald, Rank studio executive, resigned from his job.

George Campbell here on advance promotion on Victor Borge's show, due at Palace April 9.

Forrest Tucker back to U.S. for a tv shot, but returning next week for another British film assignment.

Ray Milland named by Warwick Productions as the star of "High Flight," which it is producing for Columbia release.

Princess Margaret attending charity preem of Darryl F. Zanuck's "Island in the Sun" July 25 in aid of Royal Ballet School.

Billy Marsh, executive in Bernard Delfont organization, left for N. Y. last week on a talent prowl, which will take him to Chicago, Hollywood, Las Vegas and Miami.

Barbara Bates terminated her seven-year pact with the Rank Organization and her role in "Campbell's Kingdom" has been taken over by Barbara Murray. Latter left for locations in Italy last Thursday.

Geoffrey Martin, who heads publicity division of new Rank distribution setup in America, due back in N. Y. this week after winding up personal affairs here. He was guest of honor at a farewell luncheon last Thursday (14).

Boston

By Guy Livingston
(344 Little Bldg; Hancock 6-8386)

Eddie Fisher current at Blinstrub's.

Disk jock Bill Marlowe ankled WCOP for WBZ.

Bradford Roof switches from nitery to function room.

Pat Mathews current at the Hotel Bostonian Jewel Room.

Saxon Theatre set for "Around World in 80 Days" preem on April 20.

Danny Kaye and his International Show current at Colonial Theatre.

Freddie Hall, Mayfair emcee, cut a new disk with Sam Clark of ABC-Paramount in.

Four Lads, who closed at the Rhodes on Pawtuxet date Saturday (16), inked for Blinstrub's, opening April 22.

Samuel Pinanski, ATC prexy, appointed a member of Boston Civic Progress Committee by Mayor Hynes.

Salisbury Beach Frolics to reopen this summer with big name policy despite dry law, with patrons to be served setups.

Smiley Hart, former head of Boston Branch, AGVA, now in Sarasota, Fla., with Fred Wheaton, formerly of Providence Branch, now head of local office.

The Variety Club of New England will present its Great Heart Award to Thomas A. Yawkey, prexy of Boston Red Sox, at a dinner in Hotel Statler, April 14.

Cyril McGerigle, head booker of RKO, went to DCA to become office manager and head booker, replacing Jack Hill who filled in after the sudden death of Irving Shiffman.

Miami Beach

By Larry Solloway
(1755 Calais Dr.; Union 5-5389)

Pupi Campo moved his bongo-beats into Boom Boom room of Fontainebleau.

Seville Hotel adding 212 rooms, making total of 512, second only to Fontainebleau with its 565.

Latino revue, which has clicked at the Lucerne, held over for an additional four stanzas. Production opened mid-January.

Jimmy Durante, back from Nacional, Havana run, picked up his new company-member Rocky Marciano on way north to testimonial dinner in his honor in N. Y., March 17.

Bob Hope stopped over at Eden Roc to looksee Miami Beach on way back north from Havana holiday; nixed prexy Harry Mufson's blank-check offer for a date-fill in cafe Pompeii.

Charles Winninger and Gloria De Haven, set for "Holiday In Sun," film with Beach background which indie producer Murray King starts shooting at the Roney soon. He's paging Eddie Albert for the lead, and the Ritz brothers for star comedy spot.

Fairbanks, Alaska

By Ricardo Brown

University of Alaska Theatre Workshop presented "Lo and Behold" by John Patrick in cramped, chilly university gym while basketball team was on road trip to Anchorage.

Model Cafe reopened after remodeling. Owner Steve Boinich proudly advertising new chef, James Adrian Noa, was formerly

head saucier at the old Ritz-Carlton, N. Y.

Anchorage businessman John H. Clawson announced plans to build \$65,000 skyroom restaurant-bar to cap 14-story Mt. McKinley Apartments. Cafe will overlook city and Cook Inlet.

Metro and Lathrop Theatre Co. at Fairbanks have come to terms after a 2½ year standoff. Locals claimed M-G prices too steep, resulting in freezeout for over two years. Theatre operator Dan Redden said oldies will play the Lacey St. Theatre while new M-G flicks will get booked at slick New Empress, the only two theatres in Fairbanks.

Boris Karloff will star in Anchorage, production of "Arsenic and Old Lace," brushing up his familiar role of Jonathan Brewster. Play will be presented March 21-23 by the Anchorage Community College Theatre Workshop and mounted on the city's high school stage. Director Frank Brink said Karloff will arrive March 16. Karloff's appearance is hailed as "another milestone in the cultural history of Alaska."

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 4944)

Michele Morgan set for another costume film, "Madame Bovary."

Michael Cacoyannis, Greek pic director, in to looksee dubbing on his "Stella" which Universal releases here next month.

Gerd Oswald in to prepare directorial chores on the forthcoming Bob Hope - Fernandel starrer, "Trouble in Paris" (UA).

David Schoenbrun, CBS news correspondent here, heading for U. S. to do a lecture tour coincident with publishing his new book, "As France Goes," by Harpers.

Emérico Papp in to take over present offices here of the Italo org to hypo pix abroad, Unitalia. Papp is also the foreign rep of ANICA, official government film regulation setup.

Cannes Film Fest selection committee here will have a stormy few weeks ahead of it before it picks the one pic to rep France at this show, set to unspool May 2-17. Five pix are under consideration.

New films cropping up as big grossers are "War and Peace" (Par), "King and I" (20th), "Man Who Never Was" (20th) and Gallic pix, "Folies-Bergere," "Et Dieu Crea La Femme" (And God Created Woman), "L'Homme Et L'Enfant" ("Man and the Child"), "Typhon Sur Nagsaki," "Mitsou" and "Assassins Et Voleurs" (Murderers and Thieves).

UA production staffs here will have their hands full as a flock of pix ready to roll on the Continent this summer. Among them are "Trouble in Paris," Stanley Kubrick's "Paths of Glory" and Kirk Douglas' "The Vikings" (in Munich), and "Quiet American" and "Legend of Lost" in Rome, plus "Kings Go Forth" and "Separate Tables," to be shot on the French Riviera this summer.

Zurich

By George Mezeofi
(32 Florastrasse; 347032)

"East of Eden" (WB) is longrun hit at sureseater Piccadilly.

Theatre am Central's next preem will be Frederick Lonsdale's comedy, "Last of Mrs. Cheney."

"Diary of Anne Frank" is hit of legit season at Schauspielhaus. It has been SRO since last October.

"Power and the Prize" (M-G), with Swiss star Elisabeth Mueller, will be released here soon at Urban Theatre.

Palm Springs

By Alice Scully
(Tel. 4077)

Harpo Marx got the UJA entertainment award.

Lily Pons has hit the concert circuit till May.

Herb Rogers staged "Wizard of Oz" for shavers.

Winchell coming to traffic the cop's benefit April 13.

Chuck Travis at Compass Room piano of Desert Air.

Oscar Cartier, Paris comedian, booked into Palm House.

Peter Lorre scaring horses that have seen tv at Ranch Club.

Laurye's and Kon Tiki price cutting eatery tabs 20% till 6 p.m.

Estelle Sloan back to the Chi Chi, second booking there in a month.

Bob Howard featured a Dodger highball in hopes the Bums will head this way next year for spring training.

Chuck Walters deserted his shop to direct "Don't Go Near The Water" for Metro, his 15th pic on same lot.

Bing Crosby, Phil Harris and mob share a chuckwagon dinner at the old rodeo grounds before it's hambugered into building lots.

Hollywood

Klm Novak hospitalized for general checkup.

Mrs. Rock Hudson in hospital for treatment of hepatitis.

Alfred Hitchcock recovering at Cedars after gall bladder surgery.

Gower Champion cut his lip and loosened a couple of teeth in a car crash.

Marisa Pavan (Mrs. Jean Pierre Aumont) due here from Paris next month.

Dolores Gray underwent surgery, an aftermath of a water skiing accident in Hawaii.

If 20th-Fox can do it, so can Fred DeCordova; so he sold the rights to oil beneath his house.

Arlene Dahl apparently forsaking smogville-by-the-sea and has taken a five-year lease on N. Y. apartment.

Ted Williams, Boston Red Sox outfielder, made screen bow with Bing Crosby in special trailer for the Jimmy Fund.

Education campaign of Motion Picture Relief Fund postponed two weeks to permit United Jewish Appeal to complete its annual drive.

National Council of Women of the U. S. tabbed Mike Todd's "Around World in 80 Days" as "best pic of 1956"; Kirk Douglas, best actor for his "Lust for Life"; Audrey Hepburn, best actress, who was in "War and Peace"; William Wyler, best director, for the "Friendly Persuasion."

Rome

Ben Hecht and family staying with Robert O. Haggiag, chief of Dear Film.

Rosanna Rory leaving for Hollywood to do screen test for "The Buccaneer."

Italian-Austrian film commission meets in Vienna to discuss new agreement.

Cobina Wright and fashion delegation, passed through Rome but were lost in excitement of film stars in town.

Spanish film stars here for "First Week of Spanish Cinema" were received in a special audience by Pope Pius XI.

Lester Welch has opened office at Residence Palace prior to shooting "Seven Hills of Rome" which will star Mario Lanza.

Eighty pix stars expected to participate in Cinema Auto Rally from Rome to San Marino to Como to San Remo April 2-7.

Cortina d'Ampezzo is scene of 13th International Festival of Sports Films in which 17 countries, including U.S., Canada and Great Britain, are entered.

Fernando Previtali, director of Santa Cecilia Orch., returned from four-city American tour but will return next fall to direct N.Y. Philharmonic in 10 concerts.

Reno

By Mark Curtis

KWRN's new call letters now K-DOT.

Riverside dickering Nat "King" Cole for June date.

Little Theatre's "Teahouse of August Moon" held over.

University of Nevada production, "Kiss Me Kate," slated for March 22-23.

Mary Kaye Trio signed to open new Reno Harrah's Club when it bows late in May.

Chicago

(Delaware 7-4984)

Jim Halsey, head of Thunderbird Attractions, making Windy City rounds.

The Traders, Palmer House's new eatery, gets its formal unveiling Monday (25).

Paul Raffles, Black Orchid, on the Coast where he signed Frances Faye for April 5 opening.

Jerry Allan, formerly Metro rep in Indiana, now doing deejay promotion for MGM records.

Hypnotist Ted Boyers checks out of Club Cairo after a two-year stand to do series of Coast dates.

Stylemasters plied deejay circuit over weekend plugging their initial Foremost pressing, "Cutie of Kitten Crowd."

Music critic Irving Sablosky, exiting the Daily News to take an overseas assignment with U. S. Information Service.

Mike Todd has re-tagged the Selwyn Theatre, where his "Around World in 80 Days" is to open April 4, as Todd's Cinestage.

Frankie Harmon hosted a party for Jimmy Durante at the Shangri-La Monday night (18) prior to comedian's opening at Chez Paree.

Mike Todd in for a quick-look last week at Selwyn Theatre which is being remodeled and will be called Todd Cinestage for April 4 opening of "Around World in 80 Days."

OBITUARIES

PHIL REISMAN

Phil Reisman, 66, veteran film industry executive and specialist in foreign operations, died suddenly of a stroke early yesterday morning (March 19) in New York. Details in film section.

JOSEPH M. RITCHIE

Joseph M. Ritchie, 64, Irish film distributor, died in Las Vegas, Nev., Feb. 20 after a long illness. He was the father-in-law of Las Vegas Sun publisher Hank C. Green-
span.

Prior to joining his family in Las Vegas in Sept. 1955, Ritchie was widely known in film circles in both Belfast and Dublin, and in Wardour St., London. Entering the film industry in its early days, he joined the staff of Paramount Film Service Ltd. at its Dublin branch in 1927 and later was made branch manager for Ireland. Leaving Dublin in 1939, he opened offices in Belfast for Anglo-American Film Corp., Eros Films, and later, Ritchie Film Service Ltd.

In May, 1955, he underwent major surgery at The Royal Victoria hospital in Belfast, and on his recovery joined his family in the U.S.

He is survived by his wife, three sons and a daughter, Mrs. Barbara Greenspun.

CURLEY WILSON

Capt. Curley Wilson, 77, former circus and carnival wild animal trainer and one-time superintendent of the Cleveland Zoo, died Feb. 24 in Cleveland. His real name was Edward McEnaney, a native of Providence, R. I. He first joined a circus as a pony trainer and at 16 he was working on animal cages. He was lion man for Frank C. Bostock and toured 11 years with Johnny J. Jones and nearly a dozen years with Brown & Dyer, both carnivals.

Surviving is a niece, Mrs. Julie Kassay of Cleveland.

ALBERT E. PTAK

Albert E. Ptak, 70, nabe theatre operator in Cleveland, died in that

In Memory of

IRENE BORDONI

March 19, 1953

L.J.W.

city March 2 from cerebral hemorrhage. He founded the Lyceum Theatre in 1912 and also ran its successor, New Lyceum, in association with his brother-in-law, Martin Polcar. Although Ptak retired in 1950, he retained part ownership in Lorain Drive-In and a manufacturing company.

Surviving are his wife, son, two daughters, three sisters, a brother and six grandchildren.

PHYLLIS GILES

Phyllis Giles, 69, who trouped with her husband in vaude in an act known as Phyllis & Giles, died Feb. 23 in Blackpool, Eng. They toured vaudeville for years with a comedy musical specialty billed as "On the Farm."

Couple's turn used a varied selection of props in a farmyard setting. Musical instruments were disguised as farm implements. Act toured Australia and South Africa with the late Sir Harry Lauder. Husband survives.

FRANCES STRINGER

Frances Stringer, 59, mother of WRC-TV personality Tippy Stringer, and widow of Arthur, late NARTB exec, died March 6 in Washington. She had been registrar for John Roberts Power model and charm school until her illness several months ago.

Daughter Tippy is a well-known singer in Washington club circles, and "weather girl" for WRC-TV. A son, staffer with Blair Television Associates, Chicago, also survives.

JOSH BILLINGS

Frank (Josh) Billings, 54, jazz musician in the early 1930s, died in New York March 14 after a short illness. Since 1940 he had been working in the lithography field.

Billings had played with a jazz group known as the Mound City Blue Blowers and had worked with such popular jazzsters of the '30s as Eddie Condon, William (Red) Mackenzie, Jack Bland and Muggsy Spanier.

ESTELLA H. KARN

Estella H. Karn, 64, for 20 years personal manager for Mary Margaret McBride, died March 12 in

New York after a lengthy illness. She did show biz promotion for years, having been with the Feist music publishing firm and other top accounts.

For the past few years, Miss Karn conducted a publicity and management office in New York.

CHARLES C. CHARLES

Charles C. Charles, retired film exec, died March 10 in Orlando, Fla. Onetime branch manager for Ross Federal service in Albany, he later operated a screen advertising business there. He retired to Florida eight years ago when seriously injured in an auto accident.

His wife and sister survive.

JACK KING

John Kingstrand, 76, former vaudeville comedian known professionally as Jack King, died March 9 in Miami. He was a member of the comedy team of Stepp, Mehlinger & King and at one time was an associate of composer Joe Howard.

Wife and two sisters survive.

SAMUEL AMOROSI

Samuel Amorosi, 63, harpist, died March 12 in Philadelphia. He played with Rudy Vallee, Richard Himber, Jack Denny and Clarence Fuhman. He also appeared on tv and in musicals.

Wife, son, daughter, six brothers and two sisters survive.

DANIEL T. HENON

Daniel T. Henon, 68, theatre construction man, died March 11 in Philadelphia. He was a partner in the firm which built the Mastbaum, Erlanger, Stanley, Earle and Boyd theatres.

Surviving are two sons, two daughters, a brother and sister.

John J. Lyons, 55, former business agent of Local 278 Building Service International Employees and former secretary of the Hollywood AFL film Council, died in Hollywood March 9 after a brief illness.

Benjamin L. Jacobson, 70, an attorney who had been associated with his brother, Joseph, in the theatre business in both Dubuque and Davenport, Ia., died of a heart attack March 13 in Davenport.

Juan Luis Suari, 33, radio and dubbing actor, died March 3 in Barcelona following a motorcycle crash. Wife, children and parents survive.

Robert K. Rummford, 86, baritone and widower of the late contralto, Dame Clara Butt, died March 10 in North Stoke, Oxford, Eng.

James R. Sweeney, 55, a charter member of Motion Picture Film Editors Local 776, died in Hollywood March 11 of a heart attack. Wife and two sons survive.

Hermann Spoehrer, 80, life member of the St. Louis Municipal Theatre Assn., died of a heart attack March 10 in that city. Two sons and a sister survive.

Lena Ashwell, 84, actress, died March 13 in London. In private life she was Lady Simson, widow of the late Sir Henry Simson.

Mother, 72, of Sherm Feller, WVDA disk jock and Hub radio personality, died March 5 in Roxbury, Mass.

Son, 3, of Robert W. Dundas, staff announcer with KPRC-TV, Houston, died March 10 in that city.

Otto H. Sutter, 57, an associate producer of tv advertising films with Roger Wade Productions, died March 10 in New York.

Son, 41, of Floyd Odum, president of the Atlas Corp., an investment firm, died March 15 in New York.

Son, 20 months old, of Herman Rush, v.p. of Official Films, died of pneumonia March 5 in New York.

Barrie Barnes, comedian, died Feb. 20 in Ancoats, Eng. Survived by his wife, former half of the double act, Dukes & Earl.

Luis Rojas Gallardo, Chilean legit, film and radio actor-writer, died March 5 in Santiago.

Nicholas Bonomo, projectionist, died March 3 in Chicago.

Heleh Stuart (Mrs. Harry Traxler), 79, former vaude and burles-

que comedienne, died of a stroke March 2 in Miami.

William E. Reid, pioneer exhibitor, died recently in Leeds, Eng.

Alexander Anderson, 68, magician, died March 7 in Aberdeen, Scotland.

Herman Ferguson, owner of the Liberty Theatre, Malden, Mo., died March 5 in that town. His wife survives.

Joseph A. Malenfant, 69, long-time projectionist, died March 13 in Nashua, N. H.

Daughter, 17, of music director Marlin Skiles, died March 15 in Hollywood.

Mother of producer Arthur Freed died March 13 in Hollywood.

Sister, 59, of actor William Frawley, died March 8 in Hollywood.

Mother of Morty Halpern, stage manager, died March 12 in New York.

Mother, 98, of comedian Joe E. Lewis, died March 15 in New York.

Moving B'way Uptown

Continued from page 2

Marion Davies-Arthur Brisbane powerhouse acquiring valuable realty in Columbus Circle, with its fancy Cosmopolitan Theatre (named for the Hearst-Davies film company, Cosmopolitan Productions, not to mention the Hearst mag of the same name). Then the same group veered somewhat east and bought up tracts of 6th Ave. property on which the Warwick Hotel on 54th St. stands, and they also built the Ziegfeld Theatre, across 6th Ave., which Billy Rose now owns, and has subleased to NBC for a television playhouse.

8th Ave. Never Made It

Martin Beck and his old Orpheum vaudeville echelon, in line with the Hearst & Co. moves northward, also envisioned 8th Ave. as a main artery, but the Beck Theatre remains as the sole symbol of that plan.

Back to Daly's 63d St. When vet showman John Cort conceived the idea of a legit musical, with an all-Negro cast, this was a departure from the Cotton Club and kindred niter patterns but he proved himself right. "Shuffle Along" ran 60 weeks, called "the first Broadway hit" by Negro talent since the halcyon days of Williams & Walker—the same Bert Williams who was to star in several "Ziegfeld Follies."

It may have been forgotten that Florence Mills was not in the original "Shuffle Along"—she came into the cast three months after, succeeding Gertrude Saunders.

Miss Mills gave "Shuffle Along" new vigor. A Wednesday "midnight matinee" was an innovation. She doubled as a cabaret star in her own right into the Plantation, the niter above the Winter Garden which was variously the Lido, the Boardwalk and other names, and played lush stars like Moss & Fontana, Mae Murray & Basil Durand, the De Marcos, Beatrice Lillie, ad infinitum. It's now the Singapore (Chinese cuisine) restaurant and by coincidence, Miss Lillie is back in the orbit, starred in the 1957 road company called "Ziegfeld Follies," generally appraised as being pretty remote from the Florenz Ziegfeld Jr. original. (Although, in all fairness, it might be observed that FZ Jr. "original" might be pretty dated stuff today.)

"Shuffle Along," when it opened May 23, 1921, at the 63d St. Music Hall—the Daly's was added later—included (Flournoy E.) Miller & (Aubrey) Lyles in its cast. The click set of songs were by (Noble) Sissle & (Eubie) Blake, the same Sissle who is today president of the Negro Actors Guild.

Only Lew Leslie's "Blackbirds," with its great Jimmy McHugh and Dorothy Fields songs, and possibly "Hot Chocolates" (with songs by Andy Razaf and Thomas Fats Waller), repeated the "Shuffle Along" click.

When Miss Mills took her "Plantation Revue" from the cabaret of that name into the 48th St. Theatre it flopped. Miller & Lyles tried to repeat at the same theatre in 1928 with "Keep Shufflin'" and that folded in 104 performances, and another attempt by Flournoy E. Miller with "Shuffle Along of 1933," again with songs by Sissle & Blake opened Dec. 26, 1932, and

just about matched up to its title with a run of 27 performances.

It was somewhat fitting that the 63d St. should be named for Arnold Daly who first encountered legit censorship at the turn-of-the-century when he produced and starred in "Mrs. Warren's Profession," deemed too daring by the N.Y. gendarmerie, regardless of its Shavian authorship. Mae West's "Sex" clicked for about a year but when she attempted "Wicked Age" late in '27 it was good for only 19 performances before Cain's got it.

Toll-TV

Continued from page 1

"forthright action" by the Commission "would result in applications for UHF stations in the top 50 markets in a matter of weeks."

The Commission, he said, not only has the "authority" to sanction pay tv but it has "an obligation" to do so under a provision of the Communications Act which requires the FCC to advance new uses of radio. There's nothing in the legislative history of the Act, he declared, which indicates that Congress intended to deny the public "the right to try a new mouse trap." Nor should Congress want jurisdiction over "this thorny problem."

If pay-as-you-see is as good as its promoters claim, he said, then it might solve the UHF problem. On the other hand, if it is as bad as its opponents say, "it will soon be a thing of the past and the entrepreneurs who wanted to gamble will be the principal loser since I would seek to control the new baby so the public investment is the very minimum." He explained that he would seek to encourage the subscription broadcaster to install and maintain the decoders on a moderate lease basis rather than sell it to the subscriber.

Comr. Lee said he would not allow subscription in single station markets in order to protect "so-called free programs."

Non-B'way Albums

Continued from page 1

tists, like Bing Crosby, Frank Sinatra and Nat (King) Cole, whose aggregate album sales total in the millions, but Presley and Belafonte are the first to hit the 1,000,000 figure for a single package. At a 5% royalty figure, calculated on the retail price of the albums, Presley and Belafonte figure to rack up over \$200,000 apiece on these albums alone.

Hitting of the 1,000,000-marker is another symptom of how widely the disk market has expanded in the last few years. With some 30,000,000 phonographs now in circulation, the potential sale of both albums and singles is now far greater than ever before. Single hits, for instance, now are soaring over the 1,000,000 mark with increasing frequency while more and more platters are going over the 2,000,000 and 3,000,000 total. Presley's "Don't Be Cruel" is now around 4,000,000, while Guy Mitchell's "Singin' The Blues" has gone over 2,500,000 for Columbia Records.

Variety Bills

Continued from page 67

Mickey Gentile	Thunderbird
Tommy Ryan	The Kentones
Johnny Silvers	Dick Sterling
Ray Mumbo	Rip Taylor
Saxony	Ray Mumbo
"East Meets West"	Vagabonds
Louise Hoff & Co.	Vagabonds
Housler Dancers	Danny Stanton
Charlie Spivak	Helen Forrest
Cortes	Ronnie Eastman
Roney Plaza	B & C Robinson
Lord Count	Jay Salerno
Juliette Robbins	Scott & Boyd
Serge Valdez	Frank Linales
O'Clock	Versailles
Nudema	Alan Gale
Tommy Raft	The Haggets
Al Golden	Arnold Dover
Parisian Rev	Teddy King

HAVANA

Tropicana	Sonia Calero
Celia Cruz	Victor Alvarez
Glenn & Rolando	Ortega
Godino Singers	Montmartre
Adriano Vitale	Chavales De Espana
Leonela Gonzalez	Fajardo
Paulino Robertson	Casino Playa
Paulino Alvarez	Nacional
S Suarez	Chanteurs de Paris
A Romeu	Augle & Margo
Sans Souci	Dancing Waters
June Christy	W Reyes

RENO

Mapes Skyroom	Riverside
Don Cornell	Rosemary Clooney
Skylets	Peter Wood
Ed Fitzpatrick	Bill Clifford
Starlets	New Golden
	Romaine Brown

MARRIAGES

Claudia Jane Mittendorf to Carl H. Skoog Jr., San Antonio, recently. He's better known as Happy Herb Carl, disk jockey on KONO in that city.

Ann Davies to Richard Briers, Liverpool, Eng., recently. Bride is stage manager at Liverpool Playhouse; he's an art actor at same legit house.

Edwina Lee to Saveen, London, March 17. Bride's a fashion model; he's a ventriloquist.

Barbara Winder to John Mackie, Preston, Eng., March 9. He's son of Albert D. Mackie, Scot playwright.

Merle Jordan to Iver Person, Las Vegas, March 6. She's secretary to NBC film production topper George Cahan; he's film editor on NBC-TV's "Life of Riley" telefilm-series.

Norma Koch to Bob Martin, Hollywood, March 4. Bride's a film costume designer; he's in the sound department of Hecht-Hill-Lancaster.

Judy Tyler to Gregory Lafay-ette, Miami Beach, March 17. She's a musiccomedy singer and tv actress; he's an actor.

Dorothy Sarnoff to Milton H. Raymond, New York, March 15. She's a musiccomedy singer; he's with the Dowd, Redfield & Johnson ad agency.

Dorothy Joan MacDonald to Max Reinhardt, London, March 14. She's former casting director for Showcase Productions at NBC; he's director of a London publishing combine.

BIRTHS

Mr. and Mrs. Vic Wilmot, daughter, Chicago, March 11. Father is a publicist; mother is a former Chicago NBC staffer.

Mr. and Mrs. Bosh Stack, son, Suffern, N.Y., March 11. Father is a publicist.

Mr. and Mrs. Dickie Valentine, son, London, Eng., March 9. Father is a stage and radio singer.

Mr. and Mrs. Allen Zimmerman, daughter, Kansas City, Mo., March 12. Father is an account exec with WHB, K.C.

Mr. and Mrs. Daniel Mann, son, Hollywood, March 14. Father is a film director.

Mr. and Mrs. Johnny Parker, son, New York, March 4. Father is a songwriter.

Mr. and Mrs. Martin Kent, daughter, New York, March 11. Mother, Betty Lee Kent, was a secretary with Edward Petry & Co., radio-tv reps.

Mr. and Mrs. Jack Carter, daughter, New York, March 11. He's a presentation writer for the Petry tv promotion dept.

Mr. and Mrs. Edward J. DeGray, daughter, White Plains, N. Y., March 13. Father is v.p. in charge of station relations for ABC Radio.

Mr. and Mrs. Paul Zara, son, Chicago, recently. Father is in tv sales and production with Filmack.

Mr. and Mrs. Johnny Silver, daughter, Hollywood, March 16. Father is an actor.

Mr. and Mrs. Robert Fox, daughter, Hollywood, March 7. Father is station KDAY account exec.

Mr. and Mrs. Charles V. Martin, son, Lynwood, Cal., March 14. Father is assistant merchandising manager at KTTV.

Mr. and Mrs. Lee Petrich, son, San Antonio recently. Father is disk jockey on KONO in that city.

Mr. and Mrs. Lee Perkins, daughter, San Antonio, March 7. Father is a member of the KENS announcing staff in that city.

Mr. and Mrs. R. L. Gillespie, son, Pine Bush, N. Y., Feb. 9. Mother is the former Dorothy Jackson, onetime Roxette; maternal grandmother is Annette Jackson of the Garson Kanin office.

Mr. and Mrs. Bob Miller, son, Lancaster, Pa., March 3. Father is WGAL announcer.

Mr. and Mrs. Norman Leebron, daughter, Philadelphia, Feb. 19. Father is WCAU-TV film manager.

Mr. and Mrs. Monty Raphaelson, son, New York, March 18. He's sales manager of Fortune Features.

Mr. and Mrs. Rod Alexander, daughter, New York, March 12. Mother is dancer Bambi Lynn; father is dancer-choreographer.

'Summer Slumming'

Continued from page 1

"Private Secretary," has been booked for the Chez Paree, Chicago, at a reported \$13,000 for a 10-day stand starting April 21.

Because of the uncertain status of many video shows, more tele headlines cannot be submitted at this time. However, as the status of more displays is settled, it's believed that more headlines will become available for summer as well as fall bookings in niteries.

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 CHEZ PAREE, Chicago
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 NEW FRONTIER, Las Vegas
 MOCAMBO, Hollywood
 RIVERSIDE HOTEL, Reno
 TOWN CASINO, Buffalo
 500 CLUB, Atlantic City
 BEVERLY HILLS, C.C., Cincinnati
 LATIN CASINO, Philadelphia
 ELMWOOD CASINO, Windsor

Television:

WALTER WINCHELL SHOW
 VIC DAMONE SHOW
 JACKIE GLEASON SHOW
 ARTHUR MURRAY SHOW
 Jackie Gleason's "STAGE SHOW"

May 11th:

The GEORGE M. COHAN STORY
 (NBC-TV Spectacular)



ROBERTA SHERWOOD

"Roberta Sherwood's debut was the most thrilling in Copa history. The 'hardboiled' New Yorkers cheered, brave'd and stood up to give her a deafening ovation. No other star was ever so honored."
 —WALTER WINCHELL

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VARIETY

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EXHIBS 'WIRE' HOME FOR MONEY

Old Folks' Homes a la Hollywood; DeLuxe Retreats Ex-Show Biz Spots

By KAY CAMPBELL

Hollywood, March 26. Triggered by the spiraling number of "senior citizens," the conversion of well-known hotels, apartments and luxurious mansions into country club-type homes for retired persons has been picking up momentum in the past few years. The movement is not confined to any one area in the country—one chain has 16 such establishments stretching from John D. Rockefeller's estate at Ormond Beach, Florida, to the west coast—but in California alone approximately \$30,000,000 has been invested in more than 100 "best years" homes.

These residences offer shelter cum security plus congenial companionship. Founded by church organizations, philanthropists and private capital, usually on a non-profit basis, accommodations and facilities vary. Some are located in the heart of big cities, others are in mountain, desert and beach resorts. Basically, they offer room and board utilities, laundry, maid service, resident nurses, physicians and dentists, clubrooms and recreation areas. Swimming pools, golf courses, private beaches, boats and fishing trips, weekly movies, guest-night dinners or barbecues, and guided tours are among the extra attractions at various places.

Some offer life care, including surgery, hospitalization—and funerals. Others provide accommodations. (Continued on page 64)

Shoo Bee Doo Bee Doo, Or Cons 'n' Coeds Debate On Presley and Rock 'n' Roll

Norfolk, Mass., March 26. Two hip-cons, serving long terms at the Norfolk bastille, scored a wham decision over two Emerson College femmes in a debate on Elvis Presley and rock 'n' roll before an appreciative aud of 400 prisoners here Friday (22) night. Defending and winning were Alben Barrows and J. Paul Bathlett. Barrows defended the rock as "something that belongs to fundamental rights. A person has the right to choose music which suits its mood. It doesn't have a bad effect on those who dig it," he contended.

The college girls, Cynthia Whalen and Janet Baltusnik, both of New York, argued for the outlawing of rock. "Shoo-bee doo bee doo doesn't mean anything to anybody," said Miss Baltusnik.

Presley and all orches and media playing the rock should be fined, he girls contended. "Rock 'n' roll appeals to the lower emotions," Miss Baltusnik claimed. The femmes also contended that the rock gives off a beat "so strong you can walk on it . . . and causes young (Continued on page 71)

Mark Van Doren Nixing 'Charlie My Boy' Offers

Comments Reader's Digest editor Agnes Rogers Allen: "Don't go calling Irita Van Doren, 'Charlie's Aunt.' She's tired of it." Incidentally Charlie's papa, Mark Van Doren, has a new book due out, "Home With Hazel."

During the peak of sudden fame which television quizzing brought to Charles Van Doren, young Columbia U. instructor, his dad was suddenly "discovered" by various program producers. But in the light of his having been a prominent man of letters some 40 years (as was his brother, the late Carl Van Doren), Prof. Mark Van Doren followed a fixed policy: any invitation extended him because of his son, or with the idea of exploiting the family connection, was automatically turned down.

TV 'Discovers' Civil War; Six Pilots in Works

The Civil War, long a prime subject in the publishing field, is breaking loose into television in a big way. No less than six pilots based on the War are making the agency rounds, with most of them sneaked in during the past couple of weeks. Whether any will make the network grade next fall is still problematical, but at least in the preliminary stages, the War between the States looks like the next big cycle in tv.

One major entry, out of the CBS (Continued on page 15)

WTOP Does A Kefauver On Beck-Teamsters Probe

Washington, March 26. WTOP-TV dropped all commercial programs today (Tues.) to cover Teamster Union president Dave Beck's appearance before the Senate's Select Committee on Racketeering and Labor & Management, and created much the same effect in the capital as the 1952 Kefauver Crime Committee telecasts. CBS-TV affiliate was the only station in the country with live coverage today. Station's out-of-pocket cost ran \$10,000.

One interesting development at the hearings came when Beck took the Fifth Amendment when asked to confirm the veracity of statements he himself made Sunday before last (17) on "Face the Nation," on CBS-TV. Reason he refused to discuss those statements is that he wasn't under oath on the telecast.

B.O.-IN-PARLOR FOR FEATURE PIX

After years of desperate battle against subscription television, exhibitors are now getting steamed up about a boxoffice in the home which they can control and in which they can share. Method to be used involves the transmission of first-run films via cable, thus circumventing the jurisdiction of the Federal Communications Commission.

While still largely in the blueprint stages, this exhib-controlled wire service is already excitedly talked about as the start of a new era. But the prophets of doom and of riches are just about evenly split: There are those who say the wired parlor b.o. is "bound to ruin the business"—both ends of it—since theatres would close and production would lose its incentive to turn out fine films with expensive tint effects.

Others, ignoring predictions of chaos, hail the current excitement as "the next and logical step forward in serving the public's convenience," and in tapping the home tv source.

Wire or no, all indications point to rising sentiment in favor of some sort of toll system. It may start on a subscription basis, with a viewer paying a flat monthly rate. But, say the crystal-ball (Continued on page 16)

Vegas Nude Shows Bad News For Dice

Several Las Vegas operators have started worrying whether nudity will become a necessity in order to attract casino as well as nitery business. Demonstration has already been given at the Dunes Hotel with the engagement of "Minsky Goes to Paris" and the nude showgirl policy will be continued with the next tenant, the Ben Blue Show.

At the same time, Harry Delmar, vet producer of such shows as "Delmar's Revels" and "Follow the (Continued on page 16)

Woollcott & Calypso

The calypso craze has caught up with the late Alexander Woollcott. A quote attributed to the famed "Town Crier" and drama critic has been adapted into a calypsong by Wally Griffin, Ken Hecht and Gary Bruce.

The tunesmiths took the Woollcott line, "All the things I really like to do are either immoral, illegal, or fattening. Illegal, it's immoral (Or It Makes You Fat)." Ben Barton is publishing.

Off-B'way on Theatre Parity With Stem; 31 Houses in Use, 4 to Come

Sandburg-Corwin Play About Abraham Lincoln

Carl Sandburg, poet and biographer of Abraham Lincoln, and playwright Norman Corwin, will collaborate on a play about the Emancipator. It's to be ready for Broadway production in 1959, the sesquicentennial of Lincoln's birth.

The play will be produced by Donna Workman and Ralph Newman, close friends of Sandburg. Newman, a Lincoln authority, is connected with the Abraham Lincoln bookshop in Chicago.

Quake Shakes Up 'Frisco B.O., But Theatres Intact

San Francisco, March 26. Last Friday's earthquake scared a lot of people, hurt film and nightclub business over weekend, but left theatres physically practically untouched. Some exhibs estimated business off as much as 50%. Both first-runs and neighborhoods agree "things are blow."

Strongest shock occurred at 11:46 a. m., when relatively few persons were in downtown theatres. Even so, a number walked out, according to managers. Most radio and tv stations were (Continued on page 15)

Ice Show Set to Tour Musical Tent Circuit

A touring ice show is being readied for the musical tent circuit next summer. It's another move in the diversification, which began last summer, of canvastop fare from musicals to straight plays and other product.

The skating entry is being packaged by Robert Rapport, general manager for legit producer Maurice Evans. It's a followup to his debut in the tent field last summer as a packager of "Teahouse of the August Moon." Rapport is leasing a portable rink and other necessary equipment from Everett McGowan, formerly associated with his wife, Ruth; in an ice skating act known as McGowan & Mac.

The rink will be similar to one already being used by the borscht belt's Concord (N. Y.) Hotel. The process used enables the ice to hold up under 100-degree temperature. Most of the performers for Rapport's offering will be recruited from the tab "Skating Memories," currently playing the Conrad Hilton Hotel, Chicago. McGowan's daughter, Jo Ann, also with the Hilton show, will head the summer package.

Off-Broadway is now on a par with Broadway in the number of theatres housing legit shows. Thus far this semester, professional productions have been mounted for regular runs in at least 31 spots outside the Times Square area.

The boom in off-Broadway production has spurred the opening of smallseaters all over Manhattan in recent years. Four new outlets have already opened this season, bringing to about 14 the number of houses that have debuted in the past few years. Two other spots are scheduled to preem in April, while another two have been announced as future projects.

In practically all cases, the locations had been used for a variety of purposes prior to becoming off-Broadway legiters. The present lineup of theatres takes in houses running from the lower eastside to the upper westside. Those that opened this season are the Renata, Greystone, Theatre Marquee and the St. Ignatius Church outlet.

Scheduled to open next month are the 41st Street Theatre and the 85th Street Playhouse, while the former Second Avenue Tabernacle (Continued on page 18)

Dottie Kilgallen Takes Off With Voluntary Pan Of Tennessee Williams

Conflicting critical reviews are narrowing down from different papers, to different pages of the same paper.

In last Friday's (22) N. Y. Journal-American, regular drama critic John McClain's notice on "Orpheus Descending," which opened the previous night, was backed up on the preceding page by another full-length piece on the Tennessee Williams play by columnist Dorothy Kilgallen. The latter copy exceeded McClain's in length and also contrasted in opinion.

The firststringer summed the play up as "searing and always compelling; it reinstates the author's position in the modern theatre." Conversely, Miss Kilgallen found it "so crammed with preposterous melodrama, most of it unmotivated and unexplained, that it might pass for a cruel burlesque of his (Williams) work by some of his cattier friends in the profession."

Miss Kilgallen, who regularly attends Broadway first-nights in her capacity as a columnist and telecaster-broadcaster, was apparently so incensed at "Orpheus" that she pulled her regular gossip column for the following day and rushed into print with the special piece castigating Williams. Ironically, a statement in McClain's review could be taken as applying to the columnist. The drama, he wrote, "is not for the young or the squeamish—these are not the people for whom Williams writes."

'80 Days,' Ingrid ('Anastasia'), Brynner ('King'), Stevens ('Giant') Oscar Picks

Hollywood, March 26.

"Around the World in 80 Days," is predicted to win the "Best Picture of the Year" award. Authority is the annual advance poll conducted by DAILY VARIETY here. If winning, as hoped, the Mike Todd production will be first release in wider-than-35 millimeter to do so.

Voting this year was not dominated by any one picture, first time this has happened since 1953. Last year "Marty" won most of the DAILY VARIETY—and Oscar—awards; the year before it was "On the Waterfront," and the year prior to that "From Here to Eternity" virtually swept the annual Oscar race. However, results of the poll this year indicate there will be no one-picture dominance of the Academy Awards this year.

Only film to win more than one category in the DAILY VARIETY poll this year is "Written on the Wind," the Universal picture, with Dorothy Malone winning for best supporting actress, and Robert Stack for best supporting actor.

Ingrid Bergman was voted Best Actress for her role in "Anastasia," for 20th-Fox, and Yul Brynner was voted Best Actor for "The King and I," also a 20th-Fox film. Other winners are: Best director, George Stevens, "Giant," George Stevens Productions-Warner Bros.; Best original screenplay, Robert Lewis, "The Bold and the Brave," Filmakers Releasing Organization-RKO; Best original story, Robert Rich, "The Brave One," King Bros.-RKO; Best song, "Friendly Persuasion" (Dimitri Tiomkin-Paul Francis Webster).

DAILY VARIETY poll encompasses both the production and exhibition branches of the film industry in an overall trade effort to establish a cross-section on the "bests" of the year in the nine categories. Ballots were mailed to 2,250 persons in the production end and to 250 exhibitors throughout the country. (Continued on page 18)

Gov. Swears in Folsom For Saratoga Comm.

Albany, March 26.

Governor Averill Harriman swore in Frank M. Folsom, chairman of the executive board of the Radio Corp. of America, as a member of the Saratoga Springs Commission. The industrialist has held this office since last fall, when State Secretary Carmine deSapio officiated in a N. Y. City swearing-in ceremony.

Folsom told the Governor he was slated to attend the Vienna conference of the peacetime usages of atomic energy in June, as official representative of the U. S. Government. Before he treks to Austria he will receive his sixth honorary LLD from Princeton (R.I.) College, coincidental with a similar honor to Cardinal Spellman. Folsom, a prominent Catholic layman, is reported slated for the official post of the Vatican representative to the United Nations.

NO SEDUCERS, THEY

Italian Sensitivity Bill Promoted For Its Political Value

Albany, March 26.

Italian-extraction citizens who resented the "seducer" in Tennessee Williams' film, "Baby Doll" (WB) being an Italian are emotionally pleased by the Periconi bill pending before the N. Y. state legislature. Although deemed administratively impractical (denial of state license to any film "disparaging one's nationality") and turned down in the judiciary committee of the lower chamber, measure has a chance to pass the Senate.

This is meaningless in law but apparently has political value to those from largely Italian constituencies.

Italians in U. S. have long been sensitive to the use of Italian names for gangsters, dope pushers, etc., in melodrama, but this is believed the first instance of expressed resentment by Italians against a fictional character for plotting to commit seduction.

Punta del Este Fest Turmoil Annoyed Yank Stars; Few Will Return

Buenos Aires, March 19.

Now the event is over, a question being mulled here is what useful purpose is served by sending delegations to frolic at junkies like the Punta del Este Festival, which opened March 1 and closed the first of this week. Not exactly a fest this year, since it was devoted exclusively to uncompetitive exhibition of American pictures, it was attended by Hedda Hopper, Mitchell Leisen, Anatole Litvak, Anita Ekberg, Anthony Steele, Yul Brynner, Van Heflin, Ann Miller, Alexis Smith, Joanne Dru and Lana Turner.

Seven or eight pictures were exhibited, together with some bad weather, atrocious organization, bad tempers and worse manners.

Pictures screened were: "Attack" (UA), "Solid Gold Cadillac" (Col), "High Society" (M-G), "The Mountain" (M-G), "The Brave One" (RKO-U) and "King and I" (Continued on page 64)

Largest European Film Theatre Opens in Rome

Rome, March 19.

Europe's largest film theatre, the Maestoso, located on the Via Appia Nuova, has been opened by Italo Gemini, head of AGIS, with "Guandalina," one of the Italian films destined for the Cannes Film Fest.

The new cinema, which features escalators throughout, is a modern one, being equipped for all types of large-screen projection and new sound amplification methods. It tops the Gaumont in Paris, hitherto Europe's largest, by about 110 seats.

Paris' Big Bid To Rate as Champ Vaude Capital

By GENE MOSKOWITZ

Paris, March 26.

Vaudeville is definitely not dead in Paris. In fact, it is still growing and next season will have even more facilities and playing time for both regular acts and headliners. The existing musical directors have plans for spreading out, and it looks to develop into a trio of combines leading the field, with some independents are also filling in.

Bruno Coquatrix gave vaude a powerful impetus when he successfully reconverted the famed pre-war Olympia back to a live house, from a film theatre, four years ago. Since then this has become the vaude flagship and sparked a return of the Alhambra-Maurice Chevalier format. The Bobino stays a lead nabe house while the Moulin Rouge is primarily a vaude-slanted cabaret.

Coquatrix will shutter the Olympia for the summer to give it a facelifting costing \$120,000, and add 300 seats to its present 2,000. First show, in October, will feature terper Colette Marchand backed by a sumptuous revue. Coquatrix is also dicker with an old house, the Ba-Ta-Clan, which he wants to buy and use as a vauder. It is in the neighborhood of the Alhambra-Chevalier, which he intends to challenge.

Alhambra has gone in for specialized shows headed by a star (Continued on page 64)

Russian Tastes & Taboos

[WALTZ & SLOW FOXTROT IN DANCEPATION]

By ABEL GREEN

Irving R. Levine, NBC's correspondent in Russia since July, 1955, now in New York on holiday but due to return to Moscow in two weeks, has observed the passing show business scene in the Soviet capital, besides staying close to the political perspective. As occasional correspondent also for VARIETY, he has been particularly attuned to the amusement phase and has some interesting findings.

The ballet, of course, is the pinnacle of everything. The favorite terpsichorean exponents get bobbysox ovations usually identified in the Western orbit only with some currently hot diskery artist or band. The Russian accent is on cultural, musical and folk song, dance and music. Only the circus—and there is a good, permanent indoor circus in every large city—might approach the "popular" appeal as it would apply to both the West and the Iron Curtain belt.

Cabaret, dansapation, night life, films, and the like are not curbed, per se, as "decadent" but in light of the general character of national thinking these are more or less automatically retarded. The latest American pictures making the rounds repeatedly are Walt Disney's "Snow White," one of the "Tarzan" series and a Deanna Durbin film, "Christmas Holiday," all of which were captured by the Russians in Germany during World War II.

As result, in light of the impact of these three films, "Isle of Capri" (a 1934 copyright) and "Istanbul (Constantinople)," which was an Ames Bros. RCA Victor record novelty of 1950, are the current "hit paraders." Otherwise it's Strauss waltzes and their own brand of slow foxtrots, native written and recorded. Levine brought back a 7-inch 33 rpm disk which is colloquially called "LP," utilizing the same small spindle-hole now reserved in the U. S. for the 33 rpm LP or the now fast dwindling oldfashioned 78 rpm disks. In Russia, since most phonographs are still hand-cranked, the market for LPs (be they of 33 or 45 speeds) is only 5%. The rest are 78 rpm. A pop single cost 7 rubles, technically \$1.75, but the money exchange will be more realistically brought into focus below.

Tape Yank Jazz

The youngsters listening to the Voice of America's 11 pm-until-midnight "popular music" programs have developed a unique tape-recording cult. These are swapped regularly. There is no jamming of VOA music—just the English-language programs—and Ella Fitzgerald, Rosemary Clooney, Louis Armstrong, Les Paul & Mary Ford and Benny Goodman are the faves. There is continuing interest in Glenn Miller but few know although many ask why he hasn't done "newer" stuff, unaware that they are hearing his postmortem catalog. There is no interest in

rock 'n' roll, although regularly heard, and just what it means or doesn't mean would remain a secret if Pravda didn't accent it is "western degeneracy." Thus Elvis Presley et al is more read about than heard. The only kid cultist manifestation are the still heard "Tarzan" woodland calls, absorbed from the perennially exhibiting films.

An American VIP would get this kind of treatment: He would be checked into one of the three top hotels: the National, the Sovietskaya or the Leningradskaya. Dinner would be in one of the private diningrooms at the Praga (Prague) where the menu is in four languages—Russian, French, English and German, in deference to the international clientele. A good dinner for four, as detailed below, would be 280 rubles, technically \$70, at 25c to the ruble. Then the Bolshoi Ballet or a David Oistrakh concert and the like.

No Filles de Nuit

Miscellaneous intelligence: there is no red light district, there are no streetwalkers, there is no black market.

A movie admission is four rubles (1); an Oistrakh concert, legit or folk dance troupe commands a 5-25 rubles admission (\$1.25-\$5.75); the Bolshoi Ballet's scale ranges from 7-38 rubles (\$1.75 to \$7.75).

That dinner for four would comprise good caviar, salmon, sardines and kindred hors d'oeuvres; fried mushrooms in butter; an entree comprising shashlik, chicken or beefsteak ("the latter always too well done, no matter how much you tell 'em," says Levine); dessert and coffee. Also two kinds of (domestic) wines, from Georgia (on the Black Sea, not like in "marching through"), which produces good red and white table wines. Otherwise the domestic champagne is NG, and the local liquors are according to standards; if you don't know the French or other brands you don't know the difference. Since Russia imports no luxury items—just heavy duty stuff—few locals do.

At the Sovietskaya, for a brief spell, there was an attempt at a U. S.-style jazz band and the U. S.-type of torch singer but these "advances" have been curbed. The "night life" comes from the orthodox local dansapation groups which play alternately for dinner music and terping. The Praga (Prague) restaurant is the plushery of the town. It's a four-story building and was one of Moscow's epicurean landmarks pre-World War II. Since the capital was little bombed during the war it has been preserved in all its ornateness. It comprises several restaurants and other rooms for private dinners, each more ornate than the other in old-school, heavy red velvet. Each lacks the quality of being "intime" in the western sense. This conforms to the Russian idea that if it's bigger it's (Continued on page 71)

How to Eat in Grand Opera

By ROBERT J. LANDRY

Come this weekend at the Hotel Roosevelt in Manhattan 150-odd personages gather to discuss "grand opera" in inflation America and how to promote it. Rudolf Bing of the Metropolitan, will be the chief speaker at the luncheon meeting. Met's own national council promotes the annual (third) ses-

sion which concerns itself with the economics of the opera art-form.

Workshops on technical problems of staging opera, integration of opera with music educators and attempts to sink grassroots appeal are all on the agenda; actually there is a National Grass Roots Opera Co. which will be represented as will productions at various colleges (Illinois, Washington, Marymount) and elsewhere.

Opera Notes: (a) Another top diva, Sena Jurinae, enlivens the Met next fall and will be "Canessa" in the brand-new Samuel Barber work for which Gian Carlo Menotti is doing the English words and staging. Jurinae is the singer Columbia Management's Fred Schanz had deftured to N. Y. enroute Australia-to-Italy at Christmas time to meet the composer, Rudolf Bing, et al. (b) At Andre Mertens, cocktail party Saturday (23) honoring Met diva Renata Tebaldi fellow-guest Cesar Senti joked with prima donna for seeking his autograph at La Scala, Milano in 1946, when she was then unknown. Incidentally, Miss Tebaldi will open next fall's Chicago opera season. (c) From Edinburgh where she is booked for the music festival the word is that Maria Callas will be back at the Met this fall, a fact not yet officially acknowledged. (d) Don Walsh, ex-VARIETY, now with a p.r. outfit, writes that he's "been going nuts" with a potential VARIETY head: "Met's Net Best Yet—Bing." He observes, "Now all you'll have to do is to get Bing to validate the head—it's probably true—and you'll violate every rule taught in journalism about first getting the story and then writing the head."

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PAY-SEE SANS FCC & 'RE-USE'?

Tomorrow (Thurs.) Tips Motivations Of Tomlinson-Meyer Inside Metro

Whether Joseph Tomlinson, the Canadian industrialist who sparked the upheaval at Loew's, is sincere in his efforts to maintain the company's stability and return it to former status as an industry bellwether will be tested at the company's board of directors meeting tomorrow (Thurs.). The session is expected to be a crucial one for the management of Loew's. Although the new board met shortly after its election by the stockholders, this will be the first "down-to-earth" meeting at which the entire operation of the company will be reviewed.

So far the rehabilitation moves of prexy Joseph R. Vogel are being hailed in all quarters. Vogel has lived up to his promise to bring about reforms without regards to ties of the past and without sentimentality. He took a bold step prior to the stockholders' meeting in terminating the contract of Dore Scharf. He was even bolder in removing the charges of nepotism by his failure to renew the contract of Peoples Candy Co., the candy concession firm controlled by relatives of former prexy Nicholas M. Schenck. Vogel has changed the company's entire purchasing policy and has ordered that bids be required for all materials bought by Loew's. This was an obvious attempt to end "in" of firms controlled by relatives of Loew's executives.

Vogel, it's agreed, has accomplished a great deal in the short period he has held the top post. With Charles C. Moskowitz, v.p. and treasurer and tabbed "a

(Continued on page 15)

Moskowitz Exits Loew's in Year; Respected Vet

Charles C. Moskowitz, v.p. and treasurer of Loew's, has notified prexy Joseph R. Vogel that he will retire at the termination of his contract in March, 1958. Decision of Moskowitz to retire follows the complete severance from the company of former president Nicholas M. Schenck, with whom Moskowitz has long been identified. In industry circles, Moskowitz was once considered heir apparent to Schenck, but the economic upheaval at Loew's and in the industry in general, altered the situation.

For many years Moskowitz was the presiding officer at stockholder meetings while Schenck was on his annual vacation in Florida. He was a member of the board of directors since 1934, but voluntarily relinquished the post this year as Loew's faced a proxy fight from dissident stockholders. Moskowitz, associated with Loew's since 1913, will retire on a full pension.

Moskowitz's retirement separates

(Continued on page 17)

STILL STAR THO DEMISED

Robert Walker Status Part of 'Venus' Legal Settlement

Hollywood, March 26. Stipulated settlement of the quiet title suit on Universal's "One Touch Of Venus" preserves the star status of Robert Walker, who died almost six years ago. Title to the film passed to Sunset-Security with the signing of the settlement by Loew's, last of the firms and individuals which had a claim on the film to wrap-up the legalities.

Under the terms of the stipulation, Walker must be credited as star, or at least co-star, whenever film is shown. Sunset is barred from using stills of either Walker or Ava Gardner for any commercial tieups although they can, of course, be used to exploit the film.

Col Owes \$18,800,000

In an extension of its banking agreements, Columbia has borrowed \$18,800,000 from the Irving Trust Co., the money to be used as general working capital.

This brings the Col indebtedness to \$18,800,000.

Jack Warner's Buy Of 95,000 Shares Described As 'Just a Good Trade'

Purchase of 95,000 shares of Warner Bros. stock was reported to the board last week by prexy Jack L. Warner. Shares were purchased from Allen & Co., leaving that outfit still holding 50,000 WB shares.

Acquisition, at the current price, would have cost Warner \$2,300,000. However, there were no indication what price he did pay for the stock, or over what period of time. The 95,000 additional shares bring Warner's holdings in the company to 233,399 shares, including 1,400 shares in a trust of which he is the beneficiary.

To questions re the purpose of Warner's move, a WB spokesman replied simply that Warner considered the stock a good investment.

In any event, the Warner acquisition leaves the Semencko group as the second largest stockholder in Warner Brothers, holding 160,000 shares. Warner's immediate family also holds what's described as "a very substantial block" of WB stock.

No friction is believed to exist between Warner and Semencko over the running of the company and the two reportedly see eye-to-eye on future policy.

The Warner Bros. board last week declared a 30c per share dividend, payable May 4, 1957, to stockholders of record April 19, 1957.

'BEAU JAMES' SURE TO PLEASE—REPUBLICANS?

Political sensitivities showed following the preview in Washington of "Beau James," the Paramount film biography of the late Mayor of New York, James J. Walker. The Mel Shavelson-Jack Rose film starring Bob Hope broke the public prints in Gotham and Washington over the weekend after it was shown to a group of Democratic legislators in the capitol city.

Democrats were divided in their opinions as to what effect the picture would have on the party's political future in New York, State and city.

Most vitriolic of the screening room reactions belonged to Rep. Healy of the Bronx. Exploded Healy: "I came expecting to enjoy a pleasant evening. Instead, if I were a member of The Republican National Committee, I'd want to show the film widely in New York before the next municipal election. It's a dish of Republican propaganda."

Rep. Celler of Brooklyn called the film "nostalgic" and said it would have no effect on Mayor Wagner's campaign for re-election. Another reaction came from Rep. O'Brien of Albany. As a reporter, O'Brien had covered the Seabury investigation which ultimately led to Walker's resignation in 1931 and which is the dramatic climax of the film. Said O'Brien: "The movie brings back fine memories. But it portrays Walker as more spirited than he actually was during the Seabury investigation."

Nat "King" Cole is up for title role in "Life of W. C. Handy," Robert Smith production for Paramount.

BALABAN SAYS 'READY TO ROLL'

By MIKE KAPLAN

Hollywood, March 26.

"Telemeter's Electronic Theatre," a new pay-see home television system which operates (a) on cable lines without requiring Federal Communications Commission approval — and (b) apparently without the need for payment of residual fees to Hollywood guilds and crafts, is now declared ready to be franchised to film exhibitors, or others around the country. Telemeter claimed at a press conference here that its system can provide three different film or special "programs," in color or black and white and can assure film distributors an accurate count of home screenings for payment of rental percentages.

Paramount-prexy Barney Balaban and Telemeter toppers Paul Raibourn and Lou Novins emphasized that the system is "completely reliable" under all conditions.

Balaban admitted that widespread use of the system "might accelerate" the closing of marginal theatre operations. But, he pointed out, there have been many closings in the last few years and they have been offset by the opening of drive-ins so that there are "now more seats available" today than ever before. The new Telemeter system was described as adding still more seats, in that it can be operated like a regulation film theatre insofar as admission price collection and distributor rental collection is concerned.

Invite Exhibitors

Invitations are going out over the weekend to some 2,500 exhibitors to come and see the demonstration of the new system and discuss franchises in their areas. While preference for franchises probably will be given exhibitors, the system will be available to real estate developers or other groups interested in utilizing the system for both films and special events.

Basic cost per unit to the franchise holder will run to a top of around \$100 per home, the figure apparently based on group installations of around 2,500 homes. At that figure, it was estimated, the franchise holder can recoup his

(Continued on page 16)

Powerful Product Prospects Perking Showmen; But Nice Takings Noted For Li'l Releases More Cheering

Brewster Boosters

Hollywood, March 26.

Several top film industry execs are expected to give "character endorsements" for Frank Brewster, chairman of the Teamsters' 11-state Western Conference, who has been indicted for contempt of Congress.

Endorsements were requested on Brewster's behalf and there reportedly has been no hesitation on the part of industry execs who have known him favorably for some time for assistance in studio labor problems and other matters.

Writer's \$33,000 Award Vs. Eagle Lion on Piracy Affirmed by Appeals Ct.

An infringement suit brought in N.Y. Federal Court almost seven years ago by writer John Szekeley against Eagle Lion Films apparently ended last week when the U.S. Court of Appeals affirmed a \$25,000 award in favor of the plaintiff. Following trial last year Federal Judge Archie O. Dawson held that Eagle Lion had no right to distribute the British-made film, "Give Us This Day," for which Szekeley had written the screenplay.

Judge Dawson also granted Szekeley interest amounting to about \$8,000 which raises the judgment to \$33,000. Appeals Court held that Szekeley in creating an original adaptation of Pietro Di Donato's novel, "Christ in Concrete," had established for himself a common law copyright. Tribunal also stressed that Eagle Lion "had notice of plaintiff's claim several weeks prior to the first distribution and chose to ignore it."

Suit has its origin in a deal that Szekeley entered into with Rod E. Gelger Productions to write a

(Continued on page 16)

Film industry, at the moment still in the familiar doldrums of Lent, is considerably buoyed by the product prospects of the year ahead. There's a feeling that a good percentage of the upcoming pictures—in the summer and thereafter—are of sufficiently strong calibre to put bounce in the box-office against recurring cycles of public lethargy.

Within the past year, the studios and the indies have been on a buying spree, with practically every major play and novel snapped up for the screen. This policy, it's felt, now is bound to pay off handsomely.

At the same time, the realization of the small picture potential is being brought home to the industry even as the run-of-the-mine entry is having a tough time at the b.o. It looks, with the great need for programmers, that the low-budgeters simply can't lose.

Here are a couple of recent examples. One \$100,000 film, out 18 weeks and having played off 3,800 dates, grossed \$195,000. Its potential is figured around 9,000 dates. A black-and-white film costing \$100,000 should break even at around \$150,000 to \$160,000. This particular film—probably will gross an eventual \$350,000, or possibly even \$400,000. But that's in the U.S. and Canada alone. Still to be figured is the foreign market, where action entries go over big.

Here's another example. An-

(Continued on page 64)

Trans-Lux Into Detroit; Goal Is 30 Big Burgs

In line with its expansionist plans, Trans-Lux Theatres has acquired the Krim Theatre in Detroit on a long-term lease. Deal for the 1,000-seater has been closed (though not yet signed), according to T-L prexy Richard Brandt. A summer takeover is likely.

Trans-Lux aims to acquire important situations in various parts of the country, particularly if the theatres show long-run capabilities. The Krim falls into that category.

According to Brandt, Trans-Lux aims for coverage in 30 major cities. It now operates in four—New York, Boston, Philadelphia and Washington. Trans-Lux also is in tv, and it distributes its own foreign releases, including the successful "La Strada," one of the Academy Award contenders.

Brandt said the Krim would play only top product, mixing American films and imports.

EXECS' SPECIAL AWARDS

Buddy Adler Gets 'Thalberg,' Freeman First 'Hersholt'

Hollywood, March 26. Buddy Adler, 20th-Fox production topper, will be awarded the Irving G. Thalberg Memorial Award tomorrow (Wed.) night at the 29th Academy Awards presentation. Other honorary awards will be made to Y. Frank Freeman, veepee in charge of Paramount studios, and Eddie Cantor.

Announcement of the selection of the recipients was made last week in the earliest pre-awards presentation disclosure in Academy history. Freeman will receive the first Jean Hersholt Humanitarian Award and Cantor will receive a special honorary award.

Both the Thalberg and Hersholt awards are special in that they are not made annually but occur only when the Academy Board of Governors decides that there is a worthy recipient.

National Boxoffice Survey

Biz Spotty; '10 C's' Champ 8th Time in Row, 'Allison' 2d, '80 Days' 3d, 'Wonders' 4th, 'Shrinking' 5th

Trade in key cities covered by VARIETY still is sluggish in many locations for present stanza with not enough strong fare to go around. Some of new films are doing great but there are too few of them.

"10 Commandments" (Par) again is champ, being the eighth consecutive week that it has been on top. Second place goes to "Heaven Knows, Mr. Allison" (20th) in first week that it has been on release to any extent. It promises to go even higher since only in 11 keys currently.

"Around World in 80 Days" (UA) is finishing third while "Seven Wonders of World" (Cinerama) will be fourth.

"Shrinking Man" (U), with some new stock openers, again is winding up fifth. "Men in War" (UA) is capturing sixth money, although not as uniformly strong as a week ago. "Full of Life" (Col) is landing seventh position, same as a week ago. "Fear Strikes Out" (Par), out for first time this week, is finishing eighth though far from big in many locations. "Oklahoma" (Magna) rounds out the Top Nine list.

"Great Man" (U), "La Strada" (T-L) and "Wee Geordie" (Indie) are the runner-up plx.

"The Brave One" (RKO-U), good in Washington, looks fair in N.Y. and mild in Minneapolis. "Guns of Ft. Petticoat" (Col), okay in

Denver, shapes mild in St. Louis. "Wild Party" (UA), also new, looks fine in Chi.

"Tattered Dress" (U), another newcomer, fair in N. Y., shapes stout in Philly. "10,000 Bedrooms" (M-G), tame in Chi, is mild in Providence, modest in Indianapolis and fair in Cleveland, St. Lou and Fresno. "Zombies of Mora Tau" (Col) is lively in Boston but light in K. C.

"Iron Petticoat" (M-G) looks good in Washington and Minneapolis. "Top Secret Affair" (WB) is disappointing in Chi and Toronto. "Rainmaker" (Par), fast in Philly, is rated good in Boston and mild in Toronto. "Big Land" (WB) is okay in last-named city. "Wings of Eagles" (M-G) shapes trim in Chi, and is okay in Detroit and Cincy.

"Battle Hymn" (U), good in L. A., is terrific in Toronto. "Paris Does Strange Things" (WB) shapes fair in K. C. and Washington.

"Don't Knock Rock" (Col) looks big in Buffalo. "Bundle of Joy" (RKO-U) is racking up a sizable figure playing in nine Los Angeles spots.

"True Story of Jesse James" (20th) is fine in N. Y. and Providence. "Rock, Pretty Bay" (U) looks socko in Boston.

(Complete Boxoffice Reports on pages 8-9)

1,000,000 SHARES (FIGURED AT \$20) PUTS PUBLIC IN ON UNITED ARTISTS

By GENE ARNEEL

United Artists, which six years ago was strictly a deficit operation seemingly-trapped in red ink, now has a market valuation of \$20,000,000. Company is switching to public ownership for the first time in its history with an authorized common stock issue of 1,000,000 shares at a projected price of \$20 per share.

Up for immediate public offering, in behalf of the corporation, are 250,000 shares of the common, representing \$5,000,000 in new capitalization. Going on the block are 100,000 shares in behalf of the present management—ownership team. This means \$2,000,000 accruing to president Arthur B. Krim, board chairman Robert R. Benjamin, et al., who will use the money in large part to pay off their individual indebtedness (separate story).

Balance of 650,000 shares will be shared by the present owners and the corporate treasury. Treasury stock is to be issued as a concurrent convertible subordinated debenture issue of \$10,000,000 at 6% is tendered for conversion. Regardless of how accelerated the conversion is, the treasury-owner split is so figured that Krim, Benjamin and partners will retain at least 51% of the total issue.

Eberstadt In

Move to the public expectedly will be via the New York Stock Exchange on condition, of course, that the stock is so distributed as to meet exchange requirements. Underwriting agreement already has been entered with F. Eberstadt & Co. and the intention is to have dealers throughout the country participating for the purpose of spreading the stock around as many investors as possible.

Krim group is clamoring on motivations and future modus operandi plans for fear of being charged with "overselling"—that is, making any claims which might draw objections from the Securities & Exchange Commission. However, it's become known that a unusually strong dividend policy is anticipated to the extent that the percentage of payoff to investors will be tops in the film industry. Naturally, while this is the intention, future profits must in large measure be the guidepost to divvy declarations.

The \$15,000,000 in new money will provide UA with the bankroll necessary to implement its most ambitious production schedule in history. In a certain sense, UA is going against the industry trend. This is toward more and more lower-budget pictures. UA is blueprinting more and more productions in the \$3,000,000 negative-cost class, and veering away from the program-type entries. With the latter now being turned out by so many other companies, UA wants its future tied to expensive merchandise and believes this policy will better its own position and that of exhibitors.

Disclosures Due

The public ownership will mean disclosures on UA fiscals ups and downs, exact profits and statements and the exact participation of each inside management-ownership member. The revelation of such data will be required under the SEC regulations and that there's widespread trade interest in it is obvious.

For Krim, Benjamin and pards have been the "wonder boys" of the industry. They rescued a company that was losing \$100,000 a week and within a year's time—they took over in February, 1951—a profit was shown. It was the first profit since 1946.

However, the extent of that profit in 1951, or in any subsequent year, has yet to be made known publicly. Gross business soared from \$19,000,000 in 1951 to \$65,000,000 in 1956.

Rackmil, Daff Wage Deals

Universal has entered new employment contracts with Milton R. Rackmil, president, and Alfred E. Daff, exec. v.p.

Rackmil's deal runs seven years and pays him \$125,000 a year. Daff's pact is for five years at \$105,000 per year.

EXPECT 1,000 DELEGATES

Variety Clubs Hailed By U. S. Prez, Britain's Preem

New Orleans, March 26. Messages of greeting to barkers attending the 21st annual Variety Clubs International Convention have been sent by the President of the United States and the Prime Minister of Great Britain.

The convention will be held here April 3 to 6 and is expected to draw 1,000 delegates from the U.S., Canada, Mexico, England and Ireland.

Charles Smadja Subrosa 'Partner' In United Artists

Charles Smadja, United Artists' v.p. in charge of European production, is a co-owner of the company. He has been for some time but this information was held under wraps, presumably because Smadja, being a resident of Paris, simply did not want such participation in an American company known.

Key inside UA stockholder is Arthur B. Krim, president. It was Krim who, initially, pocketed the 50% of the ownership under the deal with Charles Chaplin and Mary Pickford. He was given this because the company showed a profit in 1951, thus meeting the condition under which Krim would come upon the stock.

Exec thereupon distributed the stock—the total amount of shares at that time was 1,600—among his management partners. Krim and the pards divided 800 shares and Miss Pickford and Chaplin held 400 each.

Blocks were received by Robert S. Benjamin, board chairman; Max E. Youngstein, v.p.; William J. Heineman, domestic distribution v.p.; Arnold M. Picker, foreign department v.p., and Smadja.

The group later bought out both Miss Pickford and Chaplin.

'DOPE' A NAUGHTY WORD

'Pickup Alley' Will Refer To 'Narcotics' In Copy

Hollywood, March 26. Motion Picture Assn. of America's Advertising Administration has okayed the trade paper ad campaign for Warwick's "Pickup Alley," but has requested one change—namely the word "Dope."

Columbia, which will release, has complied with this request, and subbed word "narcotics" in its place.

Film deals with international illicit drug traffic and will be first of this type to be released by a major company since modification of MPAA Code several months ago.

Marilyn Monroe-Laurence Olivier starrer "Prince and the Showgirl" has been booked into Radio City Music Hall. No definite date is set.

Producers Jostle One Another to Bid On Stars, So Why Blame Agents?

An agent has answered back. Often-expressed charge that the Hollywood talent agencies and personal reps of screen stars are unreasonable in their demands for their clients is simply not thought out, according to Ingo Preminger. The studios and the producers who do the complaining are the ones responsible for the current star situation, he claimed this week.

Although primarily a literary agent, Preminger indicated he felt the same way as all of Hollywood's player reps. He accused producers of "frantic, outbidding" for top name performers and this, by the

YANK FEATURES FOR BERLIN STILL 'BOOKING'

Berlin, March 26. Only American release certain so far to be shown at the forthcoming Seventh Berlin Film Festival is Disney's "Secrets of Life." Other U. S. features are still unset. That's what Alfred Bauer, head of the Festival, told VARIETY this week.

As to festival rules, U. S. (as a country that produces more than 80 features per year) is eligible for two official entries (inclusive of a full-length documentary). However, paragraph 10 of the Berlin rules permits that, additionally, films of particular artistic value may be "invited." Bauer stated that he intends to invite two American films of this calibre. He didn't know yet for certain which they would be.

Bauer would like very much to show Michael Todd's "Around the World in 80 Days" via a special performance at the Waldbuehne (local 40,000-seat amphitheatre) during the fete. "80 Days" cannot be an official U. S. entry since it will have been screened at the Cannes Festival.)

Bauer is expecting Fred Gronich, MPEA rep in Germany, this week for discussions on the Berlin Film Festival which this year will run here June 21 through July 2.

You Can Tell They're Alive In Screening Rooms By Sound of Breathing

Hollywood, March 26. Sam Spiegel flatly opposed projection room previews of his "The Strange One" and Columbia has agreed to respect his wishes. Film was screened for the Coast press Thursday (20) at the Pantages Theatre in what probably will be the only showing in Hollywood. Not infrequent is producer reluctance to unspool a film without benefit of theatre audience reaction. On the Coast, previews are divided between projection room showings and theatres while in the East such screenings normally are held only in projection rooms.

In view of Spiegel's nix, Columbia refused eastern projection room screenings even for such long-deadline magazines as Life and Look.

NEXT CINERAMA TITLE, 'SEARCH FOR PARADISE'

"Search for Paradise" has been selected as the final title for the fourth Cinerama film, currently being completed by producer Lowell Thomas and director Otto Lang. The picture was previously known as "Search for Shangri-La." It tells the story of two American aviators who seek an escape into a more exotic way of life.

Footage for the picture was shot in the area of Himalaya and Karakoram mountains, Kashmir, the kingdom of Huza, and Ceylon. The picture is not scheduled for release until later this year.

Exhibs Figure in UA's Financing [OF EXPANDED PRODUCTION]

While United Artists is figuring on \$10,000,000 from a debenture issue and \$5,000,000 from a common stock offering, the company is still looking to tap exhibitors for \$4,000,000 to \$6,000,000 for further production financing.

Idea of obtaining loans from the top circuits was projected some time ago and since some trade conjecture had it that the plan was being scuttled. However, there has been activity on this front right along, although not exposed to public view, and it now looks like the exhib loans will materialize.

Chains principally involved are National Theatres, Loew's, United Paramount, Stanley Warner (and Fabian Enterprises) and National Theatres. They're dealing with UA individually—that is, the idea is for each to provide UA with a loan.

Firm commitments have yet to be made but on the basis of oral statements made by various of the parties the added money will be made available to the film company.

Significant factor, heretofore overlooked, is the reasoning which UA has been urging upon the circuits. Several chains have been jockeying to segue into production, largely to enhance the product supply. UA execs have pointed out that they've had six years experience in getting films produced and the record attests to their effectiveness.

Thus, in effect, UA makes the point that there's no need for exhibs to undertake production when UA is in position to supply the product.

So as to avert any legalistic reb, the deals are being designed on a straight loan basis. Exhib lender is simply to be paid interest against the principal and is to be given no preferential treatment so far as the licensing of UA pictures is concerned.

Public Stock No Killing for Insiders; UA 'Owners' Carry Debt Obligations

Unfrosted Agents

Hollywood, March 26. Screen Actors Guild board of directors has revoked franchises of the following agents: Artists' Associates, Charles L. Baker, Callas-Sive, Campbell-Rosenthal, Sam Howard, International Talent Associates, Pauline Mickey, Producers Studio Corp., Ralph Rogers and Associates, and Al White. SAG reminded members they cannot have as agent anyone not franchised by the guild.

Puerto Rico Tax Appeal Drawing Corman Look-See

Los Angeles, March 26. Indie producer Roger Corman, currently winding "Teen Age Doll," planes to Puerto Rico next month to survey production facilities and consider an offer for 100% financing of a program of pictures on the island. Talks have already been held with Jack Odell, of Commonwealth Management Corp., which controls theatres in Puerto Rico and with Juan Vigue, in control of studio and lab there, both of whom were here a few weeks ago.

Part of the promised 100% financing, Corman said, is Puerto Rican government coin. One of the inducements offered to produce films there, of course, is the Federal income tax savings. Ed Gardner made one film on the island, some years ago to earn such savings.

MARTIN DAVIS WESTCOASTING

Martin S. Davis, eastern ad-pub head of Allied Artists, is on the Coast this week to uncover the new product and work on campaigns.

He also wants to be on the spot for the Academy Awards announcements tonight (Wed.), AA having a contender in "Friendly Persuasion."

Europe to N. Y.

Nigel Balchin
Bruno Coquatrix
Mo Rothman
Roger Vadim

N. Y. to Europe

Victor Borge
Arthur Christensen
Norman Granz
Julie Harris
Robert F. Hawkins
C. J. Latta
Albert Lewin
J. Carrol Naish
Terence Rattigan
Dr. Sydney Roslow
Thomas Scherman
Sandu Scott

L. A. to N. Y.

Robert Aldrich
Lauren Bacall
Barney Balaban
Mortimer Becker
N. J. Blumberg
Frank Cooper
Don DeFore
Roger Edens
Henry Ephron
Sol Baer Fielding
Lester Gottleib
Marcel Hellman
Robert E. Kintner
Ely Landau
Joseph H. Moskowitz
George Mueckic
Jean Negulesco
Debra Paget
Neva Patterson
Paul Ralbhoun
Manie Sacks
Robert W. Sarnoff
Milton Sperling
Leslie Stevens
Oliver Unger
Ed Wynn

N. Y. to L. A.

Eva Bartok
Jesse Chinich
Martin S. Davis
Gant Galtier
Virginia Graham
William Keene
Ronald Leif
Julie London
Irving H. Ludwig
Sidney Lumet
Chester Morris

NON-DOLLAR EXPORT ASSN. NUT

More Flashes From Spanish Front

By HANK WERBA

Madrid, March 26. Assn. of Spanish Distributors has no quarrel with America's Motion Picture Export Assn. and current dispute is one entirely between MPEA and Spanish government. Distrib assn. prexy Joaquin Agusti feels position and sideline status of his organization should be made clear.

Crux of the problem, as seen by local distribts, is reduced to two elements: (1) a Spanish government decree (dated July '55 and made public in Aug. '55), now known as the 4-1 ratio, which compels all distributors in Spain to release one Spanish feature for every four foreign films imported and (2) MPEA disagreement with this decree and subsequent 18-month boycott of Spanish market, still in effect.

Opining it is considered impolite for outsiders to disagree with Spanish law, Agusti went on to predict that unless unforeseen changes materialize within the coming weeks, deterioration of MPEA position in Spain will accelerate.

Accenting MPEA unwillingness to meet with his organization, which includes the seven MPEA member companies here, Agusti said U.S. distrib attitude precludes across-the-table contact so necessary to friendly consideration of the other man's problems. Get together, he felt, would produce a compromise formula which both parties could hopefully present to Spanish authorities as solution to longstanding differences.

Should present efforts fail to untangle impasse, local distribts will

feel obliged to act themselves in pushing for production-distribution entente cordiale with France, Italy and possibly Germany, to negotiate in the future as a bloc.

Expressing good will toward America, Agusti underscored that organization he heads would prefer early reestablishment of smiling relations between film industries of both countries.

Political aspect of the long fight now dominates the picture. U.S. foreign policymakers and Spain's government leaders are determined to help film industries of both countries reach a new agreement quickly and amicably. Unfriendly film overtones are becoming embarrassingly inconsistent with otherwise eye-to-eye compatibility between U.S. and Spain.

Arrival here last week of Charles Baldwin, Mediterranean MPEA rep, bared high level intention. U.S. Ambassador in Madrid, John Davis Lodge, personally intervened to set the stage for meeting between new Commerce Minister Ullastres and Baldwin. Significantly, meeting was first audience granted by Ullastres since Franco cabinet reshuffle last month.

In a close to the vest statement to VARIETY, Baldwin stated his meeting with Ullastres was a preliminary one to place MPEA position on record and accent U.S. desire for quick reconciliation. Baldwin, who also met with other key government cinema figures, said he would remain headquartered at the Ritz as long as present upbeat ambience continues to hold new accord potential.

NEW BUDGET SET: MORE 'SELLING'

Motion Picture Export Assn. board last week adopted a \$20,000 a month annual budget for its overseas offices. Coin covers only non-dollar expenditures at the local level, including such portions of salaries as are paid out in local currency.

The \$240,000 a year specifically does not take in the New York operation, nor does it pretend to cover expenses incurred by visiting MPEA executives from New York, for which the companies are assessed separately.

This year's budget is not substantially higher than last year's. Increase amounts to \$800 a month (or \$9,600 a year). Most of this is accounted for by the new setup in Latin America, where Harry Stone will travel more to cover not only his own bailiwick, Brazil, but also Argentina and some other areas. Budget rise doesn't take into account the new MPEA office in India under Charles Egan. India is down for \$1,500 a month.

Offices covered by the budget are Paris, Rome, Frankfurt, Rio de Janeiro, Tokyo and Jakarta.

Paris Tops

Largest allotment by far — \$60,000 a year — goes to Paris, the headquarters of Marc Spiegel, the MPEA chief on the Continent. Again, this figure is deceptive inasmuch as from these funds are covered the visits to Paris of MPEA reps from the Continent and some of Spiegel's own traveling expenses.

Actual salaries of MPEA employees abroad (i.e., the American reps) aren't known to the companies and come under the New York administrative set up which is controlled entirely by Eric Johnston. It's believed that part of the Americans' salaries are paid out in local coin. The MPEA office in Britain also functions under New York and doesn't enter into budget considerations.

The overall Motion Picture Assn. of America budget is understood to run around \$2,000,000, but this cannot be confirmed.

Rome Building

The Rome budget is up to around \$4,000 a month (or close to \$50,000 a year), which represents an increase due to Charles Baldwin's travels to Spain. Tokyo, where Irving Maas has been spending time and from where Leo Hochstetter has been commuting to Manila, also is up.

It should be emphasized that the budget, as adopted last week, is by no means a final figure. Additional expenditures could easily be incurred, particularly if great crises develop in the foreign market.

While some companies feel that some of the local MPEA offices are spending quite a lot of money, others stress that it's a case of spending money to earn it. It's pointed out, too, that expenses frequently are incurred at the behest of the New York companies which want information fast (i.e., by long-distance phone) and which have no hesitation in sending men into trouble spots to head off unfavorable legislation, etc.

It's indicated that some of the companies will require MPEA to submit a closer account of how monies are spent.

Indie Pitches MPAA 'Subsidy'; Lopert and Davis Don Mourning For Goldwurm Ideas & Candidacy

By FRED HIFT

Deanna Durbin's Yen

Toronto, March 26.

While visiting here to help exploit his current release, "Ten Thousand Bedrooms," producer Joe Pasternak revealed that his onetime child protegee, Deanna Durbin, is currently interested in a film comeback.

Pasternak said he saw her recently in Paris, "slimmed down and eager to get before the cameras again."

Motion Picture Assn. of America has been asked to financially "sponsor" the Independent Motion Picture Distributors Assn.—or take the consequences.

The proposal, startling in nature, has been broached to MPAA exec v.p. Ralph Hetzel and was reported in Manhattan last week (22) to the membership of the IMPDA, which—for the moment at least—takes in most of the important foreign film importer-distributors.

Idea of MPAA sponsorship of the indie trade organization originated with Jean Goldwurm of Times Film Corp. who is openly campaigning for the presidency of the association. Goldwurm's proposal touched off violent disagreement both during and after the meeting, even though it was never formally discussed. Powwow had its dramatic highlight when both Ilya Lopert and Richard Davis walked out in response to a "per-

Big Quarterly Drop But Rackmil Sees Universal Annual Earnings Okay

Universal's first quarter earnings, covering the 13 weeks ending Feb. 2, 1957, dived to \$163,786 after provision of \$200,000 for Federal taxes on income. After dividends on preferred stock, this is equivalent to 12c a share on the 927,254 shares of common stock outstanding.

For the comparable 13-week period of the previous year, earnings were \$1,122,420 (after providing \$1,120,000 for taxes), equivalent to \$1.10 per share on the 968,519 shares of stock outstanding at that time.

Despite the tremendous first quarter drop this year, Universal prexy Milton R. Rackmil told stockholders at the company's annual meeting recently that total earnings for the year are expected to be the same as last year. He reported a substantial pickup in second quarter earnings which, he said, most likely would make up for the poor first quarter showing.

Rackmil explained that U had withheld some of its top product during the first quarter for a more propitious time. During the second stanza, such pictures as "Written on the Wind" and "Battle Hymn" were released. Both pictures, on the basis of returns already in, loom as substantial and profitable grossers for Universal. It's anticipated that the returns from these films will help to overcome the poor first quarter showing.

20TH-FOX N. Y. EXECS MAKE WITH THE ACTING

Robert Rossen, fresh from directing "Island in the Sun," will direct 20th-Fox homeoffice execs in sequences for the upcoming 90-minute 20th product trailer in Gotham tomorrow (Thurs.).

Prexy Spyros P. Skouras will intro the showmanship trailer which outlines the company's big 1957 production program. Other h.o. execs to appear will be Murray Silverstone, president of 20th-International; v.p. Charles Einfeld, and general sales manager, Alex Harrison.

New York sequences will be added to the main portion of the trailer now being filmed on the Coast under the supervision of exec producer Buddy Adler.

20th's Spanish Flyer No Go

The 20th-Fox offer, to distribute in Spain all the local pictures that would be "forced" on the American industry by the four-to-one decree, isn't going to be accepted by either the Spaniards nor the U. S. distributors.

The decree, which has cued the longstanding Motion Picture Export Assn. embargo on shipments to Spain, would force an American distributor operating in Spain to handle one Spanish picture for each four American films released.

The 20th offer isn't any good from the American point-of-view inasmuch as there is no assurance as to how long 20th would stick it out. "And if they decide to drop the whole thing, whose responsibility would it become then," was one question.

Spaniards don't seem to go for the idea either, but for different reasons. It'd deprive them of their freedom of action in "playing the field" in determining distribution charges and other factors.

Hurry Up and Wait for Scarce Stars; Waterfield Decries Name Rule 'n' Ruin

Elusive and lofty stars continue as a major problem for the independent film producer. Bob Waterfield, who, in partnership with his wife, Jane Russell, helms Russell Productions, underlines that the difficulty is multi-faceted: name players who mean something on a marquee are few in number, they're becoming less and less available and they're getting fancier wages.

Waterfield mentioned as being among the top names Burt Lancaster, Gary Cooper, John Wayne, Clark Gable and James Stewart. There are others, of course, but he notes, "not too many." Russell outfit doesn't have to strain for femme stars, co-owner Miss Russell being available.

Example of the rubs in casting is provided in "King and Four Queens," recent Russell entry. Company wanted Gable for the picture and had to wait a year for him. Actor had made a picture just before the Russell bid and to accept immediately would have meant concentrated earnings and so much more for the Bureau of Internal Revenue.

So "King" was delayed for the year. It was made at a cost of \$1,500,000 and the deal with Gable gives him 10% of the worldwide gross or 50% of the profits, whichever turns out higher, reports Waterfield. He adds he figures on gross revenue of \$4,500,000.

Another source this week reported on a king-sized take by another picture. Some time ago Tyrone Power signed to make "Mississippi Gambler" for Universal on a 50-50 split. Power worked only three weeks on the film, which was no artistic epic, and so far has collected \$780,000. Income is still accruing to Power and, it's estimated, it might climb to a total of \$900,000.

Tax angle is the key to many stars' reluctance to work in many pictures. Also, they have their own companies and this adds further to the indie producer's problems in signing them. Waterfield stated he has a major assist, though, in Miss Russell who "can work for another producer on loan."

(Continued on page 6)

Theatres Kill DST

Denver, March 26.

Because of a united and forceful front put up by theatres, daylight savings lost in the Colorado state legislature, and is apparently dead on a statewide basis for another year at least.

The bill had passed the senate but the opposition was so determined that the proposal was overwhelmingly defeated in the lower house.

Aldrich Asks \$302,000

On Columbia About-Face On 'Storm in the Sun'

Los Angeles, March 26.

Columbia backed out of a deal to finance and release "Storm in the Sun," the Associates and Aldrich charged in a \$302,000 breach of contract suit filed in Superior Court. Action included a provision for later amendment in case there are additional damages.

Suit contended Columbia agreed on Jan. 24, 1956, to finance, make production facilities available and release the film which the indie would deliver with Robert Aldrich producing and directing. In addition, studio was to advance \$85,750 as part of the negative cost of the film. Under the terms of the contract, Columbia and The Associates and Aldrich were to split the profits evenly.

Action alleged that Columbia advanced only \$8,750 toward the purchase of the Fern Mosk-Anne Taylor play and then "wilfully and wrongfully" called off the contract.

Associates and Aldrich asked \$75,000 for the services of the producer-director, \$200,000 for loss of profit and \$27,000 in legal fees. In addition, plaintiff indicated that unless filming begins before Dec. 21, 1957, the property reverts to the playwrights and since the legal hassle probably will make it impossible to meet the deadline, the complaint will be amended to include damages suffered through loss of property.

Thank You, No

Asked for its reaction to the money-raising proposal advanced by Jean Goldwurm, the Motion Picture Assn. of America made it plain this week that it would have no flirtation with any such scheme. "MPAA has never gone for such an idea," said a spokesman. "Furthermore, I doubt that foreign governments would be party to this type of procedure."

As for the proposed indie "Code," the MPAA spokesman said: "I very much doubt that this is the best solution. However, we'd have to look into it."

sonal attack" on Lopert by Edward Harrison.

Rump Organization?

Both Lopert and Davis have, for all intents and purposes, resigned from the organization and there is (Continued on page 17)

BERNIE SCHUBERT IN DEAL WITH SYD BOX

Bernard L. Schubert, long a radio operator, now a telepix producer, is expanding into the theatrical film-making field via a co-production deal with British producer Sydney Box. The agreement between Schubert and Box also involves the production of films for tv. According to present plans, the Anglo-American partners propose to film two features and two telepix series annually.

The first feature under the co-production agreement will be "White Hunter," a film based on the exploits of J. A. Hunter, dean of the African safari leaders. The material for the film will be obtained from Hunter's recent book. Actual production on "White Hunter" was launched Monday (25) in London. Exteriors will be filmed by a camera crew in Nairobi and interiors will be shot at Box's Beaconsfield Studios.

An American performer, Rhodes Reason, last seen in Universal's "Voodoo Island," has been flown to London to portray the white hunter of the story. Don Mullhaly wrote the screenplay and Compton Bennett, who guided "King Solomon's Mines," will direct.

Schubert and Box are gearing the film for a June release. They are making no prior commitments for its distribution, but will set a deal when it is completed.

As part of the deal between Schubert and Box, the African background material will be employed later for a tv series, with Reason continuing to play a running part of a white hunter in Africa. The series, as the feature film, will be based on the experiences of J. A. Hunter.

Tarzan and the Lost Safari (COLOR)

First Tarzan under Metro banner in 15 years. Takes easily to Technicolor hues. Good general market adventure feature.

Hollywood, March 26.

Metro release of John Croydon (Sol Lesser) production, Stars Gordon Scott, Robert Beatty, Yolande Donlan, Beta St. John, Wilfrid Hyde White; features George Coulouris, Peter Arne, Orlando Martins, Cheta. Directed by Bruce Humpherson. Screenplay, Montgomery Pittman, Lillie Hayward; based on characters created by Edgar Rice Burroughs; camera (Technicolor), C. R. Pennington-Richards; African photography, Miki Carter; editor, Bill Lewthwaite; music, Clifton Parker; conducted by Louis Levy. Previewed March 20, '57. Running time, 80 MINS.

Tarzan, perennial screen hero in black-and-white here takes to color, giving this entry an extra plus for b.o. coin in the series' established market. "Tarzan and the Lost Safari" should prove good fare for action houses, particularly with the moppet trade and those oldsters who decline to grow up.

Along with the tint treatment, Tarzan takes to authentic jungle backgrounds for this screenplay by Montgomery Pittman and Lillie Hayward, and the antics come off entertainingly under Bruce Humpherson's actionful direction. Listed as a British production by John Croydon for the Sol Lesser presentation banner, film is the first Tarzan to wear the Metro release label in some 15 years. The combination of African footage lensed in Technicolor by Miki Carter and the matching studio-staged sequences by C. R. Pennington-Richards adds excellent sight values to go with the standard adventuring. Future Tarzans are slated for color.

Gordon Scott has the physique for the title role and does acceptably by it. This one was lensed about a year ago. It would seem in order to unstiffen character for the new era Tarzan. Nature boy has no Jane here, but Cheta (the umpteenth such) is around to supply plenty of chuckles.

This time, the script based on the Edgar Rice Burroughs character finds the hero guiding a party of bored uppercrust socialites out of the jungle after its plane has crashed. To give the hero obstacles to overcome, plot introduces Robert Beatty, hunter who has a deal to turn over some white sacrifices to native chief Orlando Martins as payment for a vast hoard of ivory. Needless to say, Tarzan is too much for Beatty and the natives.

Distaff roles fall to Yolande Donlan and Beta St. John, members of the party, and both come through nicely. Beatty is a good heavy and Wilfrid Hyde White, George Coulouris and Peter Arne, male members of the rescued party, do their share in the entertainment. Editing by Bill Lewthwaite functions expertly in blending the scenes, while Clifton Parker's music, directed by Louis Levy, ably backs the jungle ramatics. Brog.

Untamed Youth (SONGS)

Crooked lady judge, plantation legree, sex and rock-and-roll mixed together. Musical gives it boxoffice.

Hollywood, March 22.

Warners release of Aubrey Schenck production, Stars Mamie Van Doren, Lori Nelson, John Russell, Don Burnett; features Eddie Cochran, Lurene Tuttle, Yvonne Lime, Jeanne Carmen, Foulk, Wayne Taylor. Directed by Howard W. Koch. Screenplay, John C. Higgins; story, Stephen Longstreet; camera, Carl Guthrie; editor, John Schreyer; music, Les Baxter; songs, Les Baxter, Lenny Adelson, Eddie Cochran, Jerry Capehart. Previewed March 19, '57. Running time, 79 MINS.

Penny Mamie Van Doren
Janey Lori Nelson
Tropp John Russell
Bob Don Burnett
Brog Eddie Cochran
Mrs. Steele Lurene Tuttle
Baby Yvonne Lime
Lillibet Jeanne Carmen
Mitch Robert Foulk
Duke Wayne Taylor
Ralph Jerry Barclay
Angelo Keith Richards
Arkie Valerie Reynolds
Margarita Lucita Landis
Pinky Glenn Dixon
Wally Brown

A combination of melodramatics, sex and rock-and-roll gives "Untamed Youth" good commercial prospects. Deliberately aimed at exploitation playdates with full-blown selling, the Aubrey Schenck production delivers as specified. The entire setup is slanted at the younger filmgoers and they will be attracted, even if some may, sup-

pose the moral tone isn't the best for this particular group.

Driving beat of the music, four r&r pieces and one calypso, holds the footage together more so than the actual story development. Numbers are well staged within the plot framework, even though director Howard W. Koch tends to overflaunt Mamie Van Doren's more prominent physical attributes and her bodily gestures.

The script by John C. Higgins from a story by Stephen Longstreet concerns a racket being worked by a femme judge and a big cotton grower whereby young people are sentenced to work on the farm for slave wages. The racket is doing okay until Miss Van Doren and Lori Nelson, sisters and entertainers, are arrested as vagrants and the judge's son, Don Burnett, gets a job on the farm and falls for Miss Nelson. Events are contrived to wreck the scheme, get Miss Van Doren on television and Miss Nelson into Burnett's arms.

Miss Van Doren sounds real good on "Salamander" and "Go, Go, Calypso," both by Les Baxter, "Rolling Stone" by Baxter and Lenny Adelson, and "Oobala Baby," by Baxter, Adelson, Eddie Cochran and Jerry Capehart. Also a click is Eddie Cochran's Presley-type treatment of "Cottonpickin'," clefted by Baxter. Miss Van Doren does okay by her story portions and Miss Nelson is appealing in her part.

John Russell heads the villainy department as the cotton-picking Legree. Lurene Tuttle is the judge, secretly married to Russell. The characters and romantic circumstances of the association never ring true. Burnett is acceptable in his spot and other assists come from Cochran, Yvonne Lime, Jeanne Carmen, Robert Foulk, Wayne Taylor, Valerie Reynolds, Lucita and Wally Brown.

Carl Guthrie's photography tops the capably-handled technical credits and Les Baxter's background score is able. Brog.

The Quiet Gun (Regal Scope)

A quiet one, for a western, but okay for outdoor programmer dates.

Hollywood, March 5.

20th-Fox release of Earle Lyon (Regal) production, Stars Forrest Tucker, Mara Corday, Jim Davis, Kathleen Crowley, Teresa Lester, Yvonne Crawford, Lewis Martin, Hank Worden, Gerald Milton. Directed by William Claxton. Screenplay, Eric Norden; camera, John Mescall; editor, Robert Foulk; music, Paul Dunlap. Previewed March 4, '57. Running time, 77 MINS.

Carl Forrest Tucker
Irene Mara Corday
Ralph Jim Davis
Teresa Kathleen Crowley
Sadler Lee Van Cleef
Reilly Tom Brown
Hardy Lewis Martin
Sampson Hank Worden
Judge Gerald Milton
Mrs. Merric Everett Glass
Edith Edith Evanson

"The Quiet Gun" is a little too quiet for a good western. It's cryptic, too, so the fans will have to work as hard as the sheriff hero to figure out what's going on during the 77 minutes running time.

The Regal presentation through 20th-Fox has a good beginning and end, but loses action steam in the mid-stretch with talky scenes and vague plotting that keeps the audience as well as the principals in the dark as to what the heavies are about. With all its flaws, though, picture has some rewarding moments and makes a definite stab at mood.

Forrest Tucker heads the cast of the Earle Lyon production as the sheriff who backs his badge with a quiet authority. He's sure there is skulduggery afoot when the town council tries to get a rancher in trouble for keeping an Indian girl, and a lynch mob takes over when the rancher kills the city attorney. Not until the end, after several deaths, does he discover that saloonkeeper Tom Brown and killer Lee Van Cleef have schemed to grab the rancher's land to use as a base for rustled cattle. He corrects matters in a good finale street showdown that leaves the two heavies dead and law once more established. The Eric Norden script also has something to say about townspeople taking the law into their own hands, but doesn't say it very well.

Performances are sometimes uneven under William Claxton's direction, although Tucker, Mara Corday, the Indian girl, Jim Davis, the rancher, Kathleen Crowley, his widow, Van Cleef, Brown, and the others are acceptable. Hank Worden, as the sheriff's deputy, and uncredited Vince Barnett, an eager undertaker, add some comedy touches.

John Mescall's black-and-white lensing in the RegalScope anamorphic process is exceptionally good, and the Paul Dunlap score is a plus credit. Brog.

The River's Edge (C'SCOPE-COLOR-SONG)

Two males fight over girl and a million dollars. Familiar names, mild melodramatics spell regular-run situations.

Hollywood, March 26.

20th-Fox release of Benedict Bogeaus production, Stars Ray Milland, Anthony Quinn, Debra Paget; features Harry Carey Jr., Chubby Johnson, Byron K. Foulger, Tom McKee, Frank Gerstle. Directed by Allan Dwan. Screenplay, Harold Jacob Smith, James Leicester; from Smith's "The Highest Mountain"; camera (De Luxe Color), Harold Lipstein; editor, James Leicester; music, Louis Forbes; song, Forbes and Bobby Troup; sung by Bob Wynn. Previewed March 20, '57. Running time, 87 MINS.

Nardo Denning Ray Milland
Ben Cameron Anthony Quinn
Meg Cameron Debra Paget
Chet Harry Carey Jr.
Whiskers Chubby Johnson
Tom Byron K. Foulger
U.S. Border Patrol Captain Tom McKee
U.S. Border Patrolman Frank Gerstle

A girl and one million dollars set up the "conflict" in "The River's Edge," an ironic outdoor story about two men who want both. The melodramatics are mild, but the names of Ray Milland, Anthony Quinn and Debra Paget supply familiar dressing for the marquee in the regular twin-bill situations so an average quota of playdates should be forthcoming.

The Benedict Bogeaus production which 20th-Fox is distributing in attractive scenic backing for the meller tale scripted by Harold Jacob Smith and James Leicester from Smith's "The Highest Mountain." CinemaScope and De Luxe Color help the plus value of Harold Lipstein's lensing. Mild rating for the melodramatics comes from deliberate pacing and not too credible plotting. Story is grim and the violence bloodthirsty, though, as it unfolds under Allan Dwan's direction.

Milland is the man with a million, a shady sharpie who wants to get his money and himself safely over the border into Mexico. To guide him across the mountains he seeks out Quinn, smalltime rancher and expert outdoorsman now married to Miss Paget. Milland's old partner in crime. Not content with a good guide, Milland also tries to steal the guide's wife, but during the long, tedious trip, Miss Paget comes to recognize the worth of her husband and the selfishness and cruelty of her ex-partner. Windup finds Milland dead, having fallen over a cliff, his money scattered to the winds, while Quinn and Miss Paget resolve to return to face the authorities for their part in the abortive flight and the murders that resulted from it.

The two male stars answer up to the demands put upon them by story and direction and Miss Paget is acceptable. Harry Carey Jr., seen briefly as a filling station operator; Chubby Johnson, an old prospector wantonly murdered by Milland; Frank Gerstle, border patrolman who meets a violent death at the hands of the sharpie, and others in the cast do their work satisfactorily.

The title tune by Louis Forbes and Bobby Troup is sung behind the credits by Bob Wynn; but is no asset to the picture. Forbes' score otherwise is okay, as are the technical contributions. Brog.

Revolt at Fort Laramie (COLOR)

Cavalry vs. Indians, plus Union-Confederacy conflict. Routine actioner.

Hollywood, March 12.

United Artists release of Aubrey Schenck production, Stars John Dehner, Gregg Palmer, Frances Helm, Don Gordon; features Robert Keys, William Phillips, Cain Mason, Robert Knapp. Directed by Lesley Selander. Screenplay by Robert C. Dennis; camera, De Luxe Color; William Margulies; editor, John F. Schreyer; music, Les Baxter. Previewed Feb. 26, '57. Running time, 72 MINS.

Major Seth Bradner John Dehner
Captain James Tenslip Gregg Palmer
Melissa Bradner Frances Helm
Jean Saliganc Don Gordon
Sergeant Darrach Robert Keys
Serrell William Phillips
Lieutenant Cain Mason
Lieutenant Robert Knapp
Red Cloud Eddie Little
Rinty Dean Stanton
Hendrey Bill Barker
Caswell Clay Randolph
Captain Foley Kenne Duncan

The cavalry and the Indians are still at it in "Revolt At Fort Laramie," but with an added complication. Plot period is just at the time the Confederacy is established and divided loyalties among the troops within the fort made it difficult to handle the common redskin enemy. While this angle gives a somewhat different twist, the payoff is to the standard action formula.

Scenic dressing is all that could be asked in the Aubrey Schenck-Howard W. Koch Bel-Air production for United Artists. Kanabe, Utah locations take well to the De Luxe Color lensing by William

Margulies, even if the hues are not always consistent in values. Lesley Selander's direction, generally holds to an action pace that is only occasionally slowed by plot holes, latter seemingly caused mostly by inconsistent editing.

John Dehner plays the Virginian commanding Fort Laramie who, when war comes between the states, turns over his post to Gregg Palmer so he can join the Confederacy. Meanwhile, there is the Indian problem, with Red Cloud wanting \$50,000 in gold to sign a treaty. Also wanting the gold for the south are the southern loyalists, but Dehner, an honorable man, talks them out of it and the group leaves Palmer to his Indian problem, only to run into one itself. Climax deals with Palmer's rescue of the southern party from Red Cloud's attack and Robert C. Dennis' story then comes to an abrupt close with some loose ends dangling.

Neither script nor direction makes strong demands on the players, but Dehner, Palmer and most of the others comes off okay with their performances. Frances Helm is adequate, no more, as the heroine, a southern belle in love with Yankee Palmer. Les Baxter's score and other behind-camera assists are acceptable. Brog.

Not of This Earth

Good science-fiction thriller being packaged with "Attack of Crab Monsters" by Allied Artists; promising ballyhoo.

Hollywood, March 21.

Allied Artists release of Roger Corman production, directed by Corman, Stars Paul Birch, Beverly Garland, Morgan Jones; features William Roerick, Jonathan Haze, Richard Miller, Anne Carroll, Pat Flynn, Roy Engel. Screenplay, Charles Griffith, Mark Hanna; camera, John Mescall; editor, Charles Gross; music, Ronald Stein. Previewed March 14, '57. Running time, 81 MINS.

Paul Birch Paul Birch
Nadine Storey Beverly Garland
Harry Sherbourne Morgan Jones
Dr. F. W. Rochelle William Roerick
Jeremy Ferrin Jonathan Haze
Joe Piper Richard Miller
Davanna Woman Anne Carroll
Simmons Pat Flynn
Sgt. Walton Roy Engel
Joanne Tamar Cooper
Specimen Harold Fong
Girl Gail Ganley
Boy Ralph Reed

The out-of-this-world science-fiction flavor of "Not of This Earth" makes it a handy entry for exploitation playdates generally. The Roger Corman production is being packaged by Allied Artists with another Corman thriller, "Attack of the Crab Monster" (reviewed last issue) and the teaming has marketable possibilities.

Corman also directs the script by Charles Griffith and Mark Hanna. It plays off at a regulation pace with attention to chills and thrills in telling how an advanced human comes from another planet to scout the earth as a possible source of blood for the natives of Davanna. Things get rather gory, but science fiction fans won't mind. They should like the ending because, just as the scout has been laid to rest on earth, fadeout finds another arriving to continue the work.

Paul Birch is the super human from outer space. He, like his people, are dying of a disease in which the blood evaporates and the supply on Davanna is running out. He sets up quarters on earth, replenishing his own blood from time to time while taking specimens to transport through space to his home. Mixed up in the action are attractive and competent Beverly Garland, a nurse; Morgan Jones, her suspicious policeman friend; William Roerick, the doctor for whom she works; Jonathan Haze, Birch's handyman, and sundry victims of the experimenting. The cast does all that is required by the story and its screen development.

Helping to keep the eerie tale moving is John Mescall's photography and the score by Ronald Stein. Brog.

Hurry Up & Wait

Continued from page 5

out on condition that the other producer in turn provides Russfield with a star.

Waterfield was in New York this week to work on the promotional approach with his newest, "Fuzzy Pink Nightgown," light comedy starring Miss Russell. This is his fourth picture to be delivered to United Artists under a contract calling for six. UA provides the full financing and distributes. Richard Alan Simmons did the script from a Sylvia Tate novel.

Being considered for the future are "Blood Money," which is a western, and "The Big Play," which concerns oil drilling. Meanwhile, Miss Russell is planning to go on the road tub-thumping for "Nightgown."

The Deadly Mantis

Unimaginatively executed science-fiction "thriller" pretty tame.

Hollywood, March 22.

Universal release of William Alland production, Stars Craig Stevens, William Hopper, Alix Talton; features Donald Randolph, Pat Conway, Florenz Ames, Paul Smith, Phil Harvey, Floyd Simmons, Paul Campbell. Directed by Nathan Juran. Screenplay, Martin Berkeley; story, Alland; camera, Ellis W. Carter; special photography, Clifford Stine; editor, Chester Schaeffer; music supervision, Joseph Gershenson. Previewed March 19, '57. Running time, 78 MINS.

Col. Joe Parkman Craig Stevens
Dr. Ned Jackson William Hopper
Margie Blair Alix Talton
General Mark Ford Donald Randolph
Sgt. Pete Allen Pat Conway
Prof. Anton Gunther Florenz Ames
Corporal Paul Smith
Sgt. Phil Harvey
Army Sergeant Floyd Simmons
Lt. Fred Pizar Paul Campbell

Universal has a record for doing right well with science-fiction thrillers, but "The Deadly Mantis" is not one of its better ones although title and story idea are good.

First quarter of the footage is extremely slow, taken up with tedious explanations and world maps, so an audience is not immediately caught up in the plot. Elsewhere, too, the scripting by Martin Berkeley is poor, being singularly unimaginative for this type of feature; thus Nathan Juran's direction has a handicap that it never quite overcomes.

The prehistoric ancestor of the insect known today as the praying mantis (inches high) escapes from the polar icecap when an earthquake breaks up his iceberg home. Gigantic in size, it takes its toll of life and Continental Air Defense equipment in the polar region before heading south, killing and destroying as it goes. Finally cornered in a Hudson River vehicular tunnel at New York, poison gas land mines finally kill the monster and the world is safe.

Craig Stevens, commander of the northern base, William Hopper, paleontologist called in to help with the elimination of the creature, and Alix Talton, museum editor, handle the leads in the William Alland production acceptably, while the other players are okay in lesser parts.

Straight lensing by Ellis W. Carter and the special photography by Clifford Stine help for thrills, but the latter mostly turn out rather tame considering the subject matter. Brog.

The Counterfeit Plan (BRITISH)

Okay program melodrama with Zachary Scott, Peggie Castle for names.

Hollywood, March 22.

Warners release of Alec C. Snowden (Amalgamated) production, Stars Zachary Scott, Peggie Castle, Mervyn Johns, Sydney Tafler, Lee Patterson; features David Lodge, Mark Bellamy, Chilli Boucher, Robert Arden. Directed by Montgomery Tully. Screenplay, James Eastwood; camera, Philip Grimrod; editor, Geoffrey Muller; music, Richard Taylor. Previewed March 19, '57. Running time, 79 MINS.

Max Zachary Scott
Carol Peggie Castle
Soutie Mervyn Johns
Flint Sydney Tafler
Duke Lee Patterson
Watson David Lodge
Housekeeper Mark Bellamy
Housekeeper Chilli Boucher
Bob Robert Arden
Wandelman Eric Fohlmann
Lepton Aubrey Dexter
Police Inspector John Welsh

"The Counterfeit Plan" is a British-made melodrama which proves suitable fare for the lower-case spot. Zachary Scott and Peggie Castle, familiar names for the domestic market; head an otherwise all-British cast on the Alec C. Snowden production and the show comes off okay.

James Eastwood's screenplay has portraying a cold-blooded crook who escapes a murder rap in France and comes to England to set up a counterfeit ring at the country home of Mervyn Johns, who is forced to be an unwilling partner in the enterprise because he's an expert ex-forgery. The unexpected arrival of Johns' daughter, Miss Castle, launches a series of circumstances that eventually bring Scott to ruin.

Montgomery Tully directs satisfactorily, although his methodical attention to detail in showing how the ring intends to operate slows the pace occasionally. Scott handles his lead chore excellently and Miss Castle is good as the girl who gets mixed up in the scheme. Johns, Sydney Tafler, Lee Patterson, David Lodge, Mark Bellamy, Robert Arden and others are okay types.

Philip Grimrod takes care of the camera chores acceptably; in fact there are some rather good shots of the British countryside and action sequences. Other technical factors are standard. Brog.

New York Sound Track

More people attend more schools, and years, in America than elsewhere but, when it comes to reading books, total of population reading at any one time runs this way: Britain, 55%; Australia, 34%; Canada, 31%; and ill old U. S. A. only 17% (Source: American Institute of Public Opinion) . . . titles published in U. S. during 1956: 12,538, but if that sounds large, here's the count of titles in Britain: 19,107.

More speculation this week on Howard Hughes and 20th-Fox. Serialized profile on the former RKO owner in N.Y. Daily News rumors him to be a substantial stockholder (350,000 to 500,000 shares) of 20th and possible angling to take over. This has been gossiped around Wall Street for more than six months but never any confirmation.

In an astringent and ungallant piece from Hollywood in Canada's Weekend Magazine, Lloyd Shearer raises the question of "Those Too Durable Leading Ladies." He lists (in order of age) Marlene Dietrich, Claudette Colbert, Barbara Stanwyck, Joan Crawford, Greer Garson, Bette Davis, Joan Blondell, Katharine Hepburn, Joan Bennett, Lucille Ball, Ginger Rogers, Rosalind Russell, Loretta Young, Dorothy Lamour, Jane Wyman and Betty Grable (with their ages from World Almanac) and notes that only Miss Davis and Miss Russell are playing character roles. He adds: "Only Marilyn Monroe, Audrey Hepburn and Grace Kelly, were developed in seven years."

Byron Foy bought Marshall K. McClelland's article "The Woman Who Wrecked the Dope King" and submitted it to Columbia as a package. . . Metro basso Salvatore Baccaloni next will be featured in "Merry Andrew," the Danny Kaye starrer which Sol. C. Siegel will produce at Metro.

Frieda Frewer leaving as Bob Benjamin's girl Friday for six months in Europe and then semi-retirement. . . And Mary Mahoney, Paul Rabinow's g.f., received her MA degree from Columbia.

Lida Piazza, widow of Ben Piazza, vet showman, for role in "Will Success Spoil Rock Hunter" at 20th. . . Paramount has tv quizzer Hal March in "Hear Me Good" which Don McGuire will write, produce and direct. . . Harry Brandt in the hospital. Ulcer trouble. . . Egypt reported readying a heavy tax on film imports. . . Eric Johnston now plans to convene the meeting of the MPEA's European reps in Rome instead of Paris. The approximate date: April 15. . . Swiss-German film star Maria Schell was guest-of-honor at a press reception in Manhattan last week. French Film Office's Joseph Maternati hosted. Miss Schell is now on the Coast to attend Academy Award ceremonies. Her "Gervaise" is among the nominated imports. Deal for U. S. distribution of the picture is virtually concluded.

Sindlinger & Co. is at hand with the information that February was a big month for "talk about" pictures. Analyst found that 31,000,000 persons engaged in "talk about," i.e., discussion in any form re films, and the biggest of this vocal attention went to "Giant," "10 Commandments," "Anastasia" and "Baby Doll."

M. H. Bood, New York correspondent for the Paris trade paper, France Film International, is one of the most unabashed, or perhaps lazy is a better word, cribbers from VARIETY noted in some time. He respects no journalistic nor international courtesies apparently for he lifts exclusive interviews with every willingness, it would seem, to have the material thought his own. Latest crib in his March 5 issues is of the Jan. 30 VARIETY exclusive check of foreign film earnings. Quel prix de gloire?

It does happen, it sure does. The N.Y.-Times and the Journal-American reviewers last week disagreed on "The True Story of Jesse James," as might be expected. Only this time, the Times liked a western, and the Journal didn't. . . French distributor and lab operator Leo Lax in Manhattan prior to going on to Hollywood and Mexico. . . Little Carnegie advertises the fact that "Versailles" is the picture Mrs. Eisenhower asked to see at the White House. . . Mike Todd's "Around the World in 80 Days" has collected a logical award the American Society of Travel Agents has voted it Best Travel Picture of the Year.

Columbia has started in on the distribution of Mexican films in the U.S. . . the Uya Loperis are going to live it up in style at the Cannes film festival. They're to stay at a Maharaja's home. . . The German Real Film's G. Trebitsch, partner of Walter Koppel, now on the Coast for the Academy Awards. Real Film's "Hauptmann v. Koepenick" is an entry. . . Jean Goldwurm off April 3 for Europe with ultimate destination Cannes.

It's now second nature for American film company execs to work in unity in dealing with foreign governments and trade groups. It was remarked last week in N. Y. that Phil Reisman, who died at 66, was among those chiefly responsible.

Walter Ross, Warner Bros.' press relation chief for the past four years, exits the film company to become public relations director of BMI, effective April 15. . . Viveca Lindfors to London for Metro's "Captain Dreyfus," which will be filmed at the company's Herts Studios. . . M-G's eastern story chief Olin H. Clark back from a Jamaica, B.W.I. vacation. . . American Dubbing Co.'s prexy Peter Methoff off to the Coast.

Here's how John Krimsky, account exec at Donohue & Coe, got the English speaking rights to the German classic, "Maedchen in Uniform," for which there's now remake interest. Krimsky had the rights to the German version in the early 30s. Herman Shumlin had the English version rights. Shumlin sued Krimsky, charging that release of the original with English subtitles constituted an infringement. Krimsky's lawyers advised him to buy out Shumlin, which he did. Still to be settled is the question: Does a subtitled picture represent an "English version?"

Max Brofman, chief tax counsel of New York's Bureau of Excise Taxes, addressing the Motion Picture Industry Credit Group March 26. . . Andrew Sarris, reviewing "Baby Doll" in the highbrow "Film Culture" mag: "The ultimate error of 'Baby Doll' lies in its aesthetic assumptions which overrate the power of certain elliptical techniques in writing, acting and direction to create valid emotional effects without the laborious processes of intellectual and thematic development. In this artistic context . . . the fact that 'Baby Doll' succeeds as popular entertainment is almost irrelevant." So is the comment.

Actress Jane Wagner signed by producer Herman King to a featured role in "The Syndicate," which'll be lensed in Miami, Chicago and New York.

A lil gravy of sizeable proportions is that "Around the World in 80 Days" souvenir book, at \$1, which Random House publishes, and which producer Mike Todd sells at the rate of 2,000 a week at the Rivoli, on Broadway, alone. He's said to profit about 50c a copy on this. Art Cohn, who edited, and who is doing Todd's bio, also for Random House, gets a royalty cut thereon. Bio may not be ready now until late fall or next spring because of Todd's preoccupation. Cohn did the Joe E. Lewis bio, "Joker Is Wild," just completed as a Par pic with Frank Sinatra as Lewis.

The honeymooning Todds (Elizabeth Taylor) leave their Palm Springs house April 2, for Chi for the April 4 opening of "80 Days," then to Europe April for 5-7 months reading "Don Quixote." They've taken a house near Nice, on the French Riviera.

Morris Ebenstein, Warner Bros. attorney, discussed copyright law revision before the Federal Bar Assn. of New York, New Jersey and Connecticut at the U.S. Court House in Foley Square last week. . . Lynn Farnol employing editorial food outlets for publicity for Cinerama. For "Cinerama Holiday," considerable space was copped on cheese fondues. Now for "Seven Wonders of World" Farnol has newspapers and mags featuring favorite foods of Lowell Thomas—in countries he visited to shoot the picture. . . Warner Bros. is charged by theatremen of withdrawing "Giant" from sub-runs because of re-

OUTDOOR DISPLAY ADS IN '56: \$402,536; FILMS LAG BEHIND 'CIRCUSY' FOREBEARS

By HY HOLLINGER

More Red Melo

Motion Picture Export Assn.'s Marc Spiegel in Paris hasn't initiated any film talks with the Hungarians, and for a very good reason:

The Hungarians were supposed to huddle with Spiegel in Paris. One showed up and made contact. Then he disappeared with not so much as a farewell well.

Meanwhile, the Poles, Czechs and East Germans continue to pick and screen American films to select their eventual purchases.

Hyman Sanguine Product Flow Minimizes Upcoming May-June 'Orphan' Span

Campaign of American Broadcasting-Paramount Theatres, Inc.-Paramount Theatres, sparked by prexy Leonard Goldenson and v.p. Edward L. Hyman, for the release of quality product during the so-called May-June "orphan period" is said to be working out satisfactorily. According to Hyman, who returned yesterday (Tues.) from a one-week survey of the product situation on the Coast. "Hollywood is improving its quantity of quality productions in sufficient numbers to give the exhibitor an orderly flow of topnotch pictures throughout the year."

Goldenson and Hyman launched their campaign in January when they pleaded to the distributors not to bunch the top films around the four major holidays of the year. They urged that equally fine pictures be released during the "orphan periods" such as pre-Easter, May-June, pre-Christmas and immediately following Labor Day.

Hyman said the pictures scheduled for release during the upcoming May-June period indicates that the producers and distributors "are taking even greater cognizance of the needs of the exhibitor than they did in 1956 when we proved to them" that top pictures "could roll up substantial grosses even in the 'orphan period' of May and June."

The AB-PT executive said he had received assurance that the following films will be released during the upcoming May-June stanza: "Gun Fight at OK Corral," "The Lonely Man," "Face in the Crowd," "Story of Mankind," "This Could Be the Night," "Something of Value," "Desk Set," "Island in the Sun," "Wayward Bus," "Garment 'Jungle,'" "A B a n d o n Ship" and "12 Angry Men."

HOLLAND'S FILM WEEK AT HAGUE JUNE 17-22

Holland has scheduled an international film week at The Hague June 17 to 22 within the framework of the Holland Festival of Music, Drama, Dance and Fine Arts.

Apart from screenings, there will be study discussions covering various aspects of the filmic art.

L. B. Mayer Giving Up Cinerama Directorship

Louis B. Mayer has resigned as a member of the board of directors of Cinerama Productions Corp. This has been Mayer's sole active motion picture connection since he exited Metro several years ago.

The former M-G studio chief, tain, however, retains a substantial interest in the company, owning more than 10% of the outstanding stock. He said he was resigning because of the pressure of other business and because he was confident that the company could obtain financing on its own credit.

Mayer has played an important role in obtaining financing for Cinerama Productions. In addition to providing aid in obtaining bank loans, he has also lent the company his own money.

French Stars Due For Precedental Gotham Promotion

In the first such promotion attempted by a foreign industry in the U. S., the French film biz is underwriting a French Film Month in the States during April and continuing into early May.

Bevy of French stars are due to arrive in New York, April 4, to kick off a French film week in San Francisco. And a retrospective showing of French features at the Museum of Modern Art in N. Y. later in the month. French players also are slated to make guest appearances on various tv shows, notably on the Ed Sullivan show, "Toast of the Town."

Among those coming from France are Gerard Philippe, Jean Marais, Francoise Arnoul and Micheline Presle. The French film week in Frisco is due to get under way April 13, with the first U. S. showing of "Gervaise."

French month has been arranged by the French Film Office in New York. If successful, it will be repeated to stimulate interest in French films and personalities in other cities.

French Stars To Hit Frisco San Francisco, March 26

Maury Schwarz has worked out deal for a French Film Festival at his 400-seat artie, the Bridge, starting April 13 and running through April 17.

Gerard Philippe, Micheline Presle, Jean Marais and Francoise Arnoul are scheduled for personal appearances opening night.

Bel-Air Questing Other Indies to Finance 'Em

Hollywood, March 26.

Bel-Air Productions, which releases through United Artists, is ready to provide 100% financing for other indie packages for co-production but has been unable to find any such deals.

Edwin F. Zabel, prexy of Aubrey Schenck-Howard Koch outfit, said firm hopes to line up several to meet its expanding needs. Outfit also will start telepix operation in May with two pilots, "Fort Courageous" to be lensed in Kanab, Utah, and "Pioneer Trails" probably to be shot in Arizona.

newed engagements in downtown theatres in anticipation of the Academy Awards today (Wed.) . . . Shirley Eder, formerly of N.Y. and now a Detroit columnist and NBC Monitor reporter, on the Coast for three weeks of taping Monitor interviews, and doing special features for Detroit newspapers. . . Eli Wallach received his award from the British Film Academy as most promising film newcomer for his performance in "Baby Doll." English actress Margaret Leighton made the presentation at Sardi's on Monday (25) . . . Robert Q. Lewis back from the Coast where he appeared as himself in 20th-Fox's "An Affair to Remember."

Edward L. Kingsley last week addressed a press luncheon at the Boston Club in Boston on film censorship. His "Lady Chatterley's Lover," barred by the N.Y. censor and the subject of a lawsuit, has caught on socko at the Beacon Hill, Boston. Management handed out reaction cards asking patrons whether they thought the picture should be banned. The overwhelming reaction: No!

Ralph Hetzel MPEA exec v.p., and Griffith Johnson, v.p., plan to tour Scandinavia after accompanying Eric Johnston on the London-Paris-Rome trip in mid-April. Johnston to be back in the States the end of April. . . MPEA's Leo Hochstetter to Vietnam and Malaya before going back to Manila. . . Irving Maas' Japanese loan negotiations (\$13,000,000) at the "crucial" stage.

The major film companies spent a total of \$402,536 in outdoor advertising during 1956. Although this sum is a drop in the bucket compared with the record \$114,000,000 shelled out by American industry in 1956 for exposure on billboards, the film industry total nevertheless represents a fourfold increase in the use of the medium over the last three years.

The leading user of outdoor advertising among the film companies was 20th-Fox with a total expenditure of \$106,648. Warner Bros. was second with \$67,315, Walt Disney third with \$56,713, and Paramount fourth with \$55,964. The rest of the film companies employing the medium follow in this order: Universal, \$47,000; United Artists, \$40,331; Metro, \$28,565. Columbia, RKO, Republic and Allied Artists made no use of the medium at all during 1956.

The total spent by the film companies is comparatively little when compared to the overall advertising outlay of each film company. Although billboard advertising is generally regarded as the "traditional" medium of show business, dating back to early circuses, it has been considerably neglected by the motion picture industry in recent years. Primary reason is the uncertainty of exhibition dates which makes it difficult for the producers and the theatres to make firm space roster reservations in advance.

30-Day Practice

Under present practices the length of the showing period is 30 days. The outdoor advertising business, in attempting to convince the film industry of the value of the medium, has stressed its value as a pre-selling medium and as one which provides the greatest exposure. For example, it notes that test market studies show that over a 30-day period more than 90% of all people pass by current posters—on the average of 21 times.

The outdoor advertising industry points to social and economic trends which it believes makes billboard notices valuable to the motion picture industry. These include (1) the steadily increasing population, (2) the increase in automobile use, (3) the American trend toward outdoor living, (4) the shift to suburban living, resulting in more travel from home to work, and (5) the 50% increase in woman workers since 1940 and the daily circulation of these woman from home to work plus that of the nation's housewives as they travel around town to shop, pick up the kids at school, etc.

By using outdoor advertising as a pre-selling device before open dates, everyone in the community can become aware of an upcoming picture, the outdoor industry says. It claims that the impression made is so intensive because of the wide coverage and multiple repetition that the strength prevails for a considerable time beyond the 30-day showing period. As a result, goes the outdoor pitch, a poster showing for a motion picture should not only appear in advance of the opening date, but can appear profitably one or more weeks before the opening date.

Because of the difficulty in acquiring space exactly when it is needed, the outdoor industry suggests that theatres "nail down" the space on a 12-month basis for different attractions. At the same time, it is noted, the space can be used for institutional selling of the theatre as a center of family entertainment.

VAN DRUTEN COLLECTING ON 'FIRST LOVE' WORK

Hollywood, March 26.

Hecht-Hill-Lancaster has agreed to an out-of-court settlement of John Van Druten's \$91,000 law suit over "First Love" script. Amount—undisclosed but understood to be within \$10,000 of amount author sought.

Writer claimed firm refused to pay for his screenplay of Turgenev novel. Producer contended it was dissatisfied with his work. It agreed to pay off in several payments with final amount due, Van Druten in December.

New Pix Fail To Hypo L.A.; 'Oh Men' Thin \$17,000, 'Fear' NSH 6G, 'Paris' Slow 12G, 'Bundle' Fair 43G in 10

Los Angeles, March 26. Crop of lightweight new films and slow over-all pace means a poor grossing week among local first-runs. Most newcomers are very lean, with \$12,000 each figured for "Paris Does Strange Things" and combo of "Lizzie" with "Edge of City," both bills dating in two situations. "Fear Strikes Out" is modest \$6,000 at Hollywood Paramount while team of "Naked Paradise" and "Flesh and Spur" is the same at Orpheum. "Oh, Men! Oh, Women!" is slim \$17,000 in four locations on popscale run. "Full of Life" is light \$17,000 in three houses. "Bundle of Joy," small \$8,000 in two first-runs, is collecting an additional \$35,000 in one nabe and seven drive-ins. Hard-ticket pix are holding best although below previous round.

Estimates for This Week

Hollywood Paramount (F&M) (1,468; \$1-\$1.50) — "Fear Strikes Out" (Par) (2d wk). Slow \$6,000. Last week, with Hillstreet, "Rainmaker" (Par) and "High Terrace" (AA) (2d wk), \$10,100.

Downtown Paramount, Egyptian (ABT-UATC) (3,300; 1,503; 85-1.80) — "Paris Does Strange Things" (WB) and "Man of Africa" (Indie). Thin \$12,000. Last week, "Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues), \$17,690.

State, Pantages (UATC-RKO) (2,404; 2,812; 80-\$1.50) — "Lizzie" (M-G) and "Edge of City" (M-G). Dull \$12,000. Last week, State, "Carmen Jones" (20th) (reissue), \$6,200; Pantages, "Wings of Eagles" (M-G) and "Hot Summer Night" (M-G) (4th wk), \$4,300.

Orpheum (Metropolitan) (2,213; 80-\$1.25) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Modest \$6,000. Last week, with Hawaii, "Voodoo Island" (UA), \$13,600; "Pharaoh's Curse" (UA), \$13,600. (Continued on page 17)

'Hymn' Smash \$32,000, Toronto; 'Affair' Mild 9G, 'Life' Fast 14G, 2d

Toronto, March 26. Of newcomers here currently, "Battle Hymn" looks to clock in two theatres at upped prices. "The Great Man" is smash while "Top Secret Affair" is not up to expectations in three spots, "Invitation To Dance" making a belated appearance at arty house for hefty biz. Topping the holdovers, all in second stanza, are "Full of Life," "The Great Man" and "The Rainmaker," all holding good except the last-named.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1) — "Full of Life" (Col) (2d wk). Fancy \$14,000. Last week, \$20,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 753; 694; 698; 894; 50-75) — "Big Land" (WB) and "Good-bye, My Lady" (WB). Oke \$24,000. Last week, "Kelly and Me" (U) and "Peacemaker" (UA), \$21,000.

Christie, Hyland (Rank) (877; 1,357; \$1) — "Great Man" (U) (2d wk). Fine \$8,000. Last week, \$9,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,386; 1,385; 60-75) — "Top Secret Affair" (WB). NSH \$9,000. Last week, "Oh, Men! Oh, Women!" (20th) (2d wk), \$8,500. "Imperial" (FP) (3,344; 60-\$1.10) — "The Rainmaker" (Par) (2d wk). Dipping to mild \$9,000. Last week, \$13,000.

International (Taylor) (557; \$1) — "Green Man" (IFD). Smash \$4,500. Last week, "Great To Be Young" (IFD) (4th wk), \$3,000.

Loew's Uptown (Loew) (2,096; 2,098; 75-\$1.25) — "Battle Hymn" (U). Wham \$32,000. Last week, Loew's, "Drango" (UA), \$7,000; Uptown, "Mister Cory" (U) (2d wk), \$6,000; both houses at 60-\$1.

Tivoli (FP) (995; \$1.50-\$2) — "Oklahoma" (Magna) (48th wk). Steady \$8,500. Last week, \$9,000.

Towne (Taylor) (1,080; \$1) — "Invitation To Dance" (M-G). Big \$6,000. Last week, "Friendly Persuasion" (AA) (13th wk), \$4,500.

University (FP) (1,536; \$1.75-\$2.50) — "10 Commandments" (Par) (18th wk). Good \$9,000. Last week, \$9,500.

Broadway Grosses

Estimated Total Gross
This Week \$558,400
(Based on 25 theatres)
Last Year \$490,600
(Based on 23 theatres)

'Allison' Lively \$12,000, Mpls. Ace

Minneapolis, March 26. State high school championship basketball tournament brought thousand of out-of-towners here over the weekend and the boxoffice generally was helped. There are four newcomers to help "Heaven Knows, Mr. Allison" leads the procession with a solid take at Radio City. Other fresh entries include "Iron Petticoat" good at Gopher, and "Woman of Rome," nice at World. It's the 33rd week for "Seven Wonders of World," fifth for "10 Commandments" and second for "Men in War" and "Shrinking Man." Good weather is a favorable factor.

Estimates for This Week

Century (SW-Cinéma) (1,150; \$1.75-\$2.65) — "Seven Wonders of World" (Cinéma) (33d wk). Going into ninth month and still amazingly virile. Stout \$16,000. Last week, \$16,500.

Gopher (Berger) (1,000; 85-90) — "Iron Petticoat" (M-G). Good \$6,000. Last week, "Teahouse" (M-G) (12th wk), \$3,000 at 90-\$1.25.

Lyric (Par) (1,000; \$1.25-\$2.25) — "10 Commandments" (Par) (5th wk). Start of second month finds this one still plenty healthy. Boff \$10,000. Last week, \$10,900.

Radio City (Par) (4,100; 85-90) — "Heaven Knows, Mr. Allison" (20th). Highly regarded offering should soar to solid \$12,000. Last week, "10,000 Bedrooms" (M-G), \$7,800 for 9 days.

RKO-Orpheum (RKO) (2,800; 75-90) — "Brave One" (RKO-U). Considerable praise this one which has management's personal endorsement. Lack of cast names no doubt a handicap. Mild \$8,000. Last week, "Shrinking Man" (U), \$8,500.

RKO-Pan (RKO) (1,800; 75-90) — "Shrinking Man" (U) (m.o.). Satisfactory \$5,000. Last week, "Battle Hymn" (U) (4th wk), \$4,500.

State (Par) (2,300; 85-90) — "Men in War" (UA) (2d wk). Okay at \$5,000. Last week, \$10,500.

World (Mann) (400; 85-\$1.25) — "Woman of Rome" (DCA). Advertised as definitely "not for junior." Good with \$5,000. Last week, "Riff" (Indie), \$3,700 in eight days.

Court Finals Slough K.C. Albeit

'Shrinking' Sturdy 16G, 'Paris' 6G

Kansas City, March 26. Weekend rain and NCAA basketball finals will cut into theatre totals this session, with newcomers mediocre at wickets except for "Shrinking Man," rated sturdy at four Fox Midwest houses. "Paris Does Strange Things" at Paramount looks very mild. "Zombies of Mora Tau" at Midland is dull. "10 Commandments" at Romy in sixth week and "Cinéma Holiday" at the Missouri in third continue strong.

Art houses are getting important play, "Richard III" at Rockhill in first round and "Wee Georgie" at Kimo in third are good, and both will hold. Rain cut into the spring debut of drive-ins.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700; 700; 1,000 cars; 1,000 cars; 75 person) — "Spring Reunion" (UA) and "Big Boodle" (UA). Begins new policy of first run pictures as drive-ins are opened. Rain took charge, resulting in light \$2,500.

Kimo (Dickinson) (504; 75-90) — "Wee Georgie" (Indie) (3d wk).

'BEDROOMS' MILD 9G, PROV.; 'JAMES' HOT 9½G

Providence, March 26. "10,000 Bedrooms" is attracting some biz to Loew's State, but only mild session looms. Majestic's "True Story of Jesse James" looks tall. Strand's twin-horror show of "Zombies of Mora Tau" and "Man Who Turned to Stone" is attracting rougher element and not so much biz. Saturday trade was sloughed when a stench bomb was set off, necessitating a thorough airing of theatre.

Estimates for This Week
Albee (RKO) (2,200; 65-80) — "Lawless Breed" (U) and "Great Sioux Uprising" (U). Opened Sunday (24). Last week, "Gun For Coward" (Col) and "Mailflight" (U) (reissue), did only \$2,000 in 4 days.
Majestic (S-W) (2,200; 65-80) — "True Story of Jesse James" (20th) and "Quiet Gun" (20th). — Tall \$9,500. Last week, "Oklahoma" (20th) and "Storm Rider" (20th) (2d wk), \$8,000.
State (Loew) (3,200; 65-80) — "10,000 Bedrooms" (M-G) and "Man in War" (Rep). Mild \$9,000 or near. Last week, "Men in War" (UA) and "Great American Pastime" (M-G), \$9,500.

Strand (Silverman) (2,200; 65-80) — "Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col). Modest \$6,000. Last week, "Texas" (Col) and "Gun Fury" (Col) (reissues) fair \$5,500.

'Shrinking' Loud \$20,000 in Cleve.

Cleveland, March 26. Although boxoffice takings in current round apparently are being hurt somewhat because of usual downturn during Lent, there are some bright spots. An outstanding exception is "Incredible Shrinking Man," which is sturdy at the Hippodrome to easily top the city among newcomers. "10,000 Bedrooms" is rated fairish at State while "Fear Strikes Out" and "Full of Life" are very disappointing. "10 Commandments" still is okay in 19th Ohio round. "This Is Cinema" shapes solid in same session at Palace.

Estimates for This Week
Allen (S-W) (3,000; 70-\$1) — "Full of Life" (Col). Mild \$10,000. Last week, "Tattered Dress" (U), \$14,500.

Hipp (Telem't) (3,700; 70-\$1) — "Incredible Shrinking Man" (U). Socko \$20,000 to top city. Last week, "Westward Ho, Wagons" (BY) (2d wk), \$12,500.

Ohio (Loew) (1,244; \$1.25-\$2.40) — "10 Commandments" (Par) (19th wk). Okay \$13,000 after \$15,000 last week.

Palace (SW-Cinéma) (1,485; \$1.25-\$2.40) — "This Is Cinema" (Cinéma) (19th wk). Solid \$18,100. Last week, \$19,000.

State (Loew) (3,500; 70-90) — "10,000 Bedrooms" (M-G). Fairish \$12,000. Last week, "Men in War" (UA) (2d wk), \$9,000.

Stillman (Loew) (2,700; 70-90) — "Fear Strikes Out" (Par). Light \$7,000. Last week, "Three Brave Men" (20th), \$6,000.

Trans-Lux (T-L) (500; 99-\$1.80) — "Anastasia" (20th) (13th wk). Fine \$9,700. Last week, \$9,200.

Viking (Slay) (1,000; 75-\$1.40) — "Three Brave Men" (20th). Mild \$7,500. Last week, "Three Violent People" (Par) (2d wk), \$7,500.

World (Pathe) (499; 99-\$1.49) — "Gold of Naples" (DCA). Sock \$6,000. Last week, "Frisky" (Indie) (2d wk), \$2,000 in 5 days.

Midland (Loew) (3,500; 60-80) — "Zombies of Mora Tau" (Col) and "Man Who Turned to Stone" (Col). Dull \$6,500. Last week, "Lizzie" (M-G) and "Slander" (M-G), same.

Missouri (SW-Cinéma) (1,194; \$1.20-\$2) — "Cinéma Holiday" (Cinéma) (3d wk). Good \$11,000. Last week, ditto.

Paramount (United Par) (1,900; 75-90) — "Paris Does Strange Things" (WB). Fair \$6,000. Last week, "Guns of Fort Petticoat" (Col), same.

Rockhill (Little Art Theatres) (750; 75-90) — "Richard III" (Indie). Opened to good play with \$2,000 likely; stays. Last week, "Snow Was Black" (Indie), \$1,000.

Romy (Durwood) (879; 90-\$2) — "10 Commandments" (Par) (6th wk). Fancy \$9,000; holds. Last week, ditto.

Tower (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-90) — "Shrinking Man" (U) and "Duel at Apache Wells" (Rep). Strong \$16,000. Last week, "Battle Hymn" (U) (2d wk), after playing a solo week previous in Uptown, went to \$13,000.

'Allison' Hefty \$27,000, Det.; 'Wings' Okay 17G, 'Shrinking' Hep 12G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,560,200
(Based on 22 cities and 242 theatres, chiefly first runs, including N. Y.)
Total Gross-Same Week
Last Year \$2,349,600
(Based on 22 cities and 215 theatres.)

'Shrinking' Sock \$20,000 in Philly

Philadelphia, March 26. Mild spring weather over the weekend resulted, oddly enough, in strong night trade. However, new product is spotty with either bright takes, or modest grosses. Standout is "Incredible Shrinking Man," smash at the Fox. "Fear Strikes Out" paired with "Hot Summer Night" is rated fair at Stanton. "Tattered Dress" looms sturdy at the Goldman. "Notorious Mister Cory" looks slow at Mastbaum. "Rainmaker" still is fancy in second week at the Arcadia.

Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80) — "Rainmaker" (Par) (2d wk). Fancy \$11,000. Last week, \$16,000.
Boyd (SW-Cinéma) (1,430; \$1.25-\$2.60) — "Seven Wonders of World" (Cinéma) (48th wk). Holding at \$8,300. Last week, \$8,700.

Fox (20th) (2,250; 55-\$1.80) — "Shrinking Man" (U). Smash \$20,000. Last week, "True Story Jesse James" (20th) (2d wk), \$8,500 in 5 days.

Goldman (Goldman) (1,250; 65-\$1.35) — "Tattered Dress" (U). Sturdy \$14,000. Last week, "Iron Petticoat" (M-G), \$14,000.

Green Hill (Serena) (closed Sundays) (750; 75-\$1.25) — "Baby and Battleship" (Indie) (4th wk). Oke \$2,900. Last week, \$3,200.

Mastbaum (SW) (4,370; 90-\$1.49) — "Notorious Mister Cory" (U). Slow \$12,000. Last week, "Full of Life" (Col) (3d wk), \$12,500, with preview helping.

Midtown (Goldman) (1,000; \$2-\$2.75) — "Around World in 80 Days" (UA) (13th wk). Terrific \$17,000. Last week, same.

Randolph (Goldman) (2,250; \$1.40-\$2.75) — "10 Commandments" (Par) (18th wk). Big \$18,000. Last week, \$20,000.

Stanley (SW) (2,900; 99-\$1.49) — "Gun for Coward" (U) and "Kelly and Me" (U). Dull \$9,000. Last week, "Wings of Eagles" (M-G) (4th wk), \$10,000.

Stanton (SW) (1,483; 99-\$1.49) — "Hot Summer Night" (M-G) and "Fear Strikes Out" (Par). Fair \$8,300. Last week, "Last of Badmen" (AA), \$8,000.

Studio (Goldberg) (400; 94-\$1.49) — "La Strada" (T-L) (2d wk). Net \$6,800. Last week, \$7,000.

Trans-Lux (T-L) (500; 99-\$1.80) — "Anastasia" (20th) (13th wk). Fine \$9,700. Last week, \$9,200.

Viking (Slay) (1,000; 75-\$1.40) — "Three Brave Men" (20th). Mild \$7,500. Last week, "Three Violent People" (Par) (2d wk), \$7,500.

World (Pathe) (499; 99-\$1.49) — "Gold of Naples" (DCA). Sock \$6,000. Last week, "Frisky" (Indie) (2d wk), \$2,000 in 5 days.

Oh, Men' Strong \$13,000, St. L.; '10 C's' 32G, 5th

St. Louis, March 26.

Almost continuous rain Sunday and snow-mixed with rain on Monday (25) has not slowed down biz activity much at first-runs this round. Trade is rated nice with holdovers again predominating. Biggest coin total for a newcomer is going to "Oh, Men! Oh, Women!" which wound its one week Monday (25) night at the Fox with good takings. "10,000 Bedrooms" is next best but rated only fair at Loew's. "Wee Georgie" is rated okay on moveover at Pageant. "10 Commandments" still is terrific in fifth stanza at the St. Louis.

Estimates for This Week

Ambassador (SW-Cinéma) (1,400; \$1.20-\$2.40) — "Seven Wonders of World" (Cinéma) (49th wk). Neat \$8,000. Last week, \$8,500.

Esquire (Indie) (1,400; 90-) (Continued on page 17)

Detroit, March 26. Business is uneven currently but still solid at many of the downtown deluxers. "Heaven Knows, Mr. Allison" looks hearty at the Fox. "Wings of Eagles" is just okay at the Michigan. "Barrets of Wimpole Street" is very disappointing at the Adams. Oldie James Dean duo of "Rebel Without Cause" and "East of Eden" is only fair.

"Shrinking Man" shapes big at the Palms in second round. The long-run "10 Commandments," "Around World in 80 Days" and "Seven Wonders of World" continue very strong.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-\$1.25) — "Heaven Knows, Mr. Allison" (20th) and "Storm Rider" (20th). Hearty \$27,000. Last week, "True Story Jesse James" (20th) and "Women Pitcairn Island" (20th) (2d wk), \$12,000.

Michigan (United Detroit) (4,000; 90-\$1.25) — "Wings of Eagles" (M-G) and "Kelly and Me" (U). Barely okay \$17,000. Last week, "Revolting Port Laramie" (UA) plus WXYZ disk jockey Mickey Shorr heading 12-act r&r stageshow. Great \$40,000 in three days only at advanced prices of \$1.50-\$1.80.

Palms (UD) (2,961; 90-\$1.25) — "Shrinking Man" (U) and "Istanbul" (UA) (2d wk). Big \$12,000. Last week, \$10,000.

Madison (UD) (1,900; \$1.25-\$2.75) — "10 Commandments" (Par) (18th wk). Great \$23,000. Last week, \$26,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues). Fair \$10,000. Last week, "Gun for Coward" (U) and "Suicide Mission" (Indie), \$8,000.

United Artists (UA) (1,668; \$1.25-\$3) — "Around World" (UA) (13th wk). Fine \$20,000. Last week, same.

Adams (Balaban) (1,700; 90-\$1.25) — "Barrets of Wimpole Street" (M-G). Slow \$8,000. Last week, "Iron Petticoat" (M-G) (2d wk), \$7,700.

Music Hall (SW-Cinéma) (1,205; \$1.50-\$2.65) — "Seven Wonders of World" (Cinéma) (41st wk). Smash \$23,300. Last week, \$23,400.

Krim (Krim) (1,000; \$1.50) — "Oedipus Rex" (Indie). Fair \$6,000. Last week, "Fantasia" (BV) (reissue) (5th wk), \$4,500.

'Shrinking' Rousing 7G, Baito; 'War' Light 8G, 'Fear' Fair at \$6,000

Baltimore, March 26. Lenten slump is getting an early start here this week with generally offish grosses in prospect. "Fear Strikes Out" shapes fair at the Town. "Men in War" is light at the Stanley. "Three Brave Men" looms thin at the Century. "Incredible Shrinking Man" looks lofty at the Mayfair. "Around World in 80 Days" shapes stout for a 14th round at Film Centre. "10 Commandments" is sturdy in 14th week at the New.

Estimates for This Week

Century (Fruchtman) (3,100; 50-\$1.25) — "Three Brave Men" (20th). Slim \$6,000. Last week, "Oh, Men! Oh, Women!" (20th), \$5,000.

Cinema (Schwaber) (460; 50-\$1.25) — "Silent World" (Col) (2d wk). Fairish \$2,000 after \$2,500 opener.

Film Centre (Rappaport) (890; \$1.50-\$2.50) — "Around World" (UA) (14th wk). Feeling Lent but still sharp at \$11,000 after \$11,500 last week.

Five West (Schwaber) (460; 50-\$1.25) — "Baby And Battleship" (Indie) (3d wk). Okay \$8,000 after \$8,500 in 2d wk.

Hippodrome (Rappaport) (2,100; 50-\$1.25) — "Full of Life" (Col) (3d wk). Slow \$5,000 after \$6,000 for second.

Mayfair (Hicks) (980; 25-90) — "Incredible Shrinking Man" (U). Fancy \$7,000 or near. Last week, "Written On Wind" (11th wk), \$5,000.

New (Fruchtman) (1,600; \$1.25-\$2.25) — "10 Commandments" (Par) (14th wk). Still sock at \$11,000 following \$9,000 last week.

Playhouse (Schwaber) (410; 50-\$1.25) — "Richard III" (Indie) (2d wk). Moderate \$3,000 after \$3,500 opener.

Stanley (SW) (3,200; 50-\$1.25) — "Men in War" (UA). Light \$8,000. Last week, "Tattered Dress" (U), \$9,000.

Town (Rappaport) (1,400; 50-\$1.25) — "Fear Strikes Out" (Par). Fair \$6,000 looms. Last week, "Lizzie" (M-G), \$6,500.

New Films Not Boosting Chi Much But 'Allison' Smash 45G; 'Bedrooms' Light 14G, 'Wings' Dips to 18G, 2d

Chicago, March 26. New openers, aided by heavy publicity, show little likelihood of rousing lethargic film patrons this Chi frame. "Heaven Knows, Mr. Allison" at the Oriental shapes socko \$45,000 while "10,000 Bedrooms" is rated slow at United Artists with \$14,000.

"Shadow On Window" with "Last Man to Hang" is mild \$5,000 at the Monroe. "Oasis" and "Quiet Gun" combo looms lean \$6,000 at Grand. "Wild Party" and "Four Boys and Gun" shapes fine \$12,000 at Roosevelt.

Holdovers generally loom modest, with "Men in War" light for third set at State-Lake and "Wings of Eagles" sinking but still good at the Woods in second. "Lizzie" is fair in its second loop set while "Top Secret Affair" looks bleak at the Chicago, also in second.

The roadshow pix still are torrid, as "10 Commandments" goes into its 18th week at McVickers and "Seven Wonders of World" marks its 14th at the Palace.

Estimates for This Week
Carnegie (H&E Balaban) (480; 95)—"Doctors" (Teitel) and "Lone-ly Night" (Teitel). Quiet \$2,500. Last week, "Wild Oat" (Indie) (2d wk), \$2,000.

Chicago (B&K) (3,900; 90-\$1.50)—"Top Secret Affair" (WB) (2d wk). Pale \$12,500. "Designing Woman" preems here Thursday (28). Last week, \$17,500.

Grand (Indie) (1,200; 90-\$1.25)—"Oasis" (20th) and "Quiet Gun" (20th). Mild \$6,000. Last week, "Return Treasure Island" (UA) and "Broken Star" (UA), \$7,000.

Loop (Tele-M-G) (606; 90-\$1.50)—"Lizzie" (M-G) (2d wk). Mild \$4,800. Last week, \$5,200.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"10 Commandments" (Par) (18th wk). Strong \$34,400. Last week, \$35,000.

Monroe (Indie) (1,000; 87-87)—"Shadow On Window" (Col) and "Last Man to Hang" (Col). Lean \$5,000. Last week, "Traveling Saleslady" (RKO-U), \$5,000.

Oriental (Indie) (3,400; 90-\$1.25)—"Heaven Knows, Mr. Allison" (20th). Socko \$45,000. Last week, "Oh, Men, Oh, Women" (20th) (4th wk), \$11,000 in 6 days.

Palace (SW-Cinerama) (1,484; \$1.25-\$3.40)—"Seven Wonders" (Cinerama) (14th wk). Happy \$39,000. Last week, \$39,500.

Roosevelt (B&K) (1,400; 65-90)—"Wild Party" (UA) and "Four Boys and Gun" (UA). Nice \$12,000. Last week, "Three Violent People" (Par) and "Mara From Del Rio" (UA) (2d wk), \$14,000.

State-Lake (B&K) (2,400; 90-\$1.50)—"Men in War" (UA) (3d wk). Slow \$13,000. Last week, \$20,000.

Surf (H&E Balaban) (685; \$1.25)—"Wee Georgie" (Indie) (5th wk). Tidy \$3,700. Last week, \$4,200.

United Artists (B&K) (1,700; 90-\$1.50)—"10,000 Bedrooms" (M-G). Lean \$14,000 or near. Last week, "Rainmaker" (Par) (4th wk), \$12,500.

Woods (Essaness) (1,206; 90-\$1.25)—"Wings of Eagles" (M-G) (2d wk). Trim \$18,000. Last week, \$28,000.

World (Indie) (606; 90)—"House of Pleasure" (Teitel) (2d wk). Nifty \$3,800. Last week, \$5,400.

Ziegfeld (Davis) (430; \$1.25-\$1.50)—"Marcelino" (Davis) (5th wk). Socko \$6,700. Last week, \$6,500.

'Allison' Great \$13,000; Port; 'Shrinking' Trim 8G, '10 C's' 19G in 3d

Portland, Ore., March 26. Big news here in current round is the great business being done by "Heaven Knows, Mr. Allison" opening week at the Fox. "Incredible Shrinking Man" also looks trim at Liberty while "Rebel Without Cause" and "East of Eden" oldie combo, is doing solid trade for issues at Orpheum. "10 Commandments" still is hefty in third stanza at Paramount.

Estimates for This Week
Broadway (Parker) (938; \$1.50-\$2)—"Oklahoma" (Magna) (20th wk). Up to solid \$9,000. Last week, \$8,400.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Heaven Knows, Mr. Allison" (20th) and "Quiet Gun" (20th). Great \$13,000. Last week, "Cinderella" (20th), \$11,000.

(Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'War' Bangup 10G, In Mild L'ville

Louisville, March 26. Slackening in the wicket pace is evident at first-runs this week, with only "Men in War" at Loew's and return engagement of "Rebel Without Cause" and "East of Eden" at the Mary Anderson showing much pull. However, "Great Man" looks okay. "10 Commandments" at the Brown is sagging to fine total in fifth week. "Mister Cory" is only okay at Rialto.

Estimates for This Week
Brown (Fourth Ave.-U.A.) (1,000; \$1.25-\$2)—"10 Commandments" (Par) (5th wk). Evident sloup even on Saturday night, which has been sellout in previous stanzas. But fine \$9,000 shapes after \$11,500 in fourth.

Kentucky (United Artists) (1,000; 50-85)—"Great Man" (U) and "Ishtar" (U). Okay \$5,000. Last week, "Shrinking Man" (U) and "Hot Shots" (AA), sharp \$7,000.

Loew's (United Artists) (3,000; 50-85)—"Men in War" (UA) and "Fort Laramie" (Col). One of few bright spots currently at oke \$10,000. Last week, "Lizzie" (M-G) and "Flight Hong Kong" (UA), \$7,000.

Mary Anderson (People's) (1,000; 50-85)—"Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues). Likely big \$8,500. Last week, "Paris Does Strange Things" (WB), \$4,500.

Rialto (Fourth Avenue) (3,000; 50-85)—"Mister Cory" (U) and "Accused of Murder" (Rep). Passable \$9,000. Last week, "True Story Jesse James" (20th) and "Women Pitcairn Island" (20th), \$10,000.

'Cinerama' Socko 10G, Seattle; '10 C's' 12½G

Seattle, March 26. Most newcomers are getting no place here this session, with bulk of strength centered in longruns and moveovers. "Big Land" and "Tattered Dress" are both surprisingly slow. "Oklahoma," still good in 21st week, stays on through 24th week, with "Around World in 80 Days" replacing at Blue Mouse on April 16. "10 Commandments" is great in fifth session at Fifth Avenue. "Shrinking Man" looms fine on moveover to Music Box.

Estimates for This Week
Blue Mouse (Hamrick) (800; \$1.50-\$2)—"Oklahoma" (Magna) (21st wk). Good \$6,000. Last week, \$6,400.

Coliseum (Evergreen) (1,870; 95-\$1.25)—"Phantom Stage Coach" (Col) and "Full of Life" (Col). Swell \$9,000. Last week, "Jesse James" (20th) and "Oasis" (20th), \$9,200.

Fifth Avenue (Evergreen) (2,500; \$1.50-\$2.30)—"10 Commandments" (Par) (5th wk). Great \$12,500. Last week, \$13,600.

Music Box (Hamrick) (850; 90-\$1.25)—"Shrinking Man" (U) and "Thunder Over Arizona" (Rep) (m.o.). Fine \$4,500. Last week, "Paris Does Strange Things" (WB), \$2,800.

Music Hall (Hamrick) (2,200; 90-\$1.25)—"Tattered Dress" (U) and "Big Boogie" (UA). Slow \$5,000. Last week, "Great Man" (U) and "Affair in Reno" (Rep), \$5,600.

Orpheum (Hamrick) (2,700; 90-\$1.25)—"Big Land" (WB) and "Cruel Tower" (AA). Dull \$7,000. Last week, "Shrinking Man" (U) and "Thunder Over Arizona" (Rep), \$6,800.

Paramount (SW-Cinerama) (1,282; \$1.20-\$2.65)—"This Is Cinerama" (Cinerama) (32d wk). Big \$10,000. Last week, \$9,800.

'ALLISON' WHAM 21G, BUFF.; 'ROCK' HEP 15G

Buffalo, March 26. Biggest thing in town currently is the amazing figure being racked up by "Heaven Knows, Mr. Allison," which is rated terrific at Paramount. "Fear Strikes Out" is only fair at Center while "Don't Knock Rock" looks lusty at Lafayette. "10 Commandments" shapes socko in 13th week at Century. "Seven Wonders of World" is bright in 30th round at The Teck.

Estimates for This Week
Buffalo (Loew) (3,000; 60-85)—"Men in War" (UA) and "Tomahawk Trail" (UA) (2d wk). Steady \$9,500. Last week, \$17,000.

Paramount (Par) (3,000; 60-85)—"Heaven Knows, Mr. Allison" (20th) and "Calling Homicide" (Indie). Sky-high at \$21,000 or better. Last week, "Naked Paradise" (AIP) and "Flesh and Spur" (AIP) (6 days), \$9,700.

Center (Par) (2,000; 60-85)—"Fear Strikes Out" (Par) and "Duel at Apache Wells" (Rep). Fair \$9,500. Last week, "River's Edge" (20th) and "Storm Rider" (20th), \$9,000.

Lafayette (Basil) (3,000; 50-80)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Bright \$15,000 or near. Last week, "Silent World" (Col) and "Reprisal" (Col), \$7,000.

Century (Buhawk) (3,000; \$1.25-\$2.50)—"10 Commandments" (Par) (13th wk). Socko bowout session with \$15,000. Last week, \$12,200.

Teck (SW-Cinerama) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (30th). Bright \$10,000. Last week, same.

'Shrinking' Fancy \$11,000 in Indpls.

Indianapolis, March 26. Biz continues spotty at first-runs here this round, with spring weather, Lent and finals of state high school basketball tournament all contributing to downbeat. However, "Incredible Shrinking Man" is drawing big at Circle to lead new entries "10 Commandments" still is champ in eighth week at Lyric although its pace has slackened a bit. "10,000 Bedrooms" at Loew's shapes fair. "True Story of Jesse James" at Indiana looks slow.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85)—"Incredible Shrinking Man" (U) and "Night Runner" (U). Hefty \$11,000. Last week, "Shake, Rattle, Rock" (AIP) and "Runaway Daughters" (AIP), \$8,000.

Indiana (C-D) (3,200; 60-85)—"True Story Jesse James" (20th) and "Women Pitcairn Island" (20th). Slow \$7,000. Last week, "Mister Cory" (U) and "Desperadoes Are In Town" (20th), \$6,500.

Loew's (Loew) (2,427; 60-85)—"Tomahawk Trail" (UA). Modest \$7,000. Last week, "Full of Life" (Col) and "Utah Blaine" (Col), \$5,000.

Lyric (C-D) (900; 1.25-2.20)—"10 Commandments" (Par) (8th wk). Solid \$15,000 after \$16,000 last stanza.

'Wings' Fair \$10,500 In Cincy; 'Life' Lusty 8G, 'Drango' So-so at 8½G

Cincinnati, March 26. Mainstay pix traffic this week continues briskly by Lenten standards. "Wings of Eagles" fair at the big Albee is a bit ahead of "Drango," also fair at the Palace. "Full of Life" maintains a strong pace in second week at Keith's. "Seven Wonders of World" shapes for rebounder in 42d frame. "10 Commandments" retains real sturdiness in 14th round.

Estimates for This Week
Albee (RKO) (3,100; 90-\$1.25)—"Wings of Eagles" (M-G). Fair \$10,500. Last week, "Men in War" (UA), \$9,500.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65)—"Seven Wonders" (Cinerama) (42d wk). Perking to swell \$18,500 with lift from extra matinee for juves. Last week, \$13,000.

Grand (RKO) (1,400; \$1.25-\$2.25)—"10 Commandments" (Par) (14th wk). Still hefty at \$11,000, matching last week.

Keith's (Shor) (1,500; 75-\$1.25)—"Full of Life" (Col) (2d wk). Nice \$8,000. Last week, \$9,000.

Palace (RKO) (2,600; 75-\$1.10)—"Drango" (UA). Fair \$8,500. Last week, "True Story of Jesse James" (20th), \$9,000.

New Bills Fail to Help B'way; 'Jesse' Nice 12G, 'War' Fair 30G, 'Fear' OK 16G, 'Brave' Mild 15G, 'Allison' Big 100G, 2d

Despite four new bills, including some pictures from which much had been expected, Broadway first-run business continued very offish for the most part. There were some bright spots, but too few of them. Outdoor weather, income tax headaches and Lent all contributed to the heavy tone. Fourth factor, of course, was the dearth of big draw product.

"True Story of Jesse James" is doing better than most newcomers with a nice \$12,000 at the Globe. "Men in War" looms respectable with a fair \$30,000 at the Capitol though below hopes.

"Fear Strikes Out" also was fair with \$16,000 in first week at the State, although given excellent reviews. Same is true of "Brave One," only fairish \$15,000 or close at the Astor.

"Heaven Knows, Mr. Allison" with stagework is holding in great style with about \$100,000 in second session at the RKO. It is doing so well that the pic is being held much longer than originally planned. Second week of "Lost Continent" is holding in great fashion at the Fine Arts with \$14,600, and stays on indefinitely. However, at the Victoria it is off \$17,400, still fine but down sharply from initial stanza.

"Spirit of St. Louis" with stagework is off to \$90,000, modest, in fifth (final) week at the Music Hall. "Funny Face" and Easter stagework replaces tomorrow (Thurs.). "Three Brave Men" looks light \$20,000 in second round at the Paramount, with "Paris Does Strange Things" coming in Friday (29).

"Tattered Dress" shapes fairish \$13,000 or near in second round at the Mayfair. "On the Bowery" landed a great \$9,600 opening frame at 55th Street Playhouse, upped scale and seven shows opening Saturday making such figure possible.

Hard-ticket, two-day entries still are socko. "Around World in 80 Days" hit a capacity \$37,100 in 24th week at the Rivoli, pic now being in 25th round. "10 Commandments" is heading for a great \$47,500 in current (20th) week. "Seven Wonders of World" now in 51st stanza, held with smash \$40,200 in 50th week.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2)—"Brave One" (RKO-U). Initial session ending today (Wed.) looks to hit fairish \$15,000 or near. Holds. In ahead, "Full of Life" (Col) (5th wk-9 days), \$15,500, for a nice extended-run.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Royal Affairs Versailles" (Times) (3d wk). Second round completed Thursday (21) dipped to good \$8,000. First was \$10,900. Current pace indicates it will not been held too many weeks.

Baronet (Reade) (430; \$1.25-\$1.80)—"Devil's Envoy" (Indie) (reissue). Week ending Thursday (28) was okay \$4,000 or near. Likely won't hold. In ahead, "Well-digger's Daughter" (Indie) (reissue) (2d wk), \$4,200.

Capitol (Loew) (4,820; \$1-\$2.50)—"Men in War" (UA) (2d wk). First round completed Monday (25) was fair \$30,000. In ahead, "Battle Hymn" (U) (4th wk-11 days), \$31,000.

Central (Maurer) (501; \$1.25-\$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) (9th wk). The eighth round completed last night (Tues.) was fancy \$11,000. The seventh was \$13,600.

Criterion (Moss) (1,671; \$1.80-\$2.30)—"10 Commandments" (20th wk). Present stanza winding tomorrow (Thurs.) is heading for \$47,500 in 15 shows. The 19th week was \$48,000.

Fine Arts (Davis) (468; 90-\$1.80)—"Lost Continent" (Lopert) (3d wk). Initial holdover round ended Sunday (24) was solid \$14,600. First was \$17,500.

55th St. Playhouse (E-F) (300; \$1.25-\$1.80)—"On the Bowery" (Indie) (2d wk). First week completed Sunday (24) was great \$9,600. In ahead, "Oedipus Rex" (Lesser) (10th wk), 2,800 but winding a strong longrun here.

Globe (Brandt) (1,500; 70-\$1.50)—"True Story of Jesse James" (20th). First session ending tomorrow (Thurs.) looks to hit nice \$12,000 or close. Holding. In ahead, "Shrinking Man" (U) (4th wk), \$8,700, for a solid extended-run here.

Guild Guild (450; \$1-\$1.75)—"Albert Schweitzer" (Indie) (10th wk). The ninth week completed Sunday (24) was neat \$7,500. The eighth was \$8,000. "Young Stranger" (RKO-U) opens with preem night of April 7.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Tattered Dress" (U) (2d wk). This stanza winding today (Wed.) is heading for fair \$13,000 or close. First was \$16,000. Stays a third.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Cinderella" (BV) (reissue) (5th wk). The current frame finishing today (Wed.) looks to hit lofty \$8,700. The fourth was \$10,200. Stays on, probably until Easter.

Palace (RKO) (1,700; 50-\$1.60)—"A Woman's Devotion" (Rep) with 8 acts of vaudeville. Week ending tonight (Wed.) looks like okay \$15,000. In ahead, "Big Boogie" (UA) and vaude, \$21,000 in 10 days.

Paramount (ABC-Par) (3,665; \$1-\$2)—"Three Brave Men" (20th) (2d-final wk). This stanza winding tomorrow (Thurs.) looks to hit slow \$20,000. First was \$27,000. "Paris Does Strange Things" (WB) opens Friday (29).

Paris (Pathe Cinema) (568; 90-\$1.80)—"Gold of Naples" (DCA) (7th wk). Sixth week finished Sunday (24). (Continued on page 17)

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'Allison' Great \$24,000, Hub; 'Fear' Smooth 25G, 'Baby' Big 18G, 'Life' 22G

Boston, March 26. With initial impact of Lent lessened, biz is climbing back and this frame brought out more patrons via a rash of new products. "Fear Strikes Out" with local link, shapes slick at Paramount and Fenway. "Heaven Knows Mr. Allison" is big at the Met. "Full of Life" looks good, at State and Orpheum. Horror hit "Zombies of Mora Tau" and "Man Who Turned to Stone" shapes solid at Pilgrim. "Rock, Pretty Baby" is socko at the Memorial. "10 Commandments" in 19th frame at the Astor and "Seven Wonders" in 31st at SW-Cinerama are holding strong.

Estimates for This Week
Astor (B&Q) (1,372; \$1.90-\$2.75)—"10 Commandments" (Par) (19th wk). Slick \$22,000. Last week, \$24,000.

Beacon Hill (Beacon Hill)—"Lady Chatterley's Lover" (Indie). With "Adults Only" tag, wham \$15,000. Last week, "Great Man" (U) (6th wk), \$4,000.

Boston (SW-Cinerama) (1,354; \$1.25-\$2.65)—"Seven Wonders" (Cinerama) (31st wk). Big \$18,000. Last week, \$18,500.

Exeter (Indie) (1,200; 60-\$1.25)—"Wee Georgie" (Indie) (3d wk). Second week ended Saturday (23) was stout \$17,600.

Fenway (NET) (1,373; 60-\$1.10)—"Fear Strikes Out" (Par) and "Affair in Reno" (Rep). Fancy \$9,000. Last week, "Paris Does Strange Things" (WB) and "Hell's Crossroads" (Indie), \$4,000.

Kenmore (Indie) (700; 85-\$1.25)—"Proud and Beautiful" (Indie) (3d wk). Oke \$5,000. Last week, \$7,000.

Memorial (RKO) (3,000; 60-90)—"Rock Pretty Baby" (U) and "Duel at Apache Wells" (Indie). Smash \$18,000. Last week, "Incredible Shrinking Man" (U) and "Storm Rider" (Indie), \$19,000.

Metropolitan (NET) (4,357; 75-\$1.10)—"Heaven Knows, Mr. Allison" (20th). Great reviews and lofty \$24,000. Last week, "Crime of Passion" (AA), \$9,000.

Paramount (NET) (1,700; 60-\$1.10)—"Fear Strikes Out" (Par) and "Affair in Reno" (Rep). Solid \$16,000. Last week, "Paris Does Strange Things" (WB) and "Hell's Crossroads" (Indie), \$10,000.

Pilgrim (ATC) (1,000; 65-95)—"Zombies of Mora Tau" (Col) and "Man Turned to Stone" (Col). Lively \$13,000. Last week, "Beast Hollow Mountain" and "Dance With Me Henry" (UA), \$6,000.

Saxon (Saxon) (1,100; 90-\$1.75)—"Rainmaker" (Par) (6th wk). Oke \$7,000. Last week, ditto.

Orpheum (Loew) (2,900; 90-\$1.25)—"Full of Life" (Col) and "Ride High Iron" (Col). Nice \$13,000. Last week, "Men in War" (UA) and "Peacemaker" (UA) (2d wk), \$10,000.

State (Loew) (3,600; 90-\$1.25)—"Full of Life" (Col) and "Ride High Iron" (Col). Good \$9,000. Last week, "Men in War" (UA) and "Peacemaker" (UA) (2d wk), \$5,000.

State (Loew) (3,600; 90-\$1.25)—"Full of Life" (Col) and "Ride High Iron" (Col). Good \$9,000. Last week, "Men in War" (UA) and "Peacemaker" (UA) (2d wk), \$5,000.

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proudly...

for Easter

from 20th!

**ALAN CLIFTON
LADD • WEBB**

**SOPHIA
LOREN**

in

**BOY ON
A DOLPHIN**



co-starring
**ALEXIS MINOTIS •
JORGE MISTRAL**

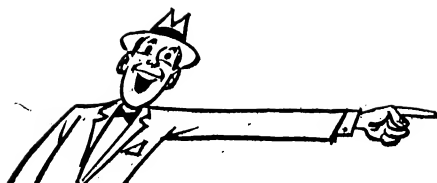
Produced by
SAMUEL G. ENGEL

Directed by
JEAN NEGULESCO

Screenplay by
**IVAN MOFFAT and
DWIGHT TAYLOR**

COLOR by DE LUXE

CINEMASCOPE



SAVE EXTRA PLAYING TIME
FOR YOUR HAPPY EASTER!

THEATRES NEW SELLING ZEST

Sift 172,789 Pieces of Film-Sell

[REJECTION RATIO: 1.62%]

Advertising Code Administration of the Motion Picture Assn. of America in 1956 handled the largest volume of advertising and publicity material since 1937. Total ran to 172,789 pieces, of which 1.62% were rejected or returned for revision.

In 1955, the tally showed 159,930 screened, with rejections running to 2.55%. Most of the rejected material is eventually corrected and resubmitted.

Whereas most of the stills are reviewed in the Code's Hollywood office, the rest is handled in New York by Gordon White. Stills constitute the largest part of the ad-pub material submitted. In 1956, MPAA was asked to pass on 140,500 items.

Apart from stills, MPAA also passes on posters, lobby display cards, mag and newspaper ads, trailers, pressbooks, etc.

Cinerama-Stanley Hagglng Yet

Hazard Reeves Report Details Tortured Course Of Relationship and Renewal Terms

Cinerama Inc., the equipment manufacturing firm, and Stanley Warner, the exhibition and production company, are hagglng over new terms for the rental of Cinerama equipment, it is disclosed by Cinerama Inc. prexy Hazard E. Reeves in a report to stockholders. Leases with Stanley for theatre exhibition equipment began to expire on Dec. 31, 1956, with nine scheduled to expire during 1957 and six during 1958.

According to Reeves, there have been a number of proposals and counter proposals but no agreement has been reached "as to what constituted a reasonable rental." Cinerama Inc. has proposed that beginning with the month following the expiration of current leases, the rental for the equipment should be the difference between 5% of the gross boxoffice receipts of each theatre and the actual amount payable as royalties under the present formula as interpreted by circuit. Stanley, however, has not agreed to these terms.

The Cinerama Inc. prexy also discussed other areas of dispute with circuit. He disclosed that the arbitration proceedings relating to Stanley's delivery of "Seven Wonders of the World" has been delayed because of the death of one of the arbitrators. He also charged that SW has not as yet delivered a picture to follow "Seven Wonders" although Cinerama Inc. feels that the contract provides that delivery should have been made by Aug. 13, 1956.

Without specifically mentioning SW's negotiations with Technicolor for the latter to take over the rights to the process, Reeves notes that pending talks between SW and "a large corporation may have an important effect on the future of this corporation." The annual meeting of Cinerama Inc. awaits the outcome of the negotiations but in any event will not be held later than May 15.

From a financial standpoint, Reeves said the company "enjoyed a year of record business during 1956." Net income climbed to \$118,477, a 31% hike over 1955's \$90,529. Net income was equivalent to 4.6 cents per share on the 2,584,878 shares. The earned surplus increased to \$327,445.

Royalties paid Cinerama Inc. last year by Stanley Warner totaled \$600,145, compared with \$573,621 in 1955. Of this total, \$457,974 came from the U. S. and Canada and \$142,198 from abroad, compared with \$452,582 and \$121,039 in 1955.

Reeves revealed that the company is expanding its base of activity in anticipation of the time when SW's exclusivity ends. Cinerama Inc. plans to form a new production and distribution company, its immediate objectives being the production of "The Eighth Day," the story of peaceful uses of atomic energy; and initiation of Cinerama theatre openings in key cities for the exhibition of the picture.

Kay Thompson came in from Paris Saturday (23) for bally work on "Funny Face," in which she has a top role.

Lack of Pre-Production Planning Stretched 'Il Grido'—Cochran

By GEORGE GILBERT

Steve Cochran's first co-production in Europe under his own banner took twice as long to shoot as originally anticipated, but despite his experiences with "Il Grido"—or possibly because of them—he's readying another film to be made on a joint basis. The producer-actor, who arrived in New York over the weekend to arrange a distribution deal, has western hemisphere rights to the Italian-made venture.

"Il Grido," which stars Cochran, Betsy Blair and Alida Valli, rolled as a Po valley locationer last Nov. 1 and failed to wind up until Feb. 12. "It should only have taken eight weeks," Cochran said, "to do this story about people in love. But lack of organization and pre-production planning stretched the shooting schedule double. Curiously, the extra time resulted in only a 10% rise in the budget."

Film was turned out by Cochran's Robert Alexander Productions in association with Spacematografica headed by Franco Cancellieri. Michaelangelo Antonioni directed from a screenplay by himself and Montgomery Pittman based on Antonioni's original story. Versions in both English and Italian were made simultaneously. Cochran's company, which is named for his late father, provided dollars and the star while its Italian associate financed the balance of the budget in lire.

His Baptism

Cochran, who made his initial step as a producer last year with "Come Next Spring" for Republic release, has acquired a script by Hans Jacoby which he hopes to do later this year. "It's called 'Heads or Tails'," he said, "and I've already explored possibilities of doing it as a co-production in either Yugoslavia, Italy or England. Nothing has been set as yet. But in event of a British deal it would be filmed as a quota picture with interiors in England and exteriors in Hamburg with another unit."

Jacoby, incidentally, authored "Carnival Story," a German-made film of a couple of seasons ago in which Cochran appeared with Anne Baxter in the English version. Produced by the King Bros. for RKO release, it mopped up at the b.o. While Jacoby's "Heads or Tails" is a romantic drama set in Hamburg, Cochran declared it's unlikely the project would be done as a German co-production since the native film-makers prefer to devote their time to the domestic market.

Cochran planes to the Coast tomorrow (Thursday), but expects to return to Gotham in a couple of weeks to finalize an "Il Grido" release deal with an undisclosed major. Picture's original title will be retained, he said, since it can't be readily translated. A free interpretation might be "The Scream" or "The Cry." Producer-actor, however, prefers "Il Grido."

ONCE LAGGING, NOW NAGGING

Reversing the situation of recent years where the zip and zing behind proposed industry-wide promotion came from the producer-distributors and the theatre lagged, the exhibition segment of the motion picture trade at the moment is supplying initiative and, incidentally, nagging their brethren of distribution to pony up.

Exhibitors, via a definite pledge made by Ernest Stellings in behalf of Theatre Owners of America, have taken the initiative on the money-raising end of a joint project.

Stellings has promised TOA members will contribute at least \$1,400,000 for the so-called Better Business Building program. As detailed in VARIETY last week, this is a multi-faceted approach to convince the public that pictures are a big deal and only the theatre provides the ultimate in screen viewing.

It's now up to the distributors to decide on matching TOA's \$1,400,000 dollar for dollar. The companies, as members of the Motion Picture Assn. of America, are to take up the matter in a board session next month. And it appears pretty much of a certainty that there'll be much questioning and, perhaps, hesitation before a formal decision to shell out \$1,400,000.

Several homeoffice execs have stated privately they're 100% for the campaign. But they noted the reluctance with which MPAA has supported the Council of Motion Picture Organizations, which is running the bally show. COMPO not long ago pitched for an MPAA contribution of \$150,000 to cover the cost of its operation; MPAA came across with only \$100,000.

While the day-to-day activity of COMPO and the projected all-industry program are not one and the same, the point is made that MPAA's less-than-spirited backing of COMPO does reflect some distributimidity about ante-ing up.

The distributors went along with the dollar-for-dollar matching of exhib money to pay for the various tax battles as conducted by COMPO. But this meant only a small fraction of the \$1,400,000 which Stellings is angling for.

Regarded as another possible core difficulty is the means of collecting the revenue. The Stellings idea is for theatremen to pay the equivalent of 1/4 of 1% of their film rentals for the campaign. They would be so billed by the distributors. But already expressed in distrib circles is the feeling that this would entail such an abundance of extra paper work as to make it prohibitive.

'St. Joan' to Irish Fest

Otto Preminger's "St. Joan" will be presented during the World Film Week which is being arranged in conjunction with the film festival at Cork, Ireland, this year.

Week is skedded from June 3 to June 9. "St. Joan" is a United Artists release and stars Jean Seberg.

Merchant's 105G Ticket Buy

Chicago Dealer Taking Care of 'Friends' (i.e. Customers) With '80 Days' Ducats

Chicago, March 26. Local merchant Sol Polk has completed biggest single ticket buy in history, \$105,885 worth of seats for "Around the World in 80 Days" which opens April 4 at Mike Todd's Cinecage, the former Selwyn Theatre which Todd bought and refurbished.

Buy was at full price and covers 100 seats per performance for full year. Polk also has option for second year on same deal.

Merchant, long known for pro-

Among Themselves Indie Producers Grope for 'Saner' Distrib Fees

Love That (Katz)-Man

Hollywood, March 26.

The shortest speech on record drew the heftiest response at the Motion Picture Sound Editors Fourth Annual Awards Luncheon. Said Sam Katzman, whose Columbia production "Earth Versus Flying Saucers" was kudos as the best sound edited film of the year, promised:

"On every picture of mine from here on in—and I'll make 16 this year—I'll give credit to the sound editor."

Eva Bartok Discovers Shake, Smile and Sign; Not Thataway in Europe

Hollywood's promotional methods are much more aggressive than those employed by European producers in the opinion of Eva Bartok who's making her American film debut in Metro's "Ten Thousand Bedrooms." Actress just wound up a four-city tour in behalf of the picture in which she co-stars with Dean Martin.

Not only did "Bedrooms" mark Miss Bartok's first appearance in a Hollywood picture but it was also the first time she was exposed to the intensive merchandising techniques usually followed by a major company's ad-pub department. It was a big contrast, she said, to the conservative promotional customs of continental film-makers.

[A story from Minneapolis in this issue reports "Bedrooms" opened weakly.—Ed.]

Before returning to the Coast Friday (22), Miss Bartok summed up her tub-thumping swing through Minneapolis, Chicago, Detroit and New York as an "interesting experience although a hectic one." In the course of a little over one week she inked autographs in a theatre lobby, did radio-tv, press interviews and appeared at women's clubs, etc.

"Nothing like this," she said, "is done in Europe—particularly in Germany. There a star isn't called upon for such a strenuous program. Generally, a producer has a reception prior to the picture's opening and representatives of the press attend. Later, the star makes an appearance on the theatre's stage... that's about all."

Miss Bartok, who's known in some quarters as "The Quiet Hungarian," nevertheless conceded that such tours as the "Bedrooms" junket could help both her own career and the picture's boxoffice. Prior to her Metro stint she appeared in some 20 foreign-made films as well as several legit productions.

A freelance actress, she asserts an aversion to longterm contracts. Meantime, she has deals on to appear in a couple of indie pictures and will star in a 39 half-hour telepix series to roll in Hollywood next year (see separate story in radio-tv section).

Certain independent film producers, preferring to cloak their identities for the nonce, are quietly priming a drive to revise the current system of distribution charges. The fixed percentage fee, be it 35%, 30% or 25%, has long been an irritant to such film men who feel they don't get sufficient return from the major companies for the charges.

The behind-the-scenes idea being cooked up by the indies is a system where they would pay item for item for distribution expenditures rather than a blanket percentage fee. Although it's acknowledged that the method would entail a complicated booking procedure, a number of indies maintain that a satisfactory system can be established. Another plan being considered is a flat distribution fee plus a modest override. Since all pictures do not perform similarly at the boxoffice, there are some sales executives who are of the opinion that a stipulated flat fee, carefully worked out, could conceivably work to the advantage of the distributor.

These schemes, of course, are only being discussed privately and, as yet, there has been no move to introduce them in the open. However, they represent the thinking of many in the industry who are convinced that a reappraisal of the entire distribution machinery is necessary under current conditions facing the motion picture industry.

FILM LICENSE FEE CUT RESTS WITH HARRIMAN

Albany, March 26.

The battleground on the Duffy-Waters film license fees reduction bill has shifted from the Legislature to Governor Averell Harriman.

Harriman, who vetoed a similar measure last year, on the National level that it would cost the State \$285,000 revenue in a year, is to consider the proposed change during the 30-day period following adjournment of the Legislature, scheduled for this Friday (29).

The bi-partisan bill passed the Senate by a vote of 44 to 9, and the Assembly by a tally of 102 to 18, following brief debate Tuesday (20). It was the first time the measure had been debated in the lower house. Speaking for the bill was Assemblyman Alonzo L. Waters, Medina Republican; against, Assemblyman Daniel M. Kelly, Manhattan Democrat-Liberal.

The bill would take effect July 1.

Columbia Nixes Aides' Circuit Side-Business

Two Columbia field execs this week stepped out of a deal to become participants in the operation of a theatre circuit when they became acquainted with Col home-office policy.

Harry Weiner, division manager, and Lester Wurtele, Philadelphia branch manager, were underway with negotiation of an on-the-side affiliation with the Lewen Pizor chain of 11 houses in the Philly area. They had planned to buy in. But the Col homeoffice refused to permit this and the deal died.

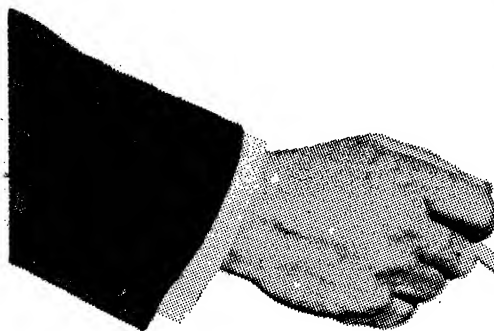
UPGRADE WILL COWAN

U's Vet Shorts Producer Set For His First Feature

Hollywood, March 26. After 11 years as producer of the studio's two-reel musical featurettes, Will Cowan has been assigned by Universal to produce a full-length musical feature. David Harmon will screenplay.

Cowan began producing the shorts in 1940, in addition to making feature length films. Since 1946 he has concentrated solely on the briefs.

This Could Be The Night



IT WILL TAKE YOU ONE CIGARETTE TO READ THIS!

"This Could Be The Night" presents that most innocent of heroines, a schoolteacher, in a setting where neither we nor the Board of Education ever expected to find her—backstage at a hot-spot night club run by an ex-bootlegger with indigestion and his young partner who thinks nice girls should be home before dark.

Jean Simmons is the pretty teacher who is kept after school, serving as the secretary-of-all-work at The Tonic, a little club which has a large band, small floor and more smoke than a three-alarm fire. Paul Douglas, as the older owner, is convinced that Jean is the greatest thing since they invented the cover charge. The other partner, played by virile newcomer Anthony Franciosa, is a romantic guy who doesn't know about good girls and doesn't want to learn.

M-G-M put this trio together, in a breezy story with mood and music to match. Fun, frolic and a flock of surprises follow as surely as a happy hangover follows a night on the town. Before "This Could Be The Night" is over, you've had a really wonderful date with a Runyonesque assortment of people—the strippers and singers and

dancers and mobsters whose day begins when the sun goes down.

This picture is rich in personalities. There is seductive Julie Wilson, (the torch-swinging tops of "Pajama Game") and the newcomers Neile Adams (in a sensational strip-tease number called "Hustlin' News Boy") plus such talents as Joan Blondell, J. Carrol Naish, Rafael Campos, ZaSu Pitts and Ray Anthony and his orchestra.

Joe Pasternak produced with a knowing eye on life. Robert Wise directed wisely and well. Isobel Lennart, who wrote the amusing screen play, based it on stories by Cordelia Baird Gross.

"This Could Be The Night" is a good tune to whistle and a good CinemaScope movie to go see. We figure it is for anyone who has ever known a pretty schoolteacher, ever visited a smoky night spot, or ever enjoyed a really relaxed night at the movies. This could be the night for it. You'll have an awfully good time.

THINGS-TO-LOOK-FOR DEPT.: The visit of the tough night club operator to the schoolteacher's classroom. (He finds himself in the middle of a junior "Black-board Jungle" and quells a pint-sized riot).



The schoolteacher
(Jean Simmons)



The night club partners
(Paul Douglas,
Anthony Franciosa)



The singer
(Julie Wilson)



The dancer
(Neile Adams)



The stage mother
(Joan Blondell)



The chef
(J. Carrol Naish)



The band-leader
(Ray Anthony)

NOTE: The above text appears in M-G-M's "Picture-of-the-Month" column in leading national magazines.

New Arg. Rent Law Seen Forcing Breakup of Major Cinema Chains

Buenos Aires, March 19.

Film business here will be in somewhat of an upheaval before long, as a mad scramble for playing time can result from the government's amendment of the rent laws, decreed last week. Most first-run cinemas are operated by exhibitors or exhib circuits who hold them on leases which have been frozen under the old Rent Law since 1943, the rents which sometimes scarcely covering present taxes. Now that rents for commercial buildings are thawed, they will either have to agree to pay higher rents or surrender the properties to the owners. The latter are bent on recouping their losses of the last 14 years, and may either lease to legit operators who are desperately in need of houses or sell their buildings for demolition and erection of skyscrapers.

Outlook for distributors is in the state of flux since they must seek playing time through independents if the major circuits break up. Exhibs are faced with paying higher theatre rents despite controlled admission scales already rates much too low for their current overhead.

Along with the change in this rent law a government shakeup ended in the resignation of Commerce Minister Rodolfo Martinez, at whose bidding film theatre admissions were slashed last August. He had promised to review these prices, but subsequently the new Film Law was published and changed the setup. Film prices should be decided in future by the National Film Institute created under this law.

That law stipulated enactment within 30 days, but 60 have elapsed. Although work is known to be proceeding on drafting enactment, there is a curious delay in appointing the four members of the Institute who should draft it. Definite action is sadly missing in all this.

See No Admission Relief
Distributors predict there are unlikely to be price changes at least for another six months.

As summer doldrums end and vacationers pour back into town earlier than usual because schools reopened punctually March 11, a big scalping racket is mushrooming in the city, with ticket vendors, ushers and sometimes other theatre staff implicated. Biz is good for this time of year and should pick up.

Outstanding in the last three weeks have been "I'll Cry Tomorrow" (M-G), which held three weeks at the Metro; the Swedish pic, "The Thirst"; "Mister Roberts" (WB), ran four weeks at the Opera, and "Alexander the Great" (UA), two weeks at the Broadway.

High Cost Operas Hike '56 Loss of Edinburgh Fest; See Change Need

Edinburgh, March 19.

Net cost of the Edinburgh Festival increased last year by more than \$42,000, the most expensive performances listed in the revenue account being the operas at the King's Theatre. These resulted in a deficit of about \$125,127. Gross loss on the 1956 Festival was \$171,696 as against \$127,836 in the previous year.

Annual report of the Festival Society notes a downward trend for intake of coin. At the 1956 Festival, opera cost \$11,500 more than in 1955, and drew \$8,100 less. Cost of concerts in the Usher Hall was up by \$11,800.

At the Lyceum, the deficit jumped from \$2,700 to \$12,300, mainly because the Festival Society did not get exemption from Entertainment Duty in respect of the plays produced by Henry Sherck during the first and third weeks. Publicity and advertising charges are also up.

"In the light of the figures produced," states the Festival Society report, "the Society may wish to examine its future policy in regard to its program structure. Nevertheless, there seems to be little doubt that the 10th Festival was, both from the standpoint of the public and from that of the journalists and critics attending it, among the most successful of the whole series."

Pay Dispute Keeping Royal Ballet Off TV

London, March 26.

As a result of a dispute over pay, BBC-TV has abandoned its project to feature the Royal Ballet in "Petrouchka" next Sunday (31). Presentation, called for a cast of 90 dancers, headed by Margot Fonteyn, and 80 musicians.

According to British Actors Equity, BBC-TV offered the dancers a fee ranging from about \$33 to \$42 for the show. It demanded a minimum equal to one-and-a-half weeks' pay, which would have amounted to at least \$45. The BBC objected to this Equity demand. The Union tagged the BBC's action "a scandal and an insult to the public."

CN Shows French Pix Earning More

Paris, March 26.

The governmental Centre National De La Cinematographie has released statistics on the French foreign income from native films in 1956. Though it shows a decided rise over previous years, the fact that various payments date back some years, have to be taken into consideration. Even so, the concerted French assault on off-shore marts, both east and west, is paying off, with income for last year going to \$12,000,000 of which \$1,524,000 came from the French Union.

Top customers were West Germany, with \$1,794,000; Belgium, \$1,632,000; Switzerland, \$687,000; Japan, \$567,000; Italy, \$465,000; U. S., with \$423,000; Great Britain, \$381,000, and Latin America with \$351,000. The Eastern block showed \$198,000 in coin.

Although there are still some film problems domestically, the CNC is giving much attention to the foreign setup. This is because it's felt that in the long run, no French film can fully amortize itself from the French market alone. French attention apparently now is focused on the Common Market idea and the European Organization For Economic Control.

The CM, composed of France, West Germany, Italy, Holland, Belgium and Luxembourg, appears much nearer realization than the 17-nation EEOC. Both of these are primarily economic in origin to form fiscal blocks, and films are only a small item in the setup.

The CM would abolish all tariffs between the member countries on pix, and would agree upon a levy on outside pix in common. This is figured to allow CM countries to vie with the U. S. as well as being able to deal with American films via a common front.

'Doctor' Added British Entry To 20th-Fox Setup

London, March 26.

An addition to the 20th-Fox British production program was announced last week by Bob Goldstein. John Gossage is to produce "Family Doctor," based on a novel by Joan Fleming, with script by Derek Twist. It's to be filmed in CinemaScope, with Paul Crossfield named as associate producer.

This is in addition to the lineup recently announced by Goldstein, which included a program of 11 British pix for the year, three of which already have been completed.

Connery Chappell New Pic Producer for Rank

London, March 26.

Connery Chappell has joined the Rank Organization as a studio executive, with headquarters at Pine-wood. Until recently, he was editor of Illustrated magazine.

As a newspaperman, Chappell has had close links with the picture industry since 1932, when he became film critic of the Sunday Dispatch. In 1937, he joined WB as a script writer.

Gotta Be 5 Years Old

Vienna, March 19.

Vorarlberg, Austria's most western province, once feared by film distributors because of its strict censoring, now has a very liberal board of censors.

When the picture, "No Room for Wild Animals," containing some very risky scenes, was shown to the board, all agreed that it could be exhibited. Board issued a ruling, heretofore unknown in the film industry, stating that "the picture is eligible to be shown to persons more than five years old."

German Exhibs Fear Worst If Summer's Hot

Frankfurt, March 19.

"About 25% of the German exhibitors, distributors and producers will go broke if there's a hot summer this year in Germany." That's the prediction of one of the major German exhibs who did not want his name to be linked with this surprising theory.

Pointing out that this last winter's cinema season was the worst crisis for the German industry since the currency reforms, he cited the major reasons for poor business. Political unrest due to the Hungarian situation kept people at home listening to news on the radio or reading their papers last fall, rather than going out to see films.

Then, with the Hungarian and Suez problems, and the start of rationing of gas in France and England, the Germans with money to spend used it to buy up stocks of goods that might be in short supply in case of war. They bought cotton, canned goods, extra gasoline, shoes and coal in case of shortages. And there was no money left over for pictures.

Next came Fasching, the German pre-Lenten celebrations. By that time, the German attitude was "Let's spend the money before the next crisis." And the nightclubs and hotels reported a huge boom, the best biz for many since the war.

Several top hotels here sold 33% more champagne than last year during the Fasching season. At Wiesbaden's fashionable Kur House (Cure House, the central clubhouse of the spa) four huge public Fasching parties were held, with entrance fees tabbed at 7 German marks (\$1.75) for two evenings and 10 German marks (\$2.50) for the other two nights.

Even at this unusually high price for German entertainment, the Kur Hotel had from 2,000 to 3,000 guests every night—and guests in elaborate, expensive Fasching costumes, as never before. Wine and champagne were big sellers as the guests turned their purses inside out for the season.

But meantime, theatre receipts have continued to fall off. German exhibs reported February grosses down one-third from January, and January had experienced its usual post-Christmas slump. If the summer is hot and keeps people outdoors instead of inside the cinemas, this exhib predicts 25% of the German film industry may be forced out of business.

SAGAN'S LATEST BOOK SOUGHT BY PIX PRODS

Paris, March 19.

International bestseller author Francoise Sagan's new book is being fought over by Gallic film producers even though publication date is some time off. To be called "Ceux Prives D'Ombre" (Those Deprived of Shadows, French filmmakers would like to get it before a U. S. producer does. This happened to her first two literary bonanzas, "Bonjour Tristesse" and "Un Certain Sourire" (A Certain Smile). "Tristesse" will be made in France by Otto Preminger as a U. S. pic for Columbia, and ditto "Smile" for 20th-Fox with Jean Negulesco likely to direct.

Meanwhile, Miss Sagan is writing a play and working on a film script with a local film director, Alexandre Astruc. Miss Sagan huddles here this week with Preminger and the star of "Tristesse," Jean Seberg.

London B.O. Spotty; 'Doctor' Wow 12G, 'Brothers' Sock 11G, 3d, 'Anastasia' Boff 11½G, 4th, 'Eagles' So-So 12G

London, March 19.

Sidneys May Produce 'Pacific' in Hawaii

Honolulu, March 19.

Vet Hollywood studio exec L. K. Sidney and his son, George Sidney, plan to film "Pacific Crossroads" in Hawaii this summer, the former disclosed here. It's an original screenplay written by the senior Sidney while nursing himself back to health here after retirement from active show biz.

Sidney is impressed with the expanding film activity he's noted in Hawaii and believes the day is coming when Hawaii may be recognized as a major film site. Asked about Hollywood acting talent, L. K. Sidney singled out Rock Hudson, Kim Novak and Frank Sinatra as standouts who have it without question. "I'd take any one of them for any kind of film."

Exclusive Films' Warner, UA Deal

London, March 26.

As part of the general trend to streamline distribution costs, Exclusive Films, which, hitherto, released its own product in the United Kingdom, now has several deals in the works with U.S. majors. Its own outfit is being maintained, however, and only recently Exclusive concluded a deal with Anglo Amalgamated for physical distribution of the latter's output.

The new development, motivated partly by rising production costs and partly by higher distribution charges, already has resulted in two deals with United Artists and another with WB. A fourth one has been worked out with British Lion.

The deal with UA covers "Quatermass II" and "Steel Bayonet." In each case, the British producer provided about 25% of the budget and US the balance. They'll divide returns from the world market on a 50-50 share, after the original investment has been returned to the two companies. WB will be releasing Exclusive's "Curse of Frankenstein," also on a worldwide basis, but on a straight distribution deal. The U. S. distrib did not put any coin for this production. British Lion, which will release "The Phoenix," provided about 70% of the \$560,000 budget. That was Exclusive's most ambitious undertaking to date and couldn't have been tackled solo.

As evidence of the growing production costs, the budget for "Quatermass II" is roughly 60% above that of "Quatermass Experiment," which cost around \$140,000. The British company favored sharing the financial burden with an American major rather than sacrificing quality of production.

Keith-Prowse Will Pay All Pfd. Divvy Arrears

London, March 26.

Keith-Prowse, Britain's leading ticket brokers, had a turnover of \$4,200,000 in its financial year, which ends this week. The figure was released last week by Peter Cadbury, the chairman of the company, who said it was also paying off all preferred dividend arrears.

Apart from ticket broking, the company is an important disk distributor, and its turnover in this sphere: rose from \$700,000 to around \$800,000.

London Variety Club To Host Disk Toppers

London, March 26.

The Variety Club of Great Britain is holding a lunch at the Savoy April 9 when it will entertain all the British recording artists who have won Gold Disks for a million sales.

These comprise pianist Winifred Atwell, trumpeter Eddie Calvert, singer Vera Lynn, bandleader Mantovani and singer David Whitfield.

Apart from three particularly strong entries, uneven trade resulted from first-run situations for the past stanza. "Anastasia" in its fourth Carlton frame is great \$11,500.

"Doctor at Large" made a boff start at Leicester Square Theatre, with a wow \$12,000 for its second sesh. "Fortune Is Woman" is neat \$9,500. "Seven Waves Away" is steady \$6,000 at Odeon, Marble Arch in second week. "Wings of Eagles" shapes average \$12,000 at the Empire opening round.

Among the longruns, "Cinerama Holiday" finished its 58th frame with a sturdy \$13,100 at the Casino and "War and Peace" closed its 17th session with a solid \$8,000.

Estimates for Last Week

Astoria (CMA) (1,650; 42-70)—"Tammy" (Rank) and "Appointment With Shadow" (Rank) (2d wk). Moderate \$3,600. First week, \$4,500. "Time Without Pity" (Eros) follows March 21.

Carlton (20th) (1,128; 70-170)—"Anastasia" (20th) (4th wk). Smash \$11,500. Last week, \$12,600. "Sea Wife" (20th) opens April 4.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama Holiday" (Robin) (58th wk). Stout \$13,100.

Empire (M-G) (3,099; 55-\$1.70)—"Wings of Eagles" (M-G). Fair \$12,000 or near.

Gaumont (CMA) (1,500; 50-\$1.70)—"Brother in Law" (BL) (3d wk). Over sock \$11,000 same as previous week. French film fest opens March 22.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"Doctor at Large" (Rank) (2d wk). Over \$12,000, big opening round was \$12,400.

London Pavilion (UA) (1,217; 50-\$1.70)—"Julie" (M-G). Fair \$6,000 or a bit over.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Fortune Is Woman" (Col). Neat \$9,500.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Seven Waves Away" (Col) (2d wk). Average \$6,000 or near. Last week, \$7,000.

Plaza (Par) (1,902; 70-\$1.70)—"War and Peace" (ABP) (17th wk). Stout \$8,000 or close. Stays few more weeks with "10 Commandments" (Par) due to follow.

Rialto (20th) (592; 50-\$1.30)—"James Brothers" (20th). Moderate \$3,900. "Anastasia" follows March 28 to run concurrently with Carlton.

Ritz (M-G) (432; 50-\$1.30)—"High Society" (M-G) (12th wk). Solid \$3,000 or near. "A Man Is Ten Feet Tall" (M-G) preems March 21.

Warner (WB) (1,785; 50-\$1.70)—"Good Companions" (ABP) (2d wk). Disappointing \$4,200. Hit \$4,500 in opening week of six days. "Their Secret Affair" (WB) opens March 21.

5 Yank Film Producers Active in Rome; Stir Up Other Pix Activity

Rome, March 19.

With five American film companies active here, the blood infusion seems to be bringing Italian film productions to life. With a dozen pix in various stages of production, four new co-productions, two each with France and Spain, have been announced.

Peter Ustinov will share billing with Pablito Calvo, star of "Marcellino," in "An Angel Descended on Brooklyn," to be directed by Ladislav Vajda. Ettore Manni and Anna Maria Ferrero will co-star in "Birth of the Nomads" in which Benito Perojo will be concerned.

The French co-productions will be "Aphrodite," to be made by Prora Film with Rialto Paris; "Wave of the Cruiser," to begin at Trieste under direction of Andre Michel; and "Secret of Chevalier d'Eon" to be directed by Alessandro Blasetti. "Crime of Sarajevo" will be directed by Aldo Vergano in association with Bosna Film of Yugoslavia.

American films here currently are "Legend of the Lost" (UA), "The Quiet American" (UA) "The Sea Wall" (Col), "A Farewell to Arms" (20th) and "Seven Hills of Rome" (M-G).

"CHANDLER HAS ONE OF THE BEST ROLES OF HIS CAREER!" — M. P. DAILY

JEFF CHANDLER

Drango

A new
kind
of
role...
but the
same
kind
of
Chandler
appeal
that spells
boxoffice!

"Attractive lure for the ticket buyers! Superior! A memorable film!" — HOLLYWOOD REPORTER

"Compelling, actionful drama! Many angles of appeal!" — SHOWMEN'S TRADE REVIEW

"Emotion packed!" — M. P. EXHIBITOR

"A trio of top boxoffice draws! Should have exploitation and boxoffice appeal!" — FILM DAILY

"Fast moving, holding one's interest throughout!" — HARRISON'S REPORTS

IS RIDING HIGH!
COAST-TO-COAST,
THE FANS LOVE 'IM!

co-starring

JOANNE DRU • JULIE LONDON • DONALD CRISP • JOHN LUPTON

and introducing

RONALD HOWARD

Music by **ELMER BERNSTEIN** • Directed by **HALL BARTLETT** and **JULES BRICKEN** • Written and Produced by **HALL BARTLETT**
Executive Producer **MEYER MISHKIN** • A **HALL BARTLETT** Production

THRU
UA

Harlan Thompson Own Film Setup

Veteran film producer and former legit librettist Harlan Thompson has organized his own independent production company. New company, to be known as Harlan Productions, will headquarter in New York and operate out of the same office as Artists-Producers Associates, which is headed by A. W. Schwalberg, former Paramount sales chief.

Artists-Producers will be the distributing outlet for Thompson Productions and will work closely with the new outfit in selecting and preparing its production lineup. Among properties being prepared are "The Case of Lela Cade," by George Zuckerman, and "Star on a Christmas Tree," by Susan Weyer. New outfit is also readying a television series, "The Girl in the Music Box."

JOHN STURGES BEDDED

Mexican Bug Takes Him Off Wallis' Obsession

Hollywood, March 26: John Sturges has been forced to withdraw as director of "Obsession," which Hal Wallis is producing for Paramount, because of illness. After four days of hospital tests it was found that Sturges is suffering from an amoebic ailment, believed contracted on a recent trip to Mexico.

Film has an April 1 starting date, which means a hasty search for a replacement. Adding to the problem is that Anna Magnani, who has a starring role, has director approval rights.

Where Tomlinson?

Continued from page 3

Schenck man" by the dissidents, retiring at the end of his contract period; another factor in the so-called "old guard" influence will be separated from the company. Although Vogel does not relish his mandatory role of "hatchet man," he is reported to be determined to live up to his promise that he will do everything possible to remove stockholder complaints and return the company to a profitable basis. As a result, it's expected that additional members of the "old guard" will be leaving the company either before or at the time their present contracts expire. This includes top-echelon execs both at the homeoffice and at the studio.

Tomlinson and his associate, Stanley Meyer, who became a member of the board as a consequence of the threatened proxy fight, are keeping close tabs on the Loew's operation. Meyer, son-in-law of Universal's board chairman Nate Blumberg, is a former partner of Jack Webb's and has been connected with film production activities. Tomlinson, who now resides in Ft. Lauderdale, Fla., has been spending considerable time at Loew's homeoffice gathering information about the company's operation.

It's understood that there has been a rift between Tomlinson and his attorney, Ben Javits, who was associated with the Canadian millionaire when he launched his proxy battle. In addition, the public relations firm of Tex McCrary, which repped Tomlinson during the proxy dispute, is no longer in the picture. Louis A. Johnson, former Secretary of Defense and now a Loew's board member at Tomlinson's suggestion, is now the attorney for Tomlinson.

Tomorrow's board meeting is expected to determine whether there are two separate teams on the board—one favoring management and the other Tomlinson. The 13-man board, selected after considerable negotiation, is regarded by Loew's officials as an impartial one, but the degree of impartiality is still an unknown quantity. The answer is expected to come out after several meetings.

Loew's has received the report of Booz, Allen & Hamilton, the firm hired to survey the studio and homeoffice operations. It's understood that Vogel is acting on the suggestions made in the report. These consist mainly of consolidating many departments both on the Coast and N.Y. in order to put the company on a more economic basis.

TAKARADA NEW YANK REP FOR SHOCHIKU

Los Angeles, March 26. Shigemasa "Shig" Takarada has arrived from Tokyo to become manager of U. S. branch of Shochiku Co., Ltd., leading Japanese film company.

He replaces Takashi Koide, manager for past three and a half years, recalled to homeoffice in Tokyo.

AB-Par Income Up '56 Over '55

Income of American Broadcasting-Paramount Theatres shot to a new high of \$206,916,000 in 1956, \$8,666,000 higher than the previous mark in 1955. Information is contained in report to the stockholders released today (Wed.).

Consolidated net earnings of the theatre chain and radio and tv networks were \$8,477,000 or 1.86 a share after \$362,000 was deducted for preferred dividends. This is compared to \$8,373,000 or 1.93 a share in 1955, after preferred dividends of \$488,000. Of the 1956 amount, company reports, \$7,735,000 or 1.78 a share came from net operating earnings and \$742,000 or 18 cents a share came from capital gains. In 1955, these figures were \$8,218,000 or 1.89 a share while capital gains returned \$155,000 or four cents a share.

Income for the ABC Division was \$98,759,000, a jump of \$17,642,000 over 1955. AB-PT notes, however, that fourth quarter results were below those of the similar 1955 period, because video sales were "not up to expectations."

Income for the theatre side in the last quarter of last year was in front of the 1955 final quarter, but full-year results fell off over 1955, thereby reversing the network's situation completely. Theatres last year pulled \$100,565,000, as against 1955's \$110,503,000. Company, currently operating 550 theatres, said that the drop was reflected by the continuing short supply of quality picture releases, and, to some extent, by AB-PT's shaving of 32 theatres in 1956.

LEGION HANGS 'B' ON 8

Metro's 'Designing Woman' Among Those Partly Disapproved

National Legion of Decency this week rapped eight new productions, classing them as "morally objectionable in part for all." This is the "B" category, and while not nearly so significant as the "C"—discourages attendance by those Catholics who are guided in large part by the reviewing organization.

"Beauty and the Bullfighter," French import, is frowned upon because of its "suggestive costuming, dialog and situations," and "Royal Affair in Versailles," also French (Sascha Guitry) has its "suggestive costuming and light treatment of the virtue of purity" cited.

Also given "B" status because of suggestiveness, brutality or otherwise downbeat moral tone in the Legion's view: Allied Artists' "Daughter of Dr. Jekyll," Metro's "Designing Woman" and "This Could Be the Night," Republic's "Hell's Crossroads" and Columbia's "Man Who Turned to Stone" and "The Strange One."

"Strange One," which has homosexuality as a plot angle, last week was given Production Code approval after Col. consented, to minor deletions.

HOUSTON FILM ROW GETS THIRD OFFICE

Houston, March 26. Houston's third film exchange opened here when Universal held open house at its new building. Columbia Pictures opened the first branch office here early in 1955. 20th Century-Fox followed. George Byrd manages U's office. Mark M. Holstein and Phil Sherman have moved here from Dallas exchange to join staff. Richard May comes here from Oklahoma City to become head booker. Other staffers: Robert Lee as booker and Mrs. Janie Lee as cashier and Glynn Farguhar as secretary to Byrd.

Frisco Quake

Continued from page 1

unaffected. Only KSAN, an indie, was jolted off air a few minutes. Spot check shows damage done to theatres is negligible.

United California's house in Daly City, at southwest corner of Frisco where quake centered, reports "only a little plaster off the walls." Nearby United California house, the Amazon says it has a cracked window and another nearby theatre, the Granada, is unscathed.

Huge, 5,000-seat Fox closed its balcony Friday night "just in case" and the Paramount and Warfield

Frisco's Rock 'n' Roll

San Francisco, March 26.

Gag making rounds after big earthquake of last Friday was:

"Rock 'n' roll has taken over, but this is going too far."

report a few plaster cracks. Golden Gate and Stagedoor show no effects whatsoever.

Both main Frisco nightclubs, Bimbo's 365 and The Village, are undamaged and claimed weekend business "Not too bad."

Theatre managers have had stagehands, structural engineers checking properties all weekend. One manager sums up:

"The worst effect probably is that crowds will fall off for a few days."

Part of the Script?

Peak shock of the earthquake here last week came right in the middle of the closed circuit telecast staged by Theatre Network Television for the American Telephone & Telegraph Co. The telecast, which went to 60 cities, was seen here at the Sir Francis Drake Hotel and the Pacific Telephone Auditorium.

Viewers were not quite sure of what was happening because earlier in the telecast there was a sequence dealing with an invasion from Mars. This was accompanied by a deafening roar and a simulated shaking of the screen accomplished via camera techniques. When the real quake came, the tv equipment reacted somewhat similarly so that viewers, believing another Martian sequence was coming, did not panic. The picture and audio resumed normally right after the shock.

Civil War Pilots

Continued from page 1

Television Film Sales hopper, is "The Gray Ghost," series based on the exploits of Mosby's Raiders and culled from Virgil Carrington Jones' "Gray Ghosts and Rebel Raiders." Pilot has already been filmed on the Coast by Lindsay Parsons, and CBS Film Sales is pulling a new switch by staging a mass screening April 2 at the Trans-Lux theatre, N. Y., for 500 agency and client personnel. Screenings will be repeated in Chicago April 7. Todd Andrews stars as Gen. John Mosby.

Other pilots in the works are "Battleflag," which ex-Young & Rubicam v.p. Everett Meade is preparing; "The Blue and the Grey," which NBC is understood to be working on; "Johnny Reb," "The Confederacy" and "Lee's Lieutenants." There's even talk of reviving the ill-fated "Eagle and the Rose" pilot which Ed Byron made a year ago but failed to sell.

'Odyssey' Kudos

Washington, March 26.

The CBS video show, "Odyssey," won kudos on the Senate floor last week from Senator Joseph S. Clark (D., Pa.). He called attention especially to the fact that the Sunday, March 31, show will feature the story of Pickett's charge, at the Battle of Gettysburg.

"I should like," added Clark, "to congratulate Dr. William M. Milliken, president of the American Association of Museums, CBS, the Pennsylvania State Museum and the National Park Service for their contribution to the educational value of television, and the high standards they have used in selecting and presenting the kind of program which will enrich our understanding of our history and heritage."

Overhaul Distribution Patterns To Suit Public—Raibourn Pitch

Big Bally Bankroll Backs Warwick-Via-Col 'Below'

Columbia will spend more than \$500,000 on the campaign for "Fire Down Below," Warwick entry, according Col ad-pub v.p. Paul N. Lazarus Jr. Film stars Rita Hayworth, Robert Mitchum and Jack Lemmon.

Key feature of the bally will be Mardi Gras celebrations in various cities, the first to be at Palisades Amusement Park, N.J.

'Shortage' Slants By Ohio Body

The most consistent exhibitor beef in recent years has been the shortage of boxoffice pictures. Now comes a quiet admission from an Allied States Assn. unit—the Independent Theatre Owners of Ohio—that there is an "apparent plenty" of product in some areas.

The admission is based on some examples of double feature billing which the Allied unit feels represents a challenge for the best film buyers. Here are some examples of the double featuring that Ohio Allied has come up with: "Friendly Persuasion" and "Hollywood or Bust" at a sub-run in Erie, Pa., "Teahouse of the August Moon" and "Hollywood or Bust" at a Chicago drive-in, "Anastasia" and "War and Peace" at the Commodore Theatre in Chicago with a 45c admission price, "Written on the Wind" and "Teahouse" at a Balaban & Katz theatre in Chicago, "War and Peace" and "King and I" at the Rens Theatre, Chicago, with a 35c admission, and "Hollywood or Bust" and "Friendly Persuasion" at the Layton Theatre in Chicago.

Distributors have long fought against this type of double billing but have failed in their efforts to bring about reforms. It's the opinion of the film companies that this type of program dissipates the audience quickly since each of the pictures involved is strong enough to stand of its own or with a less important secondary feature. As a result, distributors have claimed that the exhibitor charges of a product shortage are artificial when theatres are able to put together a feature program as strong as those mentioned above.

MORE REGAL REGAL PIX FOR 20TH EXPANSION

Hollywood, March 26. Edwin L. Baumgarten and Robert L. Lippert, heads of Regal Films, will trek to New York shortly to negotiate extension of Regal's distribution deal with 20th-Fox. Contemplated is a more elaborate program to be turned out by the independent company for 20th release.

Under the current deal, Regal is producing 28 features at a total budget of \$3,000,000 for 20th. Lineup so far has been showing good returns and has led to plans to set an expenditure of \$5,000,000 to \$6,000,000 for the next program. It's understood the Bank of America will continue as source of financing.

"Stagecoach to Fury," which was Regal's first for 20th, was brought in at a cost of \$125,000, grossed \$260,000 in the first five months of release and is expected to reach total revenue of \$600,000. It's as a result of this kind of showing that Regal wants to pay for taller stakes with more production values and cast names.

Tommy Powers Now City-Mgr.

San Antonio, March 26.

Tommy Powers, formerly manager of the Texas, has been named city manager of the four Cinema Art Theatre Circuit houses here. Doug Naylor is switching from the circuit's Woodlawn Theatre's manager post to that at the Texas.

Richard Vaughan is switching from the Interstate Theatre Circuit's Aztec, where he was assistant manager, to manager of the Woodlawn.

Future welfare of the motion picture business is inextricably tied to "public convenience"; without it there's not to be the improvement possible. It must of necessity take one or both of these forms: home toll television, through which Hollywood's merchandise can be observed on living-room screens at a fee; a reorganized system of theatrical exhibition of film product so that pictures will be available to the public over long periods of time, and not for the traditional runs of a few days to perhaps a few weeks.

This revolutionary concept of the picture business to come, if there is to be a better business, was sketched yesterday (Tues.) by Paul Raibourn, v.p. of Paramount Pictures and key figure in this film company's moves in the electronics field.

Per's ideas on home toll, via the International Telemeter Corp., which it controls, are detailed in other stories in this issue.

While the principle of boxoffice video at home is entirely new, in that it has yet to be put to a full-scale practical test, Raibourn's insistence on a switch to protracted theatrical engagements of pictures conceivable could draw even greater reaction from among the traditionalists.

Conventional Downtown

Specifically he wants to break away from the system that was adopted with the inception of the film trade and has undergone virtually no change at all. It always has been and still is a matter of a picture opening in the conventional downtown showcase holding over until the customers aren't sufficient enough in number to pay the overhead, spreading out to first subsequent runs, the the sub-subsequent runs.

The result is that frequently in a given area the public has the choice of seeing a picture within a limited time, perhaps three days, or not seeing it at all. It's in this respect that the "public convenience" is not being catered to.

Raibourn believes the picture should be placed in central locations and played indefinitely.

This is stating the system in its broadest terms, of course. But even on this basis the proposed new approach to mesh with modern push-button living would be a startling innovation replete with all sorts of ramifications and legalistic problems.

Theatres' Rights

Raibourn recognizes that theatresmen have court decrees guaranteeing them runs of pictures as they become available, either first-run on a competitive bidding basis or sub-run either immediately or shortly after that first run.

If the Raibourn theory is to be pursued, the exhibs in many cases would have to agree to relinquish their rights to runs or agree among themselves on who is to license which picture and for which time period.

Importantly, Raibourn stresses that the overhaul can be made to work only if the pictures being offered are genuinely big entertainment. No matter how strategically placed, and no matter how long available, the picture of mediocre quality will not stir court-loving modernities from their homes he states.

The Par office offered results of recent surveys to bolster his argument for the "great readjustment." Sindlinger & Co., market analysts, in a series of recent check-ups discovered that the number of persons who "talk about" a picture by far exceeds those who actually see it. They've heard about the film (word of mouth, reviews, star attraction, etc.) but don't actually get around to seeing it. Because, reasons Raibourn, the picture is on the market on a now-you-see-it-now-you-don't basis.

Another angle is advertising, it's pointed out. A great part of promotional bally budgets is exhausted on first-run engagements of pictures. The budget could be better spread out over the long haul of exhibition under Raibourn's projected pattern.

Schines Fined 93G For Criminal Contempt of Ct.

Buffalo, March 26.

Schine Theatres Inc., eight affiliated theatre companies, and four executives of the Schine theatre enterprises were fined a total of \$93,000 today in Federal Court here by Judge Harold P. Burke for criminal contempt of court. The defendants were found guilty by Judge Burke on Dec. 17, 1956, for failing to divest themselves of certain theatre holdings as ordered by the court in 1949.

The fines were imposed as follows: J. Myer Schine, \$25,000; Donald G. Schine, \$25,000; Howard M. Antevill, \$5,000; John A. May, \$5,000; Schine Theatres Inc., \$25,000, and Schine Lexington Corp., Schine Circuit Inc., Schine Theatrical Co., Schine Enterprises Corp., Hildemart Corp., Elmart Theatres Inc., Chesapeake Theatres and Darnell Theatres Inc., \$1,000 each.

Louis W. Schine, who died on Nov. 5, 1956, was also found guilty, but judgment of conviction was not entered against him.

Par-CBS Backlog Deal Still Alive

Paramount v.p. Paul Raibourn, as guest speaker yesterday (Tues.), at a luncheon-meeting of the New York Society of Security Analysts, said in effect that the projected \$50,000,000 CBS buyout of the Par backlog is still on the fire. He was asked about the deal following his statement that "excepting Ziv every interest in tv which distributes, networks or syndicates has told us they would like to have it (the library)."

Questioned on whether the CBS transaction was dead, as had been reported elsewhere, the exec replied with a flat "no" but otherwise he did not elaborate.

Huston-Selznick Disagree

John Huston quit last week as the director for David O. Selznick's "A Farewell to Arms," which Selznick is making for release through 20th-Fox. Selznick let it be known from Italy, where the picture is locationing, that he is negotiating with other directors.

Meanwhile, Selznick said, spectacle scenes will be shot as originally sketched starting March 23 in the Dolomites. They'll be done under the guidance of Andrew Marton, second unit director of the picture, which stars Jennifer Jones and Rock Hudson.

No slowdown on tiff at press-time.

Writer's Award

Continued from page 3

screenplay based on the di Donato book. He was to receive \$35,000 plus 5% of the producer's profits. But Geiger, who had financial difficulties, paid him only \$10,000. Szekeley's pact provided that all rights and title in the script remain with him until he was paid the full amount agreed.

Production of the picture as "Give Us This Day" started in 1949. Screenplay was by Ben Barzman who revised the Szekeley original. When Eagle Lion acquired western hemisphere distribution rights to the film Szekeley charged it had no right to release it as the Barzman script incorporated his material. Also defendants were producers Geiger and Nat A. Bronstein as well as J. Arthur Rank whose General Film Distributors handled the film in the eastern hemisphere.

Suit against Geiger, incidentally, was dismissed by consent. Representing Szekeley were Fitelson & Mayers while counsel for Eagle Lion was Phillips, Nizer, Benjamin & Krim. It could not be immediately learned whether the defendant contemplates an appeal to the U.S. Supreme Court.

National Allied Leaders Addressing 'Delinquent' North Central Meeting

Minneapolis, March 26.

The fact that North Central Allied here is in arrears on dues to its parent body, national Allied States, isn't keeping the latter's new president, Julius Gordon of Beaumont, Tex., and its veteran director, Jack Kirsch of Chicago, who also is Illinois Allied head, from accepting the roles of principal speakers at the NCA annual convention in Minneapolis April 2 and 3.

S. D. Kane, NCA executive counsel, has described the body's financial condition as "fair." Apparently, however, it isn't good enough to permit it to pay its dues to the parent organization.

At the regional convention a successor must be found to president Bennie Berger who has been at the helm 11 years and is stepping out.

TV Tolls Not For Thee, Fox's Word to Exhibs

Exhibitors, trying to latch on to wired toll-tv for their own ends—"they're only trying to protect the theatres"—are in for a lot of unpleasant, and costly, surprises, Matty Fox, president of Skiatron-TV, predicted in Gotham Monday (25).

Fox stressed his belief that Paramount's competitors wouldn't go along in providing film product for the Par-owned Telemeter pay-as-you-see system. "Why should they?" asked Fox. "They're not out to enrich the competition."

Skiatron is one of the vet outfits in the toll field. Pending Federal Communication Commission authorization of fee-video, the company is also playing the wire field and, according to Fox, plans to go into several situations in the not-too-distant future. It's got two test situations running in the west, but Fox identified them as being of "technical" interest only.

Fox charged exhibs with entering the field solely to forestall the arrival of real pay-as-you-see. "The kind of programming they envision isn't going to get them anywhere," he commented. "Apart from that, they're going to find out what huge kind of investment is required to do this thing properly. The way the theatres are talking, wire systems are going to be had for a dime not long after they get started. It's no good to look at this whole proposition as just an extension of the theatre seat."

Fox indicated that Skiatron had its own, and distinctly different, ideas of how to handle the parlor box, which differed considerably from the current proposals. While Skiatron-TV is the operating company, Skiatron Electronics, headed by Arthur Levey, is the development outfit which originally pushed the Skiatron "Subscriber-Vision" project.

Discussing current toll proposals, Fox opined exhibs would never be able to get together on the sharing of the toll, "loot", except in the "closed" situations, i.e., towns where all houses are owned by the same man or circuit. That is the case in Bartlesville, Okla., where Video Independent Theatres is planning a closed-circuit test.

Actor Ken More Hits U. S. For Rank Film Personals

Moving on one of its prime objects in the States, i.e. to popularize British film players with the American public, Rank Film Distributors of America has mapped an elaborate personal appearance schedule for Kenneth More, star of "Reach for the Sky."

Picture will be the Rank Organization's first release under its own banner in the U. S. It's due to bow at the Sutton Theatre, N. Y. soon.

More arrives March 31 and is primed for a long series of interviews and ty appearances. He'll be followed in the months to come by other British players, all due for similar buildups.

Sans FCC & 'Re-Use'

Continued from page 3

initial investment within a period of three years.

System furnishes service over specially-strung cable lines from a central studio, which may be either a theatre or a specially-constructed headquarters.

Home unit consists of a coin box complete with electronic "barker," which verbally lists the programs offered, the time, and the price.

Coin box unlocks the "scrambler" which permits viewing the program when the proper admission price is paid.

Mechanism is variable so that admissions of 5c to \$2 can be charged and it has a credit storage feature under which the viewer can drop coins in when he has them available and the coinbox keeps track of his credit total for future use.

Leasing Terms Pend

Whether home viewers will pay an installation price will apparently be decided by the individual franchise holder. Also still to be determined are the actual details of the "leasing" arrangement under which the equipment will be made available. In all probability, it will be on a percentage of the gross arrangement.

Balaban expressed the hope that top first run product will be "made available," pointing out that in the event of a conflict between a Telemeter system and a conventional exhibitor for a specific film, "the man who pays the most gets the product."

Highlight of the mechanism, from the distribution standpoint, is a magnetic tape which electronically records program selections over a month's period. "Then the collector comes on the first of the month to remove the cash accumulated in the coin box, he takes the tape with him. Bookkeepers are then able, by transcribing the tape, to determine exactly how many sets were turned on for specific pictures or programs and pay distribution fees accordingly.

Unions Not Party?

Since the system operates via cable rather than by "air link," FCC approval is not needed to put the new Telemeter into operation anywhere. Similarly, since the process is not actually television but rather an extension of the normal theatre, there appears to be no present problem on re-use fees. Asked specifically about this aspect, Novins said "we would hope" that unions would agree with the theory that re-use fees are not involved.

Cost to the exhibitor, in addition to the actual unit cost, could run to another \$40,000 for a completely equipped central studio capable of feeding three separate films at the same time. However, it was pointed out, that this cost provides a system which could be used during the daytime hours—when the specialized programming is not offered—for any variety of free or public service programs. It is, in effect, a complete closed circuit system encompassing as many homes as are joined by cable to the central studio.

Asked about the availability of top product, Balaban pointed out that it was purely a matter of economics. He recalled that he had testified before the communications regulators in Washington that Paramount had not made films available in the past because of the economics involved.

"I said that when the medium could meet our prices," he recalled, "our product would be available. This system can provide a gross that would make it worthwhile and I would be derelict in my duty if I did not make film available. I assume other studios will feel the same."

For the demonstration, Telemeter showed opening footage of Paramount's "Desperate Hours" on one channel and a kinescope of a World Series baseball game on the others. Third set used, it was explained, differed from the others in that the coin box was geared to make the specialized programming available in existing "community television" areas while the others were for normal reception.

"This demonstration," Novins declared, "marks the end of one era in pay-television and the beginning of another. Up to now it has been largely academic. As of today, we are in business."

Griffing's Video Theatre Promotion Evokes Exhib 'Partnership' Curiosity

Oklahoma City, March 26.

Many local exhibitors have indicated their desire to become partners with Video Independent Theatres, Inc., which has been granted a permit to install coaxial cable and other facilities for "telemovie" operations in this city of 300,000.

Video, in applying to the City Council for permission, said it would invite all other exhibitors in the metropolitan area to participate. Nearly all of them, both indies and chains, responded favorably. Some 50 houses are involved. Henry S. Griffing, Video prexy, said he was offering other exhibitors a financial interest "in proportion to their present business." Video will reserve 25% of the financial investment in its pay-tv subsidiary, The Vumore Co., and will manage the operation. The remaining 75% will be available to exhib-partners. Video will receive five percent of the gross as a buying-bookkeeping-administration fee.

Griffing figured it'd take about a year to start delivering telemovies in Oklahoma City, with the actual cablestrung not to start until early 1958. Cost of the equipment and installation was estimated at between \$2,000,000 and \$3,000,000. Goal is to put installations into at least 30,000 homes with the initial charge to run to \$9.50 a month. This might be lowered once a total of 10,000 subscribers is reached.

Texas Exhibitors File for Video Theatre Licenses

Dallas, March 26.

Big D Theatre Co., drive-in operator here, has applied for a permit to build a "television film house" in northeast Dallas. Also, Leon Theatres Inc., of Abilene, owner of three drive-ins, has applied to suburban Garland's city council for permission to pipe first-run feature films into Garland homes. Set owners would pay a monthly fee for the service.

Two weeks ago four such applications were submitted to the Dallas city council. Requests came from Interstate Circuit's subsidiary, Interstate Home Movie Corp.; Charles W. Welsburg Theatres; Rowley United Theatres, all of Dallas, and Midwestern Video Corp., of Little Rock, Ark. All want to pipe first-run movies into Dallas tv sets via coaxial cable, using existing utility poles.

Trilling's Shoulder Boards

Steve Trilling, associate executive producer at Warner Bros., last week was elected a vice-president of the company.

Trilling joined Warners in 1928 when he was appointed manager of the Warner Artists Bureau in the homeoffice. In 1942 he became executive assistant to Jack L. Warner, headquartered at the studio. He's held his present position since 1951.

Vegas Nude-Shows

Continued from page 1

Girls," has been pacted to produce the displays at that hotel.

The nudes at the inn have provided audiences entirely new to the casinos, especially during the late shows. For example, the stickmen at the various inns congregate for the late sessions. Other workers at the nearby inns similarly get together during the late sessions at the Dunes.

Drawback, however, lies in the fact that the big monied elements aren't congregating there and while there's a lot of traffic that wasn't at the Dunes previously, the payoff at the tables has been much smaller in proportion.

However, it's believed that nudity has obtained an opening wedge in Vegas and likelihood is that it's there to stay—for a while anyway. New show will have about 50 nudes and exotics. The Hacienda, which will have shows produced by Nils T. Granlund (NTG), is also likely to be generous in the exposure department.

Exhibs 'Wiring' Home

Continued from page 1

gazers, it won't be long before it all dissolves into pay-as-you-see of the original concept, i.e. the viewer paying only for the films (or shows) he wants to see.

In step with current interest, Barney Balaban's Telemeter system has quickened the whole problem with its invitation to 2,500 exhibitors to "get busy" and declare themselves in. (See separate story, page 3.)

There is tacit agreement on several points: If the "telemovies" idea, first proposed by Henry Griffing of Video Independent Theatres of Oklahoma, catches on, it may mean the demise of quite a lot of theatres, since people can hardly be expected to pay for their entertainment both at home and at the film house. There are, to be sure, no assurances that the public is basically willing to pay substantial "admissions" for pictures in the home, even though these might be new ones. The actual advent of closed-circuit tv service is bound to create a great deal of agitation in favor of home-toll, if any, using air channels into the home, a much cheaper method of transmission, and one held in horror by theatres, as leaving them "out."

One observer opined last week that the current agitation re the "home theatre" was bound to have an effect on the current FCC "long think." The feeling persists that, despite considerable counter-pressure, the Commission is likely to act soon, if for no other reason than to counteract the charge that it's stifling progress.

Investors last week obviously thought so. Zenith's stock went up 2½ points and Skiatron registered a remarkably large stock turnover on the American Stock Exchange. Both have developed and tested toll-tv systems.

It's generally thought at present that the home theatre idea, as long as it's restricted to a cable operation, is restricted to comparatively small communities. Even with cheaper wire, such as the one developed by the engineers of Skiatron's Matty Fox, who has two test operations running in Utah and Montana, the costs of establishing a system still would be fantastic in metropolitan areas.

What adoption of wire systems in the smaller towns would do to current release patterns, particularly if there are several "A" houses in the place, is difficult to predict. Discussing it last week, one film distributor, sales exec described the mere thought as a "nightmare."

Question remains, of course, what the attitude of the various film companies would be viz these schemes. Paramount obviously is prepared to go along and make its pictures available. Spyros P. Skouras of 20th-Fox, on the other hand, made it plain recently that he had severe doubts (1) that films in the home would succeed, and (2) that 20th should participate in a scheme that might hurt the theatres.

It's figured that, if the time comes where the companies figure they can take in sufficient additional coin to counterbalance the possible loss of income from some theatres, they'll switch their allegiance to wherever the most money is. Basically this has always been the producer position and even in the early toll days, when pay-as-you-see was little more than a gleam in someone's eye, several production figures spoke out quite openly for the tollbox in the home.

Subscription-tv proponents, long under fire from the exhibitors, wax sardonically over the theatres' current interest in a pay system which they could control. At the same time, it's true that tv-by-wire doesn't require either the allocation of extra channels or the use of channels currently in operation and taken up by "free" video. Whereas, for the moment, theatres seem to favor a system of flat monthly fees for subscribers, it's figured that the Telemeter pitch alone is bound to change that picture and bring in the next logical step, i.e. payment for individual shows, whether they be film or other events. Whereas this method involves more of a risk on returns, it can undoubtedly also be more profitable in the final accounting.

Tyrone Power due in from London today (Wed.) en route to Mexico City.

Picture Grosses

'Allison' Boffo \$21,000, Denver; 'Shrinking' 17G

Denver, March 26. "Heaven Knows, Mr. Allison" is new leader here this session, with a terrific opening week at the Centre. "Allison" is pushing aside "10 Commandments" for top spot although latter still is big in sixth Denham week. "Shrinking Man" also is great at Paramount. "Naked Paradise" shapes light at the Orpheum.

Estimates for This Week
Centre (Fox) (1,247; 70-1.25)—"Heaven Knows, Mr. Allison" (20th). Great \$21,000. Holding, naturally. Last week, on reissues. **Denham (Cockrell)** (1,428; 90-2.25)—"10 Commandments" (Par) (6th wk). Big \$17,500. Last week, \$20,000.
Denver (Fox) (2,525; 70-90)—"Guns Ft. Petticoat" (Col) and "Utah Blaine" (Col). Okay \$11,000 or near. Last week, "Oklahoma" (20th), \$10,500.
Esquire (Fox) (742; 70-90)—"Wee Georgie" (Indie) (4th wk). Good \$2,500. **Orpheum (RKO)** (2,600; 70-90)—"Naked Paradise" (AIP) and "Flesh and the Spur" (AIP). Light \$7,500. Last week, "Lizzie" (M-G) and "Hot Summer Night" (M-G), \$7,500.
Paramount (Wolfberg) (2,200; 70-90)—"Incredible Shrinking Man" (U) and "Beast Hollow Mountain" (UA). Big \$17,000. Last week, "Mister Corey" (U) and "Hit and Run" (UA), \$12,500.

Quakes Slow Up Frisco; 'Bedrooms' Fair \$12,000

San Francisco, March 26. Weekend earthquakes frightened off patrons at many cinemas making current session very uneven. However, "Heaven Knows, Mr. Allison" still was good in second round as was "Shrinking Man," "10,000 Bedrooms" shapes only fair while "Full of Life" looms modest. Longruns are off somewhat except for "Around World in 80 Days."

Estimates for This Week
Golden Gate (RKO) (2,859; 80-1)—"Incredible Shrinking Man" (U) and "Ship That Died of Shame" (Indie) (2d wk). Very good \$9,000. Last week, \$19,500.
Fox (FWC) (4,651; 1.25-1.50)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Good \$17,000. Last week, \$26,500.
Warfield (Loew) (2,656; 90-1.25)—"10,000 Bedrooms" (M-G). Fair \$12,000 or near. Last week, "Barretts Wimpole Street" (M-G), \$9,000.
Paramount (Par) (2,646; 1.25)—"Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues). Okay \$10,000. Last week, "Guns at Ft. Petticoat" (Col) and "Suicide Mission" (Col), \$14,000.
St. Francis (Par) (1,400; 1.75-2.75)—"10 Commandments" (Par) (5th wk). Splendid \$20,000. Last week, \$22,000.
Orpheum (SW-Cinerama) (1,458; 1.75-2.65)—"Seven Wonders of World" (Cinerama) (18th wk). Very good \$21,000. Last week, \$23,800.

United Artists (No Coast) (1,207; 70-1)—"Full of Life" (Col) and "Sierra Stranger" (Col). Fair \$8,500. Last week, "Spring Reunion" (UA) and "Fury at Showdown" (UA), \$7,000.
Stagedoor (A-R) (440; 1.25-1.50)—"Great Man" (U). Good \$4,500. Last week, "Oklahoma" (20th) (6th wk), \$2,500 in 6 days.
Vogue (S. F. Theatres) (377; 1.25)—"La Strada" (T-L) (26th wk) and "Hello, Elephant" (2d wk). Holding on at \$1,600. Last week, \$1,700.
Coronet (United California) (1,250; 1.50-3.75)—"Around World in 80 Days" (UA) (13th wk). Excellent \$23,000. Last week, \$23,500.

PORTLAND, ORE.

(Continued from page 9)
ella (BV) (reissue). (2d wk), \$12,200.
Liberty (Hamrick) (1,890; 90-1.25)—"Incredible Shrinking Man" (U) and "Tomahawk Trail" (UA). Trim \$8,000. Last week, "Men in War" (UA) and "Gun Man Down" (UA), \$9,500.
Orpheum (Evergreen) (1,600; 1.25)—"Rebel Without Cause" (WB) and "East of Eden" (WB) (reissues). Solid \$7,000. Last week, "Brave One" (RKO) and "Zanzabuku" (Rep), \$6,800.
Paramount (Port - Par) (3,400; 1.50-2)—"10 Commandments" (Par) (3d wk). Hefty \$19,000. Last week, hiked to \$25,000.

BROADWAY

(Continued from page 9)

day (24) was socko \$13,200. The fifth week was \$13,600. Continues. **Radio City Music Hall (Rockefellers)** (6,200; 95-82.85)—"Spirit of St. Louis" (WB) and stage show (5th-final wk). This session ending today (Wed.) looks to hit modest \$90,000. Fourth week was \$100,000. Easter stage show, including "Glory of Easter" and "Spring Sailing," with Easter pic, "Funny Face" (Par), opens tomorrow (Thurs.). Reserved-seats for Easter show sold out for several weeks before it opened, covering most sessions to April 26.

Rivoli (UAT) (1,545; 1.25-3.50)—"Around World" (UA) (24th wk). The 23d week ended last night. (Tues.) was capacity \$37,100 for 11 performances. The 22d round, same number of shows, was \$36,900. Higher gross for capacity in 23d session stems from fact that nine more balcony seats have been installed. Half of Easter week extra shows already sold out.

Plaza (Brecher) (525; 1.50-2)—"Lust For Life" (M-G) (28th wk). The 27th session completed Monday (25) perked to great \$9,000. The 26th week was \$8,900. The 27 weeks' gross totalled \$344,000, with chance that it may hit \$375,000 on its run here.

Roxy (Nat'l. Th.) (5,717; 1.25-2.50)—"Heaven Knows, Mr. Allison" (20th) with stage show (2d wk). Current round ending tomorrow (Thurs.) looks to hold at socko \$100,000 or close. Continues. The first week was \$107,000, smash, especially for this time of year. This is holding so well it will continue after April 10 when "Boy On Dolphin" (20th) will be shown at night on that date in a benefit for Queen's Fund For Greek Orphans. "Mr. Allison" resumes on April 11. **State (Loew)** (3,450; 78-1.75)—"Rebel Strides Out" (Par) (2d wk). First week ended yesterday (Tues.) hit fair \$16,000 or near. In ahead, "Edge of City" (M-G) (7th wk-8 days), \$10,000.

Sutton (R&B) (561; 91-1.75)—"Great Man" (U) (13th wk). The 12th frame ended Monday (25) was fast, \$6,500. The 11th week was \$6,700. Stays on.

Trans-Lux 52d St. (T-L) (540; 1.15-1.50)—"La Strada" (T-L) (37th wk). The 36th week completed Sunday (24) was an amazing \$9,500, same as 35th week. Continues indefinitely.

Victoria (City Inv.) (1,060; 50-2)—"Lost Continent" (Lopert) (3d wk). Second week finished Sunday (24) was fine \$17,400. First was \$24,700. Stays four weeks in all, as originally planned, with "Bachelor Party" (UA) due in next.

Warner (SW-Cinerama) (1,600; 1.20-3.50)—"Seven Wonders" (Cinerama) (51st wk). The 50th session ended Saturday (23) was great \$40,200 for 17 shows. The 49th week was \$40,800 for 18 shows. Continues on.

World (Times) (501; 95-1.50)—"Tempest in Flesh" (Pace) (10th wk). Current week ending tomorrow (Thurs.) likely will hit socko \$3,600. The ninth was \$4,100. "Third Man" (20th) (reissue) opens April 1.

ST. LOUIS

(Continued from page 8)

"Full of Life" (Col) (3d wk). Good \$7,500 after \$8,500 in second.
Fox (Arthur) (5,000; 75-90)—"Gun For Coward" (UA) and "Shrinking Man" (U). Opened today (Tues.). Last week, "Oh, Men, Oh, Women!" (20th) and "Quiet Gun" (20th), solid \$13,000.

Loew's (Loew) (3,221; 80-85)—"10,000 Bedrooms" (M-G) and "Roaring Iron Horse" (Col). Fair \$10,000 near. Last week, "Guns at Ft. Petticoat" (Col) and "Utah Blaine" (Col), \$9,000.

Missouri (Arthur) (3,500; 75)—"King and I" (20th) and "Friendly Persuasion" (AA). Opened today (Tues.). Last week, "Wrong Man" (WB) and "Duel Apache Wells" (Rep), neat \$7,500.

Orpheum (Loew) (1,914; 50-85)—"Guns Ft. Petticoat" (Col) and "Utah Blaine" (Col) (m.o.). Mild \$4,000. Last week, "Wild Party" (UA) and "Four Boys And Gun" (UA), \$4,500.

Pageant (St. L. Amus.) (1,000; 90)—"Wee Georgie" (Indie) (m.o.). Oke \$3,000. Last week, "Duel In Sun" (Indie) and "To Have, Have Not" (Indie), (reissues), \$2,000.

Richton (St. L. Amus.) (400; 90)—"The Killers" (UA) and "Patterns of Power" (UA). Good \$2,500. Last week, "High Society" (M-G) and "Tea And Sympathy" (M-G), \$2,000.

St. Louis (Arthur) (4,000; 1.20-2.50)—"10 Commandments" (Par) (5th wk). Terrific \$32,000. Last week, same.

'BRAVE' TAME \$8,000, D. C.; 'ALLISON' 18G, 2D

Washington, March 26.

Main stem b.o. is typical of Lenten season. Despite four new entries, an unusually big number in these days of longruns, there are few standouts. "Brave One" at RKO Keith's is mild. "Paris Does Strange Things" is mild in two spots. Holdovers are generally down, except "Seven Wonders" which is more than holding its own in 13th stanza at the Warner. "Heaven Knows, Mr. Allison" is fancy in second stanza at Palace.

Estimates for This Week

Ambassador (SW) (1,490; 70-90)—"Paris Does Strange Things" (WB). Mild \$3,500. Last week, "East of Eden" (WB) and "Rebel Without Cause" (WB) (reissues), \$4,000.

Capitol (Loew) (3,434; 85-1.25)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Fancy \$18,000 after \$24,000 last week. Stays.

Columbia (Loew) (1,174; 70-90)—"River's Edge" (20th). Average \$7,000. Last week, "Barrets Wimpole Street" (M-G), \$6,500.

Keith's (RKO) (1,859; 85-1.25)—"Brave One" (RKO-U). Disappointing \$8,000, despite titled scale and Mexican government cooperation on preem. Last week, "Shrinking Man" (U), fast \$8,500.

Metropolitan (SW) (1,490; 70-90)—"Paris Does Strange Things" (WB). Fair \$5,000. Last week, "East of Eden" (WB) and "Rebel Without Cause" (WB) (reissues), \$6,000.

Palace (Loew) (2,360; 85-1.25)—"10,000 Bedrooms" (M-G). Opened nicely on Saturday (23). Last week, "Men in War" (UA) (2d wk), fine \$11,000.

Plaza (T-L) (290; 90-1.35)—"Snow Was Black" (Indie). (4th-final wk). Very slim \$2,000 after \$2,500 last week.

Trans-Lux (T-L) (600; 90-1.25)—"Iron Petticoat" (M-G) (5th wk). Steady \$4,500 after \$5,000 last week. Stays.

Warner (SW-Cinerama) (1,300; 1.20-2.40)—"Seven Wonders of World" (Cinerama) (13th wk). Inchling up to pleasing \$18,500 after \$18,000 last week.

Uptown (SW) (1,100; 1.20-2.40)—"Oklahoma" (Magna) (22d wk). Pushed to big \$10,000. Last week, \$8,000.

LOS ANGELES

(Continued from page 8)

plus \$37,400 in one nabe, seven drive-ins.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 75-1,715; 1.248; 90-1.50)—"Oh, Men! Oh, Women!" (20th) and "Storm Rider" (20th). Slim \$17,000. Last week, "True Story Jesse James" (20th) and "Oasis" (20th), \$19,600.

Warner Downtown (Wilner) (1,106; 80-1.25)—"Full of Life" (Col) (reissue). Light \$17,000. Last week, with New Fox, without Hawaii, "Mister Corey" (U) and "4 Girls in Town" (U), \$18,600, plus \$38,300 in two nabes, seven ozoners.

Hillstreet, New Fox (RKO-FWC) (2,752; 965; 80-1.25)—"Bundle of Joy" (RKO) and "Above Us Waves" (Rep). Small \$8,000 plus \$35,000 in one nabe, 7 ozoners. Last week, in other units.

Chinese (FWC) (1,908; 1.25-2.2)—"Heaven Knows, Mr. Allison" (20th) (2d wk). Medium \$17,000. Last week, with preem coin, \$21,900.

Four Star (UATC) (868; 1.15-1.50)—"Lost Continent" (Lopert) (3d wk). Mild \$3,600. Last week, \$5,800.

Iris (FWC) (756; 1.10-1.50)—"Friendly Persuasion" (AA) (4th wk). So-so \$2,600. Last week, \$2,900.

Fox Wilshire (FWC) (2,296; 1.25-1.75)—"Battle Hymn" (U) (5th wk). Dull \$4,500. Last week, \$4,200.

Vogue (FWC) (985; 90-1.50)—"Anastasia" (20th) (5th wk). Thin \$2,700. Last week, \$3,900, plus \$500 in one nabe.

Fine Arts (FWC) (631; 1.25-1.50)—"Great Man" (U) (6th wk). Light \$3,000. Last week, \$3,800.

El Rey (FWC) (861; 90-1.50)—"Wee Georgie" (Indie) and "In Park" (Indie) (6th wk). Scant \$1,800. Last week, \$2,200.

Carthay (FWC) (1,138; 1.75-3.50)—"Around World 80 Days" (UA) (14th wk). More of same after. Last week, socko \$27,000.

Warner Beverly (SW) (1,612; 1.50-3.50)—"10 Commandments" (Par) (19th wk). Good \$19,500. Last week, \$20,300.

Warner Hollywood (SW-Cine) (1,384; 1.20-2.65)—"Cine Holiday" (Cinerama) (72d wk). Into current round Sunday (24) after big \$16,600 last week.

Canon (Rosener) (533; 1.50)—"La Strada" (T-L) (21st wk). Big \$2,500. Last week, \$2,700.

Film Importers' Own Rock 'n' Roll

Continued from page 5

talk that they may form the nucleus of a new association. Lopert, while stressing the need for an indie organization, said he considered the IMPDA "useless" in its present form. Earlier, Richard Brandt of Trans-Lux called IMPDA "defunct" and indicated he did not expect to have much to do with it in the future. At the same time he stressed his belief in the need for an organization.

New association, if it's formed, probably will take in the top-layer of the importer-distributors, i.e. those that control theatre outlets. That could include Walter Reade and Frank Kessler whose Continental Distributing never joined IMPDA. It could include, too, Distributors Corp. of America.

The Goldwurm proposal re MPAA runs like this: The MPAA should sponsor IMPDA to the tune of \$12,500. If it refuses, the indies would then go to the French, the Italians and other foreign governments and ask for a portion of the regular MPEA licenses on a "bonus" basis. IMPDA would then be in a position to raise money by re-selling these licenses to the American companies.

Apart from this, MPAA would acknowledge the right of IMPDA to set up its own "seal" of approval, which would be patterned after the British example (in fact, an adult rating system) and would be accepted by the theatres. This, then, presumably would relieve MPAA of the necessity of having to pass on—and nix—so many imports.

Lopert's Language

Goldwurm's proposition was attacked as "pure blackmail" by Lopert. Others, feeling less strongly, nevertheless questioned Goldwurm's right to initiate such discussions with Hetzel. Goldwurm is skedaddled to see Hetzel again today (Wed.) and has asked for an interview with Eric Johnston. Goldwurm holds that he's merely putting out feelers as an individual and has a perfect right to do so.

Indies will meet again Friday (29) to discuss the question of the presidency in the light of the resignation submitted by Arthur L. Mayer. There are two versions. Goldwurm said it was his clear understanding that, Mayer having resigned, Max Goldberg as first v.p. had taken over pending a new election. He said he felt quite certain of becoming president.

Others hold that last week's meeting was inconclusive on the point of the Mayer resignation, and that this week's powwow really is for the purpose of deciding whether to accept it or not. In any case, Mayer has indicated his willingness to serve out his term, which expires in September, provided he gets better cooperation than in the past from the membership. Mayer has agreed to attend Friday's meeting. However, he'll definitely not serve beyond September.

It is apparent that IMPDA has reached a crucial stage at a time when its existence is admittedly important. Fact is that, even within the comparatively small membership, the area of common interest is narrow and that, except for such issues as print storage, uniform contracts, censorship, etc., there is little to cement the unity of the organization in a highly competitive field.

Not With That Man

Also, personality differences and antagonisms are pronounced. Both Davis and Lopert made it plain last week that they would have nothing whatever to do with an organization headed by Goldwurm, and they charged that he was seeking the presidency for selfish reasons. Goldwurm, in turn, suspects both Davis and Lopert of wanting to head up the organization for similar motives, i.e. representation in Europe.

Organization at its last meeting was unable to agree on who should represent it at Cannes, with Lopert particularly emphatic on the point that he didn't want to be repped by anyone. If Goldwurm gets the presidency—of which there appears some doubt—he'll then go to Cannes as the indies' representative, a title which appears to carry some weight.

At last week's meeting, the indies again discussed dues payments, which have been raised. There'd been some question whether

er the smaller members would go along with the new sked, designed to raise around \$10,000 to \$15,000 to allow the hiring of an executive secretary. Only voice raised at the meeting against the new dues was that of Harrison who—as he has done in the past—spoke passionately against them.

Indies at this moment appear confused. On the one hand, some severely criticized the Davis-Lopert walkout, even though they deplored Harrison's intemperate attack on Lopert. On the other, it's realized that Davis, particularly, is today the leading importer and distributor of French films and that without him, Lopert, Brandt and Reade-Kessler, an organization can hardly function adequately.

Edward L. Kingsley, tie up with Columbia, last week said it seemed to him that an organization, taking in Davis, Lopert and Goldwurm, was unworkable. While disapproving of Goldwurm's "unauthorized" moves, Kingsley nevertheless appeared to side with Goldwurm.

Goldwurm Respected

Goldwurm, on the other hand, is respected abroad and he also promises to bring invigorating leadership to IMPDA, something which it actually has never had (though there's much praise all round for the unselfish devotion of Mayer to the job).

At the meeting last week, Max Goldberg of Pacemaker Pictures and some others sharply criticized VARIETY's story in the last issue (20), tipping off trouble in the indie camp. The "leak" to VARIETY was deplored, the man who'd given the "interview" was denounced (actually, there was no interview), and—upon Goldberg's urgings—it was agreed that, in the future, stories about IMPDA meetings should be handed out only by "authorized" persons, such as the president.

(The foregoing story is a sample of the usual effectiveness of such a forced news "handout" policy.—Ed.)

Moskowitz's Last Year

Continued from page 3

another member of the so-called "old guard" from Loew's. He started with the company over 40 years ago as a bookkeeper during the regime of the late Marcus Loew. Before reaching his present position, which during Schenck's tenure was rated as "second in command," Moskowitz rose steadily in the Loew's echelon. He had been v.p. in charge of Loew's Greater N.Y. Theatres before becoming v.p. and treasurer in 1945. He is presently also president of Loew's music companies, Robbins, Feist & Miller Music Corps.

In his letter to Vogel, Moskowitz said: "I feel the time has come to relinquish my heavy duties and responsibilities. Where does one find words to sum up more than 40 years of daily association with the company. I know that you will want to give thought to some new man for the post and undoubtedly to have me familiarize him with his tasks. Of course I would do anything you wish to make the transition successful." Commenting on Vogel's regime, Moskowitz said: "I am happy that the reins of the company are in your hands. From my heart I share the industry's appreciation of the high qualities of Joe Vogel as an executive and as a human being."

Vogel, in accepting Moskowitz's retirement, wrote: "Everyone has a high regard for your executive ability and your storehouse of knowledge which has been given devotedly. The years run by and while we still think of ourselves as youngsters and only notice the gray hairs on the other fellow, the word 'retirement' hits us between the eyes. But it is part of wisdom, I suppose, not to let even good habits, like work, enslave us and we should take some leisure while we still are vigorous enough to enjoy it. Fortunately you are that vigorous and your decision is wise. We all wish you a long life with good health and happiness."

Vogel stated that no successor to Moskowitz has been appointed as yet.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 4
This Date, Last Year..... 5

"CALYPSO JOE"

Prod.—William F. Brody
Assoc. Prod.—Lionel D'Orsa
Dir.—Edward Dein
Herb Jeffries, Eddie Dickinson, Ed-
ward Kemmer, Laurie Mitchell, Clau-
dia Drake, Stephen Dekassy
(Started March 18)

COLUMBIA

Starts, This Year..... 7
This Date, Last Year..... 5

"THE LONG HAUL"

(Markema Films)
(Shooting in England)
Dir.—Ken Hughes
Victor Mature, Diana Dora, Peter Rey-
nolds, Patricia Allen, Liam Redmond,
Gene Anderson
(Started Feb. 18)

"BITTER VICTORY"

(Transcontinental Films)
(Shooting in Libya)
Prod.—Paul Graetz
Dir.—Nicholas Ray
Richard Burton, Kurd Jergens, Ray-
mond Pellegrin, Sean Kelly
(Started Feb. 18)

"CALYPSO HEAT WAVE"

Prod.—Sam Katzman
Dir.—Fred F. Seely
Johnny Desmond, Mary Anders, Meg
Myles, Paul Langton, Michael Gran-
ley, Joe Grey, The Tremers, the Hils,
George E. Stone, The Tarriers,
Maya Angelou, Daria Hood, Jeannette
Dana, Calypso Mac Niles, Gloria
Marchal
(Started March 12)

"THE MAD BALL"

Prod.—Jed Harris
Dir.—Richard Thorpe
Jack Lemmon, Kathryn Grant, Mickey
Rooney, Arthur O'Connell, Ernie
Kovacs, Dick York, William Hickey
(Started March 25)

WALT DISNEY

Starts, This Year..... 1
This Date, Last Year..... 1

"OLD YELLER"

(Buena Vista Release)
Prod.—Walt Disney
Dir.—Robert Stevenson
Dorothy McGuire, Fess Parker, Jeff
York, Tommy Kirk, Kevin Corcoran
(Started Jan. 28)

METRO

Starts, This Year..... 5
This Date, Last Year..... 4

"LES GIRLS"

Prod.—Sol C. Siegel
Dir.—George Cukor
Gene Kelly, Mitzi Gaynor, Kay Kendall,
Taina Elg, Jacques Bergerac, Leslie
Phillips
(Started Jan. 3)

"TIP ON A DEAD JOCKEY"

Prod.—Edwin H. Knopf
Dir.—Richard Thorpe
Robert Taylor, Dorothy Malone, Gila
Sealan, Marcel Dallo, Martin Gabel,
Jack Lord, Peter Adams
(Started Feb. 25)

"DON'T GO NEAR THE WATER"

Prod.—Lawrence Weingarten
Dir.—Charles Walters
Glenn Ford, Gila Sealan, Anna Kashfi,
Earl Holliman, Anne Francis, Eva
Gabor, Keenan Wynn, Fred Clark,
Russ Tamblyn, Jeff Richards, Mickey
Shaughnessy
(Started March 1)

"UNTIL THEY SAIL"

Prod.—Charles Schnee
Dir.—Robert Wise
Jean Simmons, Joan Fontaine, Paul
Newman, Piper Laurie, Sandra Dee
(Started March 14)

PARAMOUNT

Starts, This Year..... 5
This Date, Last Year..... 5

"SHORT CUT TO HELL"

Prod.—A. C. Lyles
Dir.—James Cagney
Robert Foy, Georgann Johnson, Wil-
liam Bishop, Jacques Aubuchon,
Mervyn Vye, Peter Baldwin, Denis
MacMullin
(Started Feb. 25)

"THE DEVIL'S HARPOON"

Dir.—Cornel Wilde
Cornel Wilde, Joan Wallace, Mary
Astor, Arthur Franz, Larry Pennell,
(Started March 14)

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20th CENTURY-FOX

Starts, This Year..... 11
This Date, Last Year..... 4

Valerie Allen, Ross Lagdasarian,
Gerald Milton, Paul Fix
(Started March 4)

"SAD SACK"
Prod.—Hal Wallis
Dir.—George Marshall
Jerry Lewis, Phyllis Kirk, David Wayne,
Joe Mantell, Lillian Montevecchi,
George Dolenz, Peter Lorre
(Started March 18)

"THE THREE FACES OF EVE"
Prod.—Dir.—Nunnally Johnson
David Wayne, Joanne Woodward, Lee
Cobb, Ken Scott, Edwin Jerome,
Alena Murray
(Started Feb. 5)

"BERNARDINE"
Prod.—Samuel G. Engel
Dir.—Henry Levin
Janet Gaynor, Terry Moore, Pat Boone,
Dean Jagger, Natalie Schafer, Eva Ga-
bor, Ronnie Burns, Dick Sargent,
James Drury, Val Benedict, Tom Pitt-
man
(Started Feb. 5)

"AN AFFAIR TO REMEMBER"
Prod.—Jerry Wald
Dir.—Leo McCarey
Cary Grant, Deborah Kerr, Richard
Denning, Anne Patterson, Cathleen
Nesbitt, Charles Watts
(Started Feb. 12)

"THE SUN ALSO RISES"
(Shooting in Mexico)
Prod.—Fred F. Seely
Dir.—Henry King
Ava Gardner, Tyrone Power, Mel Fer-
myles, Paul Langton, Michael Gran-
ley, Joe Grey, The Tremers, the Hils,
George E. Stone, The Tarriers,
Maya Angelou, Daria Hood, Jeannette
Dana, Calypso Mac Niles, Gloria
Marchal
(Started March 12)

"WILL SUCCESS SPOIL ROCK HUNTER"
Prod.—Dir.—Frank Tashlin
Jayne Mansfield, Tony Randall, Betsy
Arvon, John Biandell, John Williams,
Lili Gentile, Rachel Stephens, Henry
Jones, Mickey Hargitay, Patricia Pow-
ell, Ann McCrea, Lida Piazza
(Started March 18)

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Dir.—John Huston
Jennifer Jones, Rock Hudson, Vittorio
de Sica
(Started March 25)

UNIVERSAL

Starts, This Year..... 8
This Date, Last Year..... 7

"MY MAN GODFREY"
Prod.—Ross Hunter
Dir.—Henry Koster
June Allyson, David Niven, Martha
Hyatt, Jessie Royce Landis, Eva Ga-
bor, Robert Keith, Jay Robinson, Jeff
Donnell, Ed Sinclair
(Started Jan. 28)

"BADGE OF EVIL"
Prod.—Albert Zugsmith
Dir.—Orson Welles
Charlton Heston, Orson Welles, Janet
Leigh, Joseph Calleia, Akim Tamiroff,
Joanna Moore, Ray Collins, Phil
Harvey, Harry Shannon, Mort Mills
(Started Feb. 18)

"ALONE TOGETHER"
Prod.—Abner Biberman
Dir.—Abner Biberman
George Nader, Cornell Borchers,
Michael Ray, Jason Pratt, Jeanne
Cooper, Russ Conway
(Started March 11)

"SLIM CARTER"
Prod.—Howie Horwitz
Dir.—Richard Bartlett
Joak Mahoney, Julie Adams, Tim
Hovey, Bill Williams, Barbara Hale,
Joanna Moore, William Hopper, Ben
Johnson, Walter Reed
(Started March 11)

"DECISION AT DURANGO"
Prod.—Gottfried Reinhardt
Dir.—Harry Keller
Fred MacMurray, Joan Weldon, John
Forsythe, Robert Rockwell, Marle
Windrow, Edgar Buchanan, Skip
Homer, Ann Doran, Robert Foulk,
Edward Franz, Christopher Park
(Started March 11)

WARNER BROS.

Starts, This Year..... 6
This Date, Last Year..... 3

"SAYONARA"
Prod.—William Goetz
Dir.—Robert Lewis
Marlon Brando, Red Buttons, Patricia
Owens, Ricardo Montalban, Milko
Taka, James Warner, Yoshio Umeki
(Started Jan. 7)

"BAND OF ANGELS"
Dir.—Raoul Walsh
Dir.—Gable, Yvonne DeCarlo, Sidney
Poitier
(Started Jan. 14)

"THE HELEN MORGAN STORY"
Dir.—Michael Curtiz
Ann Blyth, Paul Newman, Richard
Cason, King, Gene Evans,
Sammy White
(Started Jan. 24)

"NO TIME FOR SERGEANTS"
Prod.—Dir.—Lloyd
Andy Griffith, Myron McCormick, Nick
Adams, Murray Hamilton, Jean Wil-
lies, Henry McCann, Dub Taylor, Wil-
liam Fawcett, Raymond Bailey, Mal-
colm Atterbury
(Started Jan. 28)

"THE D.I."
(Mack VII Ltd.)
Prod.—Dir.—Jack Webb
Jack Webb, Don Dubbins, Jackie Lough-
ran, Gene Lewis, Virginia Gregg,
Lin McCarthy
(Started Feb. 25)

INDEPENDENT

Starts, This Year..... 32
This Date, Last Year..... 21

"THE BRIDGE ON THE RIVER KWAI"
(Columbia Release)
(Shooting in Ceylon)
Prod.—Sam Siegel
Dir.—David Lean
William Holden, Alec Guinness, Jack
Hawkins, Sessue Hayakawa, James
Donald, John Boxer
(Started Oct. 1)

"THE SWEET SMELL OF SUCCESS"
(Hecht-Hill-Lancaster Productions)
(For UA Release)
Prod.—James Hill
Dir.—Alexander Mackendrick
Burt Lancaster, Tony Curtis, Sam
Levene, Susan Harrison, Philip Minner,
Barbara Nichols, Jeff Donnelly, Laurence
Tuttle, Joe Frisco, Lawrence Dobkin
(Started Nov. 4)

"THE SEA WALL"
(Dino De Laurentiis Productions)
(For Columbia Release)
(Shooting in Thailand)
Dir.—Dino De Laurentiis
Dir.—Gene Clemen
Silvana Mangano, Richard Conte, An-
thony Perkins, Jo Van Fleet, Alida
Valli, Nemesius Persoff, Ruth Storey
(Started Jan. 7)

"LEGEND OF THE LOST"
(Batjac-Panama Production)
(For UA Release)
(Shooting in Rome)
Prod.—Dir.—Henry Hathaway
John Wayne, Sophia Loren, Rossano
Isodi, Kurt Kasnar
(Started Jan. 12)

"THE QUIET AMERICAN"
(Figaro Production)
(For UA Release)
(Shooting in Saigon)
Prod.—Dir.—Joseph L. Mankiewicz
Audrey Hepburn, Michael Redgrave,
Claude Dauphin
(Started Jan. 21)

"HELL ON DEVIL'S ISLAND"
(Regal Films)
(For 20th-Fox)
Prod.—Leon Chooluck, Laurence Stew-
art
Dir.—Christian Nyby
Heint Doornik, William Talman, Jean
Wilks, Donna Martell, Rex Ingram,
Jay Adler, Peter Adams
(Started March 18)

"MY GUY IS QUICK"
(Parlane Productions)
(For UA Release)
(Shooting at Allied Artists)
Prod.—Dir.—George White, Phil Victor
Robert Bray, Whitney Blake, Donald
Randolph, Richard Garland, Peter
Mannos, Pamela Duncan, Pat Dona-
hue, Jan Chaney, Virginia Coray
(Started March 14)

"I WAS A TEENAGE WEREWOLF"
(Sunset Productions)
(For American International Release)
Prod.—Herman Cohen
Dir.—Gene Fowler Jr.
Michael Landon, Yvonne Lime, Tony
Marshall, Rayn Richards, Michael
Rougas, Barney Phillips, Kenneth Mil-
ler, Cindy Robbins
(Started March 14)

"THE DREAM MACHINE"
(Amalgamated Productions)
(Shooting in London)
Prod.—Richard Gordon, Charles Vet-
ling
Dir.—Montgomery Tully
Rod Cameron, Mary Murphy, Peter
Illing
(Started March 18)

"PATHS OF GLORY"
(Bryna Productions)
(For UA Release)
(Shooting in Germany)
Prod.—James B. Harris
Dir.—Stanley Kubrick
Kirk Douglas, Ralph Meeker, Adolph
Menjou, George Macready, Wayne
Morris, Richard Anderson
(Started March 18)

"RED ARROW"
Prod.—Pete Skouras
Dir.—Elmo Williams
Keith Larsen, Eugenia Paul, Jim Davis,
George E. Stone, Michael Carr, John
Miljan
(Started March 18)

"POP GIRL GOES CALYPSO"
(Regal Production)
(For UA Release)
Dir.—Howard W. Koch
Judy Tyler, Bobby Troup, The Mary
Kaye Trio, Lord Flea, The Goofers,
Nino Tempo, The Titiens
(Started March 20)

"RIDE OUT FOR REVENGE"
(Bryna Productions)
(For UA Release)
Prod.—Norman Ratcliff
Dir.—Barclay Girard
Rory Calhoun, Gloria Grahame, Jeanne
Gilbert, Lloyd Bridges, Vince Ed-
wards
(Started March 25)

"BEYOND TERROR"
(Regal Films)
(For 20th-Fox)
Dir.—Robert Stabler
Dir.—Charles Marquis Warren
(Started March 25)

Off-B'way Legit

Continued from page 1

nacle on the lower eastside is be-
ing converted into a two-theatre
operation by Lilly Turner, who co-
produced "The House of Ber-
narda Alba" on Broadway in 1951.
Another projected venture is the
establishment of a Cabaret Theatre
by a corporation headed by Philip
Posner. It's planned for a site pre-
viously used as an eatery and will
be patterned along theatre-restau-
rant lines, with a repertory policy
contemplated.

A rundown of the off-Broadway
theatres in operation this season
follows:

Lower Eastside

Tempo, Downtown, 4th Street,
Open Stage (being converted to
the Berkely), Alhambra Hall (a
branch of the Open Stage), Royal,
Rooftop, Phoenix.

Greenwich Village

Actors Playhouse, Greenwich
Mews, Circle in the Square, Prov-
incetown Playhouse, Cherry Lane,
Theatre de Lys, Bleecker Street.

Eastside-23rd St.-81st St.
Davenport, Chamin Auditorium,
Theatre East, Jan Hus, Covenant
(formerly Finch College Aud.),
Theatre Marquee, Lenox Hill Play-
house.

Westside-56th St.-91st St.
Broadway Congregational
Church Blackfriars' Guild, Car-
negie Recital Hall, Carnegie Hall
Playhouse, Carl Fischer Hall, Bar-
bizon-Plaza, St. Ignatius Church,
Graystone Theatre.

Amusement Stock Quotations

For Week Ending Tuesday (26)

N. Y. Stock Exchange

1956-57	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
Am Br-Par Th	114	23 1/2	22 1/2	22 1/2	22 1/2	22 1/2	+ 1/4
CBS "A"	166	32 1/2	32 1/2	32 1/2	32 1/2	32 1/2	+ 1/4
CBS "B"	26	32 1/2	31 1/2	31 1/2	31 1/2	31 1/2	+ 1/4
Col Pix	58	18 1/2	18 1/2	18 1/2	18 1/2	18 1/2	+ 1/4
Decca	60	15 1/2	14 1/2	15	15	15	+ 1/2
Eastman Kdk	59	85 1/2	84 1/2	85	85	85	+ 1/2
EMI	153	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	+ 1/4
List Ind.	43	8 1/2	7 1/2	7 1/2	7 1/2	7 1/2	+ 1/4
Loew's	168	19 1/2	18 1/2	19	19	19	+ 1/4
Nat. Thea.	89	8 1/2	8 1/2	8 1/2	8 1/2	8 1/2	+ 1/4
Paramount	49	33 1/2	32 1/2	33 1/2	33 1/2	33 1/2	+ 1/4
Philco	119	15 1/2	14 1/2	14 1/2	14 1/2	14 1/2	+ 1/4
RCA	245	33 1/2	33	33 1/2	33 1/2	33 1/2	+ 1/4
Republic	13	6 1/2	6	6	6	6	+ 1/4
Rep., pfd.	4	12 1/2	12	12	12	12	+ 1/4
Stanley Wdr.	45	16 1/2	15 1/2	16	16	16	+ 1/4
Storer	20	27	26	26 1/2	26 1/2	26 1/2	+ 1/4
20th-Fox	133	25 1/2	24 1/2	25 1/2	25 1/2	25 1/2	+ 1/4
Univ. Pix	6	25 1/2	24 1/2	24 1/2	24 1/2	24 1/2	+ 1/4
Univ., pfd.	*30	70	70	70	70	70	+ 1/4
Warner Bros.	139	25 1/2	23 1/2	23 1/2	23 1/2	23 1/2	+ 1/4
Zenith	73	103	95	101 1/2	101 1/2	101 1/2	+ 6 1/2

American Stock Exchange

1956-57	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
Allied Artists	31	4 1/2	4	4	4	4	+ 1/4
All'd Art., pfd	10	10	10	10	10	10	+ 1/4
Asso. Artists	26	42 1/2	41 1/2	41 1/2	41 1/2	41 1/2	+ 1/4
C & C Super	168	1	7 1/2	7 1/2	7 1/2	7 1/2	+ 1/4
Du Mont	72	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2	+ 1/4
Gull Films	35	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	+ 1/4
Nat'l Telefilm	18	8 1/2	8 1/2	8 1/2	8 1/2	8 1/2	+ 1/4
Skatlon	311	4 1/2	3 1/2	4 1/2	4 1/2	4 1/2	+ 1/4
Technicolor	117	7	6 1/2	6 1/2	6 1/2	6 1/2	+ 1/4
Trans Lux	22	5 1/2	5 1/2	5 1/2	5 1/2	5 1/2	+ 1/4

Over-the-Counter Securities

	Bid	Ask	Change
Ampex	34 1/2	36 1/2	+ 1/4
Chesapeake Industries	1 1/2	2 1/2	+ 1/4
Cinerama Inc.	1 1/2	1 1/2	+ 1/4
Cinerama Prod.	2 1/2	2 1/2	+ 1/4
DuMont Broadcasting	9 1/2	10 1/2	+ 1/2
Magna Theatres	2	2	+ 1/4
Official Films	1 1/2	2	+ 1/4
Polaroid	124	129	+ 2 1/2
U. A. Theatres	4 1/2	5 1/2	+ 1/4
Walt Disney	22 1/2	24 1/2	+ 1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

'80 Days,' Ingrid, Brynner Oscar Picks

Continued from page 2

The poll achieved a tremendously high return, with 1,325 Hollywoodites and 179 exhibitors taking part in the final balloting. Vote return breaks down to slightly under 60% in the production group, and just over 70% in exhibition.

DAILY VARIETY selected the five Academy Award nominees in each of the nine categories, testing, as it did last year, whether the Academy Award winners are, by and large, representative of the industry's "best" choices.

One classification is so very close in the DAILY VARIETY poll there is a possibility any one of three candidates could win. This is in the Best Song category. While "Friendly Persuasion" emerged the winner in the DAILY VARIETY poll, only a few votes separated it from runnersup "Whatever Will Be, Will Be" and "True Love."

There was no race in the other eight categories polled even approaching this one for closeness. In the other categories winners were fairly well defined, but in the Best Song the trio of tunes were in a virtual deadlock.

This is the tenth year of DAILY VARIETY's poll, which up to and including last year had a lifetime average of .887, a figure without precedent in the polling on any subject. In 1955 and 1956, the DAILY VARIETY poll scored bulls-eyes.

Following are the Academy nominees in each category contained in the DAILY VARIETY poll:

BEST PICTURE: "Around the World in 80 Days," "Friendly Persuasion," "Giant," "The King and I," "The Ten Commandments."

BEST ACTRESS: Carroll Baker, "Baby Doll"; Ingrid Bergman, "Anastasia"; Katharine Hepburn, "The Rainmaker"; Nancy Kelly, "The Bad Seed"; Deborah Kerr, "The King and I."

BEST ACTOR: Yul Brynner, "The King and I"; James Dean, "Giant"; Kirk Douglas, "Lust for Life"; Rock Hudson, "Giant"; Sir Laurence Olivier, "Richard III."

BEST SUPPORTING ACTRESS: Mildred Dunnock, "Baby Doll"; Eileen Heckert, "The Bad Seed"; Mercedes McCambridge, "Giant"; Patty McCormack, "The Bad Seed";

Dorothy Malone, "Written on the Wind."

BEST SUPPORTING ACTOR: Don Murray, "Bus Stop"; Anthony Perkins, "Friendly Persuasion"; Anthony Quinn, "Lust for Life"; Mickey Rooney, "The Bold and the Brave"; Robert Stack, "Written on the Wind."

BEST SCREENPLAY (original): "The Bold and the Brave"; "Julie"; "The Ladykillers"; "La Strada"; "The Red Balloon."

BEST DIRECTOR: Michael Anderson, "Around the World in 80 Days"; William Wyler, "Friendly Persuasion"; George Stevens, "Giant"; Walter Lang, "The King and I"; King Vidor, "War and Peace."

BEST ORIGINAL SCREEN-PLAY: "The Brave One"; "The Eddy Duchin Story"; "High Society" (withdrawn); "The Proud and the Beautiful"; "Umberto D."

BEST SONG: "Friendly Persuasion" ("Friendly Persuasion"); "Julie" ("Julie"); "True Love" ("High Society"); "Whatever Will Be, Will Be" ("The Man Who Knew Too Much"); "Written on the Wind" ("Written on the Wind").

Bob Coyne to Hot Springs

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, heads for Hot Springs tomorrow (Thurs.) to address the Independent Theatre Owners of Arkansas convention. He's thus fulfilling a promise he made when Theatre Owners of America, with which the Arkansas group is affiliated, was in session in New York last fall.

Coyne is taking his family with him and will be away from his Gotham office a week to nine days.

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

AUDREY HEPBURN • FRED ASTAIRE

State & Local Tax-Seekers Ready To Pounce on Boxoffice—So Beware!

State and local admissions and gross receipts taxes nicked exhibition for \$23,000,000 minimum in 1955, according to a study conducted by the Council of Motion Picture Organizations. This is the top-billed finding of the COMPO report on its survey.

Admission tax revenues in 17 states and the territories of Hawaii and Puerto Rico amounted to \$9,944,716. Boxoffice cut taken by 306 local governments (actually 491 cut in on the b.o. but the amounts they take weren't available) was listed at \$13,623,420.

While these figures dramatize the drain on industry economies, perhaps more meaningful to theatre men are a couple of points made by Robert W. Coyne, COMPO special counsel. He warned that state and municipal officials are constantly on the alert to means of grabbing tax money from theatres where they are not already doing so. Exhibit inattention can let this happen, he stated.

Coyne, on the second count, notes that 35 cities and towns reduced theatre taxation in recent years and 66 others repealed their tax laws entirely. This largely was the result of exhib pressure for relief. Local officials often are amenable to the idea of easing up on theatre men's tax burdens when inequities are shown or where the theatres are "distress" situations, said Coyne.

Par Chain Nabe DeLuxe Yen In Chicago Coming Before N. Y. Fed Judge April 15

Washington, March 26. The petition for American Broadcasting-Paramount Theatres to acquire a de luxe nabe house in Chicago, will be aired in New York, April 15, before Federal Judge Edmund L. Palmieri. Indications here are that there will be opposition to the request from industry sources.

Justice Dept. has not indicated up to now where it stands. Its approval would almost certainly assume an okay by the court while its opposition would probably kill the AB-PT bid.

MINNEAPOLIS PRETTY DANDY FOR CINERAMA

Minneapolis, March 26. Here on visit, Lester B. Isaacs, national theatre operations director, said that Minneapolis continues to be among Cinerama's half-dozen best towns. Operating results here have exceeded all expectations for all three Cinerama offerings, the total grosses being higher than for many of the larger cities where the attraction holds forth, he said.

"Seven Wonders of the World" is now in its 33rd local Century theatre week and still hitting a \$15,000 to \$18,000 weekly pace most of the time.

Its two predecessors ran 67 and 54 weeks, respectively.

SEASONS ON CUE

Mack Johnson's Sky-Drop Hustles Weather Changes

Hollywood, March 26. A new sky background which can instantly give the effect of changing seasons, weather or time of day has been devised by Paramount art director Mack Johnson and will be used for the first time on Don Hartman's "Desire Under the Elms." New backing is expected to save considerable time and money since there will no longer be the need of installing new drops, etc.

New method achieves any desired exterior background effect by the use of colored gelatins and lights focused on clouds painted in red on a giant blue cyclorama. Backing, however, can not be used for color films.

Eugene Walsh's Severance

Eugene Walsh, who recently bowed out as Universal treasurer, is to collect \$9,360 a year for the next five years under terms of his deal.

Walsh's contract provided him with a weekly salary of \$800.

Ducks Overhead

San Francisco, March 26. St. Francis Theatre, where "Ten Commandments" is starting third month, has switched from reserved-seat to unreserved-seat policy.

Principal aim is to cut down overhead. Unreserved-seat policy allows St. Francis to trim down to one stagehand per show from two, allows replacement of more expensive box-office men by girl cashiers.

Joshua Logan's 'Happy Problems' On Jap Feature

By DAVID M. JAMPEL

Tokyo, March 19.

Director Joshua Logan whose "woes" in connection with the shooting here of "Sayonara" for Warner Bros. were previously reported, personally disclosed other aspects of the experience.

"I got much more than I had bargained for or dreamed I'd get," Logan states. "This picture had the unusual problems of all pictures, but that's part of the game.

I've had less problems with this picture than anything I've ever done. 'South Pacific' was a problem when it opened in New Haven. I thought I had a flop on my hands."

Logan then proceeded to dismiss each reported "woe" with his version of the situations.

About not getting cooperation from the Takarazuka Girls' Opera Troupe, Logan said, "cooperation was never denied because it was never asked.

"When the Michener novel first came out in translation the girls said they'd never cooperate if the story were to be filmed," he explained. "It was a matter of the girls feeling blackened by the story of one of their members living out of wedlock with a U.S. military officer. Their slogan is purity, beauty and art. When we read their reaction, we decided not to ask them. Mr. Kobayashi (pres of Toho, which controls the Takarazuka Girls) is a very good friend of ours. We've entertained in each other's home. We decided not to embarrass them. It didn't matter whether we called the troupe Takarazuka or Matsubayshi, a fictitious name. There are a number of girls' opera companies in Japan we could have used. It wasn't a problem. We could have even recruited some girls and train them or do it in the States."

Commenting on the fall-through of negotiations with Shochiku for 150 girls from their Kokusai Theatre in Tokyo, Logan offered, "When I was here in 1951 I started negotiating with Mr. Otani (Shochiku topper) to bring Kabuki to the States. After a year, I gave up. We couldn't agree on money. Last summer I returned here with Bill Goetz ("Sayonara" producer) to look for locations. I again met with Shochiku. They agreed to help us when we came over to do the picture with Kabuki, Bunraku puppets and with their Kokusai girls. They were also going to help us with Noh. We had no contract, just talk. They gave us a very reasonable price, but it was all in a vague way since we had no schedule. It was more or less for the month of October.

Brandon Break

"In the meantime, we were unable to cast as quickly as expected. Finally (Marlon) Brando became available and we had to move quickly. It came at an extremely inopportune time as far as Shochiku was concerned. They couldn't open up any time suddenly.

"We had also negotiated with them for the use of their Kabuki Theatre. We had planned to shoot actual scenes there, one with their Kabuki actors and the other with Ricardo Montalban on stage. We never spoke to the actors directly. In fact, we weren't even

sure which company we would use, whether Osaga, Kyoto or Tokyo." About Truman Capote being on the scene when shooting started, Logan said, "I don't think he's going to write anything on the picture. He read the script, loved it and made a few suggestions. He said one of the reasons he decided not to write about 'Sayonara' was that there was no villain. He got fascinated with other angles of Japan and was busy working on a novel about Japan.

"I'd hate for him to do a 'New Yorker' story on the picture," Logan added. "It would hurt our pre-sale campaign of romanticism."

Questioned about trouble getting cooperation from the Air Force, Logan replied, "They never really refused cooperation, and clamped down on 'Sayonara.' It was made a lot more of than was true. Cooperation was never denied us. We simply negotiated for a few days to decide how much. They were loathe to put boys in service through any kind of daredevil aeronautics which was in the script at the beginning. We took the aeronautics out. We didn't need them anyway."

"But the Air Force did object to two inaccuracies in our script," Logan admitted. "Kelly (the enlisted airman) would not on first seeing Gruver (major and jet ace) in the orderly room refer to him as 'ace.' Again, taking directly from the James Michener book, we had a definite order shipping men who had married Japanese girls back to the States. We found that there never was such a definite order."

Logan discussed casting problems. Last summer, after seeing hundreds of girls here, he was unable to find one with the desired appeal and ability to speak English. When he left Japan, he was talking in terms of Audrey Hepburn for the female lead of Hanagoga.

The director admitted he offered the role to Hepburn. He said, "She considered it so seriously that I went to Europe to talk to her about it. She read the script four times, but became terrified of the idea of acting and thinking like an Oriental. Finally she said no."

As the female lead, Logan finally settled on Mikiyo Taka, a Los Angeles-born Nisei and a non-professional. Logan referred to her as "the biggest chance we took."

HILL FOUNDATION BUYS 36,000 35c DUCATS

St. Paul, March 26. Documentary film "Albert Schweitzer" due into the World Theatre will benefit by some 36,000 tickets, in bulk, at 35c each. Money is being spent by Hill Foundation here so that all the juniors and seniors in St. Paul's high schools may view the picture.

Explanation: picture's producer-director, James Jerome Hill, is grandson of the railroad magnate, James J. Hill, who established the said foundation.

Fox Vs. San Bernardino Drive-In Without Jury

Los Angeles, March 26. Early trial of Fox West Coast's declaratory relief action against the Belair drive-in in San Bernardino was indicated following Federal Judge Harry C. Westover's ruling separating the action from the ozoener's \$300,000 antitrust countersuit. Fox charges will be heard sans jury.

Circuit also was successful in having several portions of the Belair countersuit struck from its answer as not being concerned with the Fox move to have the court declare the rights of the various theatres to product in the San Bernardino area.

'80 Days' Hub Scale: \$3.30

Boston, March 26. Mike Todd's "Around the World in 80 Days" is set to open at the Saxon 1,100-seater here on April 20 under a regular contract percentage deal. The house, formerly the Majestic legitier recently redone as a film theatre, will be scaled at \$3.30-\$1.50 reserved seat policy.

Sam Richmond, manager, will handle same duties with his present staff. Max Kendall is up from New York to assist. Todd and Elizabeth Taylor will be here for the opening.

Oughta Have to Give Prior Notice Of 'Mergers' Is Allied States Slant On RKO Product Going to U

Washington, March 26.

End Swishing Well

Los Angeles, March 26. Los Angeles County Sheriff's office, on orders of Beverly Hills Judge Charles J. Griffin, has shuttered the Carmel Theatre, West Hollywood nabe which had been branded a hangout for homosexuals. Sheriff's investigation of complaints of queer doings in the balcony led to the discovery that operator Charles Tarbox had failed to obtain a 1957 business license and this was used as the grounds for the shutdown.

County Board of Supervisors has been asked to refuse to reissue a license for the house.

Say Gadget Puts Light on Thief While Stealing

A patent for a new device to discourage the theft of the loudspeakers at drive-ins has been registered in Washington by two Texans. The invention sets off an alarm which exposes the person who is trying to make off with the loudspeaker.

Theft of loudspeakers, which are usually installed in pairs along the ramps, by vandals or by individuals who can employ the unit for use on other electrical apparatus, has long plagued drive-in owners.

The new gimmick, according to the patent application, rings a bell and flashes a light on a central panel to indicate where the wires have been broken. At the same time a light goes on outdoors at the point of theft. This system, it's said, will enable theatre personnel to accost "the guilty party" quickly. But "since it is not desirable to bodily harm such guilty party," the wiring is so arranged that he will not be electrocuted.

The inventors are Bishop N. Alsbrook Jr., of El Campo, and Thomas H. Harkey, of Bay City, Tex.

Strew Some Posies Along Brown's Path to Pasture

Los Angeles, March 26. Stan Brown, director of research for National Theatres, retires April 1 after 47 years in show business. He joined the NT's Fox West Coast division in 1937 as a theatre manager, became a district manager in 1941 and has held his present post since 1954.

Brown first started in show biz with a legit house in Calgary, Canada, and subsequently was with traveling road shows, Finkelshtein & Ruben in Minneapolis; Sacks Amusement Enterprises, Milwaukee, and Paramount Public before going with Fox. He resides in Long Beach.

District managers tossed him a farewell luncheon (Mon.) in the National Theatres homeoffice penthouse on Film Row, and a series of other farewell parties are planned before month's end.

'Istanbul' Tiff Drags On

Los Angeles, March 26. Kim Inc. lost the first round of its \$450,000 Superior Court action against Universal when Judge Bayard Rhone declined to issue an injunction halting distribution of the Errol Flynn starrer "Istanbul." Plaintiff contends this release harms its similarly titled picture, starring Virginia Bruce, which was originally circulated via television and is now being released theatrically.

However, Judge Rhone overruled a studio demurrer and gave Universal 10 days in which to answer the complaint.

Case originally was tossed out of Federal Court for lack of jurisdiction.

"Disturbed" by the recent acquisition by Universal of the "film distributing business" of RKO, Allied States Assn. has submitted a statement to the House Judiciary Antitrust Subcommittee favoring a bill to amend the Clayton Act "by requiring prior notification of corporate mergers, and for other purposes."

Statement, presented by Allied general counsel Abram F. Myers, points out that his organization "is anxious that all possible efforts be made to prevent further transactions between corporations engaged in the production and distribution of motion picture films involving the acquisition by one of the capital stock, physical assets or business of another."

According to Myers, the Clayton Act, unless it is amended, "will be subject to evasion." The act, as originally enacted, applied only to the acquisition by one corporation engaged in interstate commerce of the whole or any part of the capital stock of another corporation, where the effect might be to lessen substantially competition or to tend to create a monopoly.

Myers says that corporations desiring to merge took advantage of the obvious loophole and, instead of acquisitions or exchanges of stock, one would simply buy the physical assets of the other. In 1950, Congress remedied this defect by making the Act applicable to purchases of physical assets as well as acquisitions of shares of stocks.

Myers points out, however, that in the case of the Universal and RKO transaction there was no transference of stock or acquisition of the physical assets. U merely took over the distribution of RKO's pictures. From the standpoint of the antitrust laws, Myers says, the important result is that an exhibitor, if he could not license a picture he wanted from U "at what he thought was a proper rental" could apply to RKO "to see what it had to offer." The Allied counsel stresses, however, that "today, so far as the exhibitors are concerned, there is no RKO."

Therefore, Myers suggests, that the Clayton Act be amended so that after the word "assets" the words "or business" be inserted and that similar insertions be made in other appropriate places in the bill so as to have the effect of heading off "unlawful consolidations before they can be consummated." He notes that the amendment "will greatly strengthen the antitrust laws without imposing undue hardships and will constitute much needed remedial legislation."

Group Auto Theatres For Firstruns; Kansas City Ozoners Brave Chills

Kansas City, March 26. Advent of spring last week saw a number of drive-ins reopening here and Dickinson circuit inaugurating a new first run policy for two ozoners it operates here, the Leawood and the Shawnee. They are being coupled with the Glen Theatre, with a midtown location, and Dickinson Theatre, southwest suburban, in a four-way combination, all playing the same firstruns. Policy was tried occasionally last year.

Policy opened with "Big Booodle" and "Spring Reunion" from United Artists, but ran into rain (much needed in the area) and chill weather to cut take seriously. Circuit officials announced that first runs will be the regular policy for the four units through the summer.

Opening the drive-ins brought some shifts in managers. Homer Eldridge has been shifted from Olathe to the Shawnee, and Kersey Clark from Branson, Mo., to the Leawood. New manager at the Trail (indoor) Theatre at Olathe is Frank Blankenberger, and new man at the Owen Theatre, Branson, is John Westmoreland. George McLaird is manager of the Dickinson, and Herb Carnes doubles at the Kimo and Glen.

Dairy Assn. Buying 'Lucy' Reruns But Mon. Shows May Not Be Back

Whether or not "I Love Lucy" returns to its Monday night CBS-TV slot in its present half-hour form, reverts to a one-a-month full-hour series (as Desi Arnaz wants it) or doesn't go on at all, there will be definitely by a "Lucy" show on the Columbia spectrum next season.

American Dairy Assn. has just packed a deal with the network for a 39-week sponsorship of "Lucy" reruns starting in September, and has put in a bid for the Wednesday night 7:30 period. Whether or not it gets that time depends on the continued General Mills sponsorship of the "Giant Step" quizzer. GM recently renewed the show for another 13 weeks extending to the end of the current season but has yet to commit itself on its plans for the next semester. If "Giant Step"

Desi's '8 or Nothing'

Hollywood, March 26. Desi Arnaz advised his current "Lucy" sponsors that he fully intends to make only eight one-hour shows next year at \$350,000 per show. General Foods and Procter & Gamble just as firmly told him they're not interested. Weekend meeting at Palm Springs brought firm statement from Arnaz that the price tag is "not publicity."

P&G and GF are pulling out because the price is too high and both demand weekly exposure. Both are said to have a joint franchise on the 9-9:30 Monday night CBS-TV time. GF also owns succeeding half-hour now tenanted by "December Bride" and is certain to renew both the show and time next season.

Cost of "Lucy" hour-show with time would run around \$4,000,000, which according to client reps is "way out of bounds for us."

stays, another time period will be found for the Dairy Assn.'s pickup of "Lucy."

This, of course, is not the first time that CBS has sold "Lucy" reruns for network showcasing simultaneous with the Monday first-run segments. Couple seasons back Lehn & Fink picked up the reruns for weekend exposure, the series running for a time on Saturday evenings at 7 and then shifting to Sunday afternoon.

The future of the Monday stanza is very much up in the air and it's considered very possible that it won't be back at all next season. Arnaz has practically handed down an ultimatum to the network to either sell the show as a once-a-month 60-minute attraction, or forget the whole thing. Neither he nor Lucille Ball want to commit themselves in the future to a weekly exposure. Thus far the sponsors have balked at changing the pattern.

Purex & Speidel In Mex Standoff

Purex and Speidel have battled their way to a Mexican standoff again on a replacement show for "Big Surprise," which Purex wants to retain and Speidel doesn't. Last week, the sponsors and NBC tried to get Arthur Murray to back out of his CBS-TV summer commitment and move in as "Surprise" replacement on April 2, but Murray couldn't get out of his contract with the web and sponsor, Associated Products.

So both sponsors got together and recommended the Ina Ray Hutton show as a replacement. That was the stanza which served as "Surprise's" summer replacement last year, and both clients liked the show. Trouble is NBC didn't, and nixed the suggestion. The bankrollers and the web are now in the where-do-we-go-from-here stage.

Magnavox to Maxon

Chicago, March 26. Magnavox, radio-TV set manufacturer based in Ft. Wayne, Ind., is switching its advertising account to the Maxon Agency from Foote, Cone & Belding as of July 1.

This is Maxon's second crack at the account, having had it for several years prior to the move to FC&B a year ago.

Colgate Exiting 2 CBS-TV Shows

Colgate has pulled in its horns on nighttime TV spending, leaving R. J. Reynolds saddled with full sponsorship of two half-hour shows on CBS-TV, unless the network can find new clients to fill the gap. The "gap" in this instance represents another \$5,000,000, the cost of alternating on two 30-minute segments per season.

Colgate has served notice that it is pulling out of the "Bob Cummings Show" and "Mr. Adams and Eve" series. Both, in effect, are Reynolds properties, with Colgate brought in to help share the tab. Sponsorship terminates in June.

Colgate's plans for next season, as with many another client, are up in the air, with indications pointing to a major expansion in the daytime area of programming.

Cafe Owners 'Welcome' Move As Soph Cancels Her 'Palladium' TV'er

London, March 26. Sophie Tucker has cancelled out of her Associated Television starring spot in "Sunday Night at the London Palladium," scheduled for April 7, but may possibly do the show at a later date after she has completed her month's season at the Cafe de Paris. Miss Tucker opens at the Cafe next Monday (April 1).

Her cancellation has not been influenced by the Cafe management, although their general manager, Major Donald Neville-Willing, has welcomed her decision. At the same time he has decided that henceforth a clause, excluding TV performances during their seasons will, in future, be inserted in artists' contracts. Such a management would leave them free to appear, for example, in the Palladium TV show the night after they complete their cabaret engagement.

Although she does not come under this dictum, Miss Tucker, whose Cafe date winds on Saturday, April 27, might possibly make her Palladium TV show appearance the following night.

ROBT. EASTMAN LIKELY TO HELM ABC RADIO

Robert Eastman, exec veep at the Blair spot representative agency, is reportedly the hottest prospect for the job of vicepresident in charge of ABC Radio. Final decision by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, is expected within the next few weeks.

Goldenson, since Don Durgin quit for NBC-TV some weeks ago, has been looking outside the ABC shop for the next network boss, and the field has pretty much narrowed down to Eastman. Blair handles several ABC owned-operated stations.

WPIX Plays It Alone

With the sale of WNEW to DuMont Broadcasting, WPIX now is the only TV station in the seven-station New York TV market without a radio affiliate.

DuMont's WABD will now have WNEW as its radio partner. Indie WPIX, though, is the only teevee with a newspaper tie in the Metropolitan market, being an o.g.o. of the New York Daily News.



SAMMY KAYE

proves "poetry is akin to music" on his new unusual Columbia album, "SAMMY KAYE'S SUNDAY SERENADE," based on his ABC broadcasts. It features Sammy's readings of love poems over "pop" themes by Tchaikovsky, Rachmaninoff and other classicists. Albums: "MY FAIR LADY," "BELLS ARE RINGING." On Tour: March 30, Kingston, N. Y.

Scott Paper Buys Gisele for NBC-TV

Scott Paper over the weekend finalized its deal for sponsorship of the new Gisele Mackenzie half-hour musical show which Jack Benny's own company is packaging. However, it'll wind up on NBC-TV in the Saturday night 9:30 slot starting in the fall, which clinches the fate of the present Sid Caesar 9 to 10 hour.

Originally Scott had been dickering for the same night, same time position on the rival CBS-TV, in view of the fact that Procter & Gamble is giving the heater to "Hey Jeannie" in that slot. However, P & G asked for an extension of its option on the time segment, so Scott, via J. Walter Thompson, negotiated the NBC deal.

Buckley Remains At WNEW Helm; Employees Assured of Status Quo

Though Gotham radio independent last week was absorbed for approximately \$7,500,000 (in stock and cash) by DuMont Broadcasting Corp., Richard Buckley is going to remain active chieftain of the station. Buckley, president and general manager, will continue as prexy of Dumont's WNEW division and become a veep and director in the parent company.

It was asserted by a company spokesman that Ted Cott, veep and general manager of DuMont's two TV stations, would not participate whatsoever in active management of the nation's largest radio indie. Cott was once program manager of WNEW. Furthermore, there will be no shifts among WNEW employees, the employees themselves were told, and they personally feel there will not be any significant changes for at least a year.

Buckley exchanged his 25% WNEW interest entirely for stock in DuMont. His former partners, WNEW former chairman Jack Wrather, and stockbroker John Loeb, owned the other 75% of the indie and are taking their DuMont payoff 75% in cash and 25% in DuMont stock.

DuMont Broadcasting, formed via spin-off in late 1955 by giving DuMont Lab stockholders two new stocks in the subsidiary company for every five held in the parent manufacturer, is offering a new string of 300,000 Broadcasting shares to present holders. A spokesman expected that each current stockholder would be offered one new share in the company for every three held now.

Phil Cohan's Trade Nod

Phil Cohan moves over from the CBS-TV press department to CBS Radio as trade editor in the press info department. Cohan replaces Howard Berk, who left to join the Bernard Reelin Associates industrial publicity outfit.

Cohan's been with CBS-TV since January of 1956.

The Trendex Scorecard

"Twenty-One" still misses Charles Van Doren, but not as sorely as last week, the first week he was off the show. "I Love Lucy" again topped the NBC-TV quizzier on the overnight Trendex, but by a narrower margin, 32.6 to 28.0. ABC's Bishop Sheen outing had a 5.7.

Over the weekend, the Jackie Gleason show fell to its lowest rating of the season. With Gleason on vacation and Kathryn Grayson taking over for the week, the show averaged 11.4 (hitting an 8.8 low in the second half), with Perry Como zooming to a 34.5 average and "Famous Film Festival" on ABC averaging 5.4.

First of Steve Allen's two Coast originations didn't do him much good rating-wise on Sunday. Allen hit a 23.9 on the hour, vs. a 28.9 for Ed Sullivan. ABC's "Amateur Hour" "Open Hearing" composite averaged to 4.3. On Friday night (22), Dinah Shore breezed in well ahead of her competition, averaging 24.6 on her 9-10 hour. Competitive CBS had a 12.9 for "Mr. Adams & Eve" and 17.1 for "Schlitz Playhouse," while ABC had 12.6 for "Treasure Hunt" and 10.9 for "The Vise."

Last Wednesday (20), Frank Capra's "Homo the Magnificent" just edged by competitive "Kraft Theatre," which starred Edward Mulhare, by a 19.9 to 19.4 edge. ABC's "Ozzie & Harriet" and "Ford Theatre" averaged to 13.3.

Britain Also Gripped by Rating Fever; BBC-TV Claims Victory

London, March 26.

The ratings rivalry has come to Britain, but BBC-TV, which has been on the run in all areas where it has to meet commercial opposition, is claiming an overwhelming victory. Their director of television broadcasting, Gerald Beadle, has gone so far as to suggest that it will be some years before the commercial network becomes a serious rival.

Just over a month ago the state web began to release their top 20 shows, based on surveys carried out by their own researchers. Consistently they've collared all 20 places and not once has a commercial production been featured in their charts. In their most recent list they placed "Sunday Night at the London Palladium" (one of the commercial web's most consistently successful shows) in 40th position.

In all their surveys they've omitted to mention the fact that their audience figures embrace the entire country, whereas the commercial web has only three outlets in London, the Midlands and the North. This gives the BBC a natural 2 to 1 advantage over their competitors.

Their report also significantly omits to make any comparison in areas where they're subjected to commercial competition, although independent ratings give the commercial network the edge.

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NBC's All-Comic Hour TV Package

Hollywood, March 26.

NBC has wrapped up a package with Bob Hope, Jerry Lewis and Dean Martin for 14 special one-hour shows that will cost the underwriters, time and talent, over \$4,000,000. Hope and Lewis will each do six shows through the season and Martin is slated for two. Each show is tagged at \$200,000.

Shows will be slotted on a staggered schedule to avoid conflict or adjacency with the sponsoring product. Several bluechip advertisers are reported interested and a sale imminent.

SUNBEAM'S COIN FOR GRID & COMO

Chicago, March 26.

Sunbeam Corp., one of NBC-TV's most steadfast midwest clients, will be back aboard the network's college football telecasts again next fall and also has ordered 16 one-third segments of the Saturday night Perry Como show. Appliance firm again takes a quarter of the Saturday National Collegiate Athletic Assn.'s grid package which this year embraces nine nationally televised games and four regional contests. Agency is Perrin-Paus.

WORKSHOP TAPS TAPE

CBS Radio Show Schedules Brace Off Offset Segments.

Columbia Workshop, continuing its present radio incarnation, has two novelties brewing:

(1) Charles S. Monroe, CBS program writing chief, and CBS engineer Mort Goldberg are readying a Workshop about the subject of tape recording. This swings the Workshop really far back into history. When the late Irving Reis originated the Workshop back in 1936 he devoted several experiments to the microphone, the electric eye and other then-new gear.

(2) Marianna Norris, a writer on Monroe's staff, is doing a Workshop script retelling her personal adventures as a Madison Avenue gal who took a job in a Texas radio station, and what happened to her.

NBC-TV Program Jobs Resolved

NBC-TV program keeps Bob Lewine and Mort Werner this week firmed up specific assignments within the web's program department in their respective nighttime and daytime bailiwicks. The 10 new appointments involved complete reorganization of the department undertaken a few weeks ago when Lewine and Werner got their assignments.

In nighttime, John N. Calley, formerly a general program exec, becomes manager of program services. Alvin Cooperman, Perry Cross and Joseph Cunneff become directors, network nighttime programs, with each taking on responsibility for administering specific nights of the week—Cooperman for Wednesday, Thursday and Friday, Cross for Saturday and Sunday, and Cunneff for Monday and Tuesday.

William Hammerstein, who joined the web as a producer in January, becomes director of program submissions for nighttime, with Ross Donaldson, formerly manager of writing services, upped to manager of program submissions and reporting to Hammerstein. Leroy Passman continues as manager of program administration and reports to Lewine and Werner. Dave Tebet, formerly general program exec, becomes manager, special programs.

In the daytime area, Werner named Carl Lindemann Jr., formerly a program supervisor, as director of daytime programs, and William V. Sargent, formerly director of administration for the tv network, as director of the "Today"—"Home"—"Tonight" shows.

SLIDERULE RUNS THE TV SHOW

NBC-MCA's Big Romance

For the past several weeks the trade, or at least a large segment of it, has been outspokenly aware of the big romance existing between Music Corp. of America and NBC, particularly since the advent of Bob Kintner as exec veepee in charge of programming. Notably, the close relationship between Kintner and MCA's tv factotum, Sonny Werblin, has been anything but a secret and has obviously been the major factor in the virtual wedding of the two companies insofar as tv programming is concerned.

In some respects it's a complete switch from the Pat Weaver days at NBC when, a few years back, the William Morris boys were getting the big NBC play, with practically the whole stable of big-time WM comics and packages entrenched on the NBC spectrum.

Virtually every new show set by NBC since the Kintner-move-in carries the MCA label and it's estimated that, projected to their sponsor potential per annum, the MCA-incepted deals thus far add up to approximately \$34,000,000. (And at the going rate of 10% commission for MCA, that ain't exactly hay.)

Item: "Wells Fargo," the new Monday night western series which bowed on the network last week, is an MCA-TV film series.

Item: The hour-long Monday night Alfred Hitchcock "Crisis" series preeming in the fall is out of the MCA shop.

Item: The "Wagon Train" filmed series, also preeming Wednesday evenings in the fall, carries MCA tag.

Item: The NBC buyout of the Jack Barry-Dan Enright packaging operation, which is still in negotiation, is by way of MCA, which initially handled the "Twenty-one" transaction on NBC.

Item: The Tuesday night George Gobel-Eddie Fisher collaboration in their hour-long weekly series starting in the fall, is an MCA deal, with both stars pledging allegiance to the agency.

Item: Giesle MacKenzie, whose half-hour show is slated to bow Saturday nights on NBC-TV next season, is MCA.

Perhaps the lone exception in the deals thus far set is the Sunday night 9 to 10 Chevy spread, with Dinah Shore taking over 20 of the shows. This is out of the Henry Jaffe packaging stable with no direct MCA tie-in. One other, the hour-long "Escaper" series scheduled for last Monday evenings, is also non-MCA, but contracts have yet to be signed.

Otherwise, the play has been going to MCA to the extent that Werblin's appearance at the dedication of the new NBC Burbank studios on the Coast last week inevitably invited the quip: "Sonny's looking over MCA's Burbank branch office."

R&H's 'Cinderella' TV'er 'Opens In New Haven' Via Tryout Technique

By BOB CHANDLER

All the advantages of an out-of-town legit tryout with a minimum of the costs are being employed by the production team on "Cinderella," the original Rodgers & Hammerstein musical which hits the air Sunday (31) on CBS-TV under Pepsi-Cola and Shulton sponsorship.

The "tryout" technique, evolved by exec producer Dick Lewine and being employed for the first time on the "Cinderella" production, is giving the show the benefit of two full weeks of sharpening, rerouting, restaging and perfecting the entire production before air time. With all these advantages, the extra cost involved will come to little more than about 6% of the original budget.

Technique is simple; two weeks before air date, or March 17, the complete show was performed in a full-scale production—not a dress rehearsal but an actual performance which was recorded via kinescope. Though the cast was not working before an audience (except for a few some, Rodgers,

(Continued on page 44)

7% Pay Hike For CBS Employees

An across-the-board salary increase of 7% has been granted all CBS employees in New York in the web's labor grade class (non-execs), along with a provision for overtime payment on a daily basis effective with the conclusion of an eight-hour day.

Previously, overtime was calculated on a weekly spread, with the first five hours over the regular 40 hours calculated on a straight-salary basis and everything beyond that getting time and a half. Under the new provision, any time worked beyond the eight-hour day is calculated as time and a half.

New wage structure is almost the same as that requested by the Employee Group, which asked the new overtime setup and an 8% salary increase. In granting 7%, CBS warned that employees should not consider the upping of the increase over last year's percentage as a trend.

Lana Bows Out

Hollywood, March 26.

Conflict with the starting date of her U-I starrer, "Lion in the Sky," has forced Lana Turner off her slated guest shot on the Perry Como NBC-TV show Saturday (30). She'll make the Como date later this season.

NBC-TV May Sell Dual Kinnies On 'Escapers' Series

Use of dual kinnies—an hour and a half-hour version—of the new Delbert Mann-David Shaw-David Swift "The Escapers" series, is being contemplated by NBC-TV.

Network last week finalized the deal for an hour version of the live & film meller series, figured for the Monday 7:30 to 8:30 period in the fall, but client interest in a half-hour version has spurred the possibility of a second kinnie as well. Understood Alcoa and Good-year are interested in the show for their Monday 9:30 period. Goodyear picked up the alternate week on the time period last week.

Meanwhile, the old "Danger" producer-director team of Charles Russell and Bob Stevens have been reunited to do the hour kinnie.

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PACT BETTE DAVIS FOR 'CRISIS' SERIES

Hollywood, March 26.

Bette Davis is the first star to be signed for Alfred Hitchcock's hourlong filmed series, "Crisis," for NBC-TV next season. She will top-line "Split Second," a Daphne du Maurier story to be produced by William Frey.

Hitchcock will produce 10 of the films, while a Revue team headed by Alan Miller will produce the other 10. Other producers with the Miller unit will be Frye, Frank Rosenberg, Jules Bricken, Bill Kozlenko and Dick Lewis.

AGENCY SHOWMAN GETS THE BRUSH

By GEORGE ROSEN

If there's a tendency today to become critical of an industry that had been nurtured on showmanship, it's because too many people in high places have lost sight of these showmanship values and have fallen prey to bogus substitutes. Unfortunately the sliderule has become the be-all-and-end-all in determining what's good and what's bad for the medium. In fact that seems to sum up today's story of television and is certainly one of the major contributing factors in the continuing cycle of inferior program finding their way into the medium.

In contrast to an era when the agency vice-president in charge of radio was riding wide and handsome in the scheme of agency thinking, planning and buying and when all major program decisions (when network radio was in its glory) were dictated by his instinctive good judgment, his flair for showmanship and his know-how, today the average tv-radio veepee in the Madison Ave. purview carries but little weight. As likely as not it's the media man and/or the account executive, usually frightened by mounting costs and backstopped by the aforementioned sliderule and cost-per-thousand charts, who is the determining factor in the choice of the client's new tv program buy. There are, indeed, cases on record where agencies have recently acquired properties on behalf of their clients without even the knowledge of the tv-radio veepee.

And since these are times when the inherent showmanship values of a particular property may have little or nothing to do with the client's purchase, it's estimated in some quarters that the v.p. in charge of tv-radio might conceivably disappear from the agency scene altogether in the not too distant future, at the rate of his present diminishing stature.

Unfortunately the thinking isn't restricted exclusively to the agencies. Only within recent weeks one of the tv networks premiered a new half-hour show in a major time slot. It was acquired as an outside package. Selection of the property had nothing whatever to do with merit (as was established by the time the critics got through with it). The network bought it strictly because of the attractive price structure and discounts that were appended to the deal.

There are, of course, exceptions to the rule, but generally speaking, tv is becoming saturated with bargain basement buying (a situation that is even more applicable to syndicated films). It's a depressed market and most everybody's running scared. For the medium's own good, too many clients are looking for cheap buys. Content and quality run second in their evaluations. And since it's already been established that you can't measure a pilot by a sliderule, the likelihood of next season even surpassing the present one in inferior programming content is already creating jitters.

What Timing!

San Francisco, March 26. Ben Draper, exec producer of KRON's "Science in Action," arrived back in Frisco last Thursday (21) after a fortnight in New York.

One of his major missions, while in Manhattan, had been to try to sell CBS "Odyssey" on the idea of doing 60 minutes here about the 1906 Frisco quake. Draper and his staff at the California Academy of Sciences had done all the research and were ready to go with a script.

But "Odyssey" mixed the idea—and day after Draper returned home the biggest Frisco quake in 51 years struck.

NBC-TV Daytime Advances (P&G, Lever, Etc.) Cue Closed-Door

'Crisis' Meets at Rival CBS Web

'Mama' Getting Axe

CBS-TV is calling it quits on "Mama" after the web completes the 26 films in the current cycle. Web is going ahead on production of the full 26, despite the show's failure to win a substantial audience or sponsor in its Sunday afternoon period, in order to be able to turn a full package over to its CBS Television Film Sales for rerun syndication at the end of the season.

Cutoff date on the show will be around mid-June.

Talent Associates Gets NBC Nod To Helm CBS Specs

Talent Associates has received permission from NBC to cross the internetwork battle lines to produce up to eight spectaculars on CBS-TV for duPont next season. Talent Associates, the Dave Susskind-Al Levy production outfit, has a five-year program production-development pact with NBC under which it's exclusive to that web.

Susskind & Levy are set to do a minimum of six of the du Pont specials, of which there will be 10, with the NBC arrangement leaving them a leeway of two more if du Pont taps them. Though properties aren't selected yet, TA is planning three classic literary properties and three originals, all 90-minute entries and all expensively mounted productions.

As to the other entries, the entire list is beginning to shape up now. "Aladdin," the musical with book by S. J. Perelman, will be one, with CBS exec producer Dick Lewine in charge. Leland Hayward is tentatively slated for at least one and possibly two, while Paul Gregory is down for another.

One reason NBC was willing to let the barriers down for Susskind and Levy was that they brought du Pont and NBC together and gave the web first crack at the spec business. NBC and du Pont were unable to make a deal, it's understood, because the web insisted on selling the outfit some telementaries and some of the new "fairytale" specs, while du Pont had its own ideas on what it wanted. When they couldn't come to terms, du Pont went over to CBS and made a deal.

It was Susskind, through the offices of BBD&O (he does "Armstrong Theatre" for the agency), who gave du Pont the idea of going from a weekly half-hour to a one-month spec basis, and he worked out the dramatic concept for the advertiser. Hence the latter's eagerness to retain TA as producer on the basic nucleus of six shows.

'DATE WITH ANGELS' SET FOR PLYMOUTH

Plymouth has decided on the Don Feddersen telefilm package "Date With the Angels" as its Friday 9:30 entry over ABC-TV. Half-hour package takes the air Friday, May 3, at 10 p.m. When Sterling ankles 9:30 early in July, the Plymouth show, starring Betty White, will move up to 9:30.

Frank Sinatra is slated to launch with an hour special from 9 to 10 on Oct. 18 next season, and the week following Sinatra and "Angels" will be back-to-back for the first time.

As NBC-TV's new daytime surge took on juggernaut proportions last week and this—the web signed another \$3,000,000 gross biz to add to its \$6,500,000 of last week—CBS-TV's higher echelons met behind locked doors in a series of emergency meetings on what is clearly amounting to a Columbia daytime crisis.

While no details came out of the meetings, held virtually every day on Columbia's 20th floor, the network may have to face a barrage of questions in two weeks, when it meets with its affiliates in Chicago on the eve of the NARTB convention. It's expected that by that time, the network will have formulated a drastic revamp in its daytime operation to meet the combination of slipping ratings and static business.

That CBS has been concerned over the situation was apparent a couple of weeks ago when it revamped the daytime program setup under v.p. Oscar Katz. Latter inherited the problem area after the handwriting was already on the wall, so he's not on a hot seat as for past responsibility, but he lost no time in bringing in Ed Friendly from the sales end to head up programming as director and setting up a program development arm under Bert Berman.

But it was NBC's Lever and P&G deals, totaling \$6,500,000, that touched off the closed-door meets. Fact that Lever hadn't been near NBC daytime for years, and that P&G, except for a few "Matinee" spots, had been a CBS daytime baby, was a cause for consternation. Equally significant was the interest Colgate has expressed in returning to the NBC daytime picture, particularly in light of its cancellation last week of alternate-week half-hours on the CBS night-time "Mr. Adams & Eve" and Bob Cummings entries (see separate story).

Adding to Columbia's woes was this week's \$1,900,000 gross SOS Magic Cleanser deal out of McCann-Erickson of San Francisco. SOS bought in on three alternate Friday quarter-hours on "Tic Tac Dough," "Queen for a Day" and the Tennessee Ernie show, starting in July.

In addition to the SOS order, which comes to \$1,900,000 gross, NBC this week signed Standard Brands to \$700,000 in additional daytime business and was poised to sign another \$500,000 with Dwight & Church, the manufacturers of Arm & Hammer cleansing powder, which have been out of broadcast media for some time.

Standard Brands is buying one additional alternate-week quarter-hour on "Queen for a Day" starting April 23, while the Dwight & Church deal is for an alternate Monday quarter-hour on "Tic Tac Dough."

Pat Weaver In Edsel Dickers?

Is there a Ford in Pat Weaver's future? Or more specifically, an Edsel? There were reports this week that Ford had hired Weaver as a consultant on the marketing and advertising campaign, for the new Edsel model, which is scheduled to make its bow in August. Foote, Cone & Belding has the ad account.

Weaver himself had a mere "no comment" on the reports. But several months ago, it's known, he and Ford were discussing a deal under which he'd produce all the company's television entries. The deal in its original form subsequently fell through, but the Edsel setup may have been a result of that, since it leaves him free to pursue his new packaging-network operations on a multifold basis.

Justice Dept. Ruling Seen Imminent Slapping Down Block Selling of Old Pix to TV as Anti-Trust Violation

Washington, March 26.

The Justice Department may announce this week that block selling and blind booking of old films to tv violates the Sherman Anti-Trust Act.

For some time, the Anti-Trust Division has been looking into the sale of blocks of old films to television stations and networks. The division feels that those who purchase old film catalogs of the pix studios and sell them in compulsory blocks are just as much in violation of the Sherman Act as were the motion picture distributors who sold compulsory blocks of pix to theatres.

Victor Hansen, Assistant Attorney General in charge of the Anti-Trust Division, disclosed he has been receiving complaints from video stations that they are compelled to purchase entire blocks of films to obtain those they want. In many instances, the blocks have been sold "blind," with purchasers not permitted to see them in advance.

Last September, testifying before the Celler monopoly subcommittee of the House of Representatives, Hansen said there was considerable similarity between what is going on today in television and the practices outlawed by the Supreme Court in the Paramount case.

SG Pushing New Bundle of Col Pix

In its first week of availability, Screen Gems' newest theatrical package of 39, "Hollywood Premiere Parade," has been sold in 14 markets, with present indications pointing to the sale of the package in 24 additional markets within the next two weeks.

SG, in another move affecting telefilms as well as features, established a new division under its syndication department which will handle "B" and "C" pix from the Columbia library, as well as reruns of Skeins. The operation will be similar to Ziv's Economee branch. SG is kicking off the new division with 52 pix from the Columbia library. First man hired for the new division is Jack Gilbert, formerly with Lippert, with another man or two slated for the division. All will report to Jerry Hyams, director of syndicate distribution, and Bob Seidelman, sales manager.

Following the opening sale of "Hollywood Premiere Parade" to WABC-TV, N. Y., SG inked the following stations: KRON-TV, San Francisco; WTVN-TV, Columbus, O.; WSM-TV, Nashville; WREC-TV, Memphis; KTVK-TV, Phoenix; KSL-TV, Salt Lake City; WTIC-TV, Hartford; KCRA-TV, Sacramento; WEEK-TV, Peoria, Ill.; KBK-TV, Bakersfield, Calif.; KONO, Hawaii; and KTMB, San Diego.

CANADA'S 821G FOR HUDSON BAY SERIES

Toronto, March 26.

Nearly doubling original estimates, 28 episodes of "Pierre Radisson," founder-explorer of the Hudson's Bay Co., with scripts by John Lucarotti, Toronto, will cost the State-operated Canadian Broadcasting Corp. \$821,600 and not the original \$520,000, according to Revenue Minister John McCann, within whose Federal department the CBC falls.

Filmed separately in English and French, "Radisson" already has 17 episodes in the can, except had received final editing. It had been released over the CBS-TV net, works. (The French-language version is shown Sundays; the English kinescope the following Saturdays.) The director is Pierre Gauvreau; musical background by Johnny Cowell, Toronto, composer of "Walk Hand in Hand."

Pilot on Tom Mix Series

Hollywood, March 26.

Sam Hersh, prexy of Family Films, has acquired tv rights to biog series of late Tom Mix, silent pic western star. Pilot will be lensed next month under direction of Frank McDonald.

Package will be tagged "The Adventures of Tom Mix."

'Ace of Diamonds,' 'Raffles' on Lubert Telefilm Agenda

Producer Bernard Lubert who just completed 13 episodes of "Exclusive," distributed in the U. S. by ABC Film Syndication, has at least two other telefilm projects planned, one based on the "Raffles" fictional society jewel thief, and the other "The Ace of Diamonds," dealing with the illegal trading of diamonds throughout the world.

Lubert, a feature film producer in Hollywood as well, also plans three features, all in the exploitation groove. His activities in the telefilm and feature field will be under the banner of Radiant Productions in the U.S. and Ardleigh Films in Britain. Functioning with him on both sides of the Atlantic will be Edward Sutherland, vet Hollywood director who also directed "Exclusive," Maury Seuss, in production, Guy Morgan and Gene Feldman, in the story departments.

Lubert, questioned on why he shot 13 "Exclusive" episodes rather than the usual pilot for a national sale, said he had enough confidence in the series, based on the adventures of Overseas Press Club correspondents, to go on the hook for a lot of coin. With 13 in the can, the worst that possibly could happen would be that skein would find a summer replacement berth. ABC Film Syndication, which is distributing the series in the U.S., pitching it for national sale, has a financial interest in the show.

He estimated that if "Exclusive" production had been based in Hollywood, rather than England, it would have cost another 25%. He said the difference in costs—in mainly that of wages for technicians. (Continued on page 44)



JIM LOWE

Dot Records
Still riding high with "GREEN DOOR," Current release "BY YOU," "I FEEL THE BEAT."
Radio-TV Personality—Eight solid hours weekly—WCB, New York plus Major TV Guest Shots:—Star Salesman for Libby's, Hoffman's, many others.

Personal Management
CSIDA-GREEN Associates, Inc.
101 West 55th Street, New York
Circle 7-0700

Promotional Hoopla For Scranton Station Uses Top Stars on Film

Scranton, Pa., March 26.

WGBl-TV is using many of CBS-TV's top stars on film as part of its promotion campaign to alert northeastern Pennsylvania that its call letters are changing to WDAU-TV on April 1, when it also will switch to more power, new transmitting equipment and a higher tower.

Jack Benny, Walter Cronkite, Robert Cummings, Carmel Quinn, Jack Sterling, Gene Autry and Lassie, each made 20 second film spots for the occasion. Promotion also is being pushed via a newspaper campaign and other media. Also aiding campaign is WCAU, Philadelphia. Scranton station is an affiliate of WCAU-TV which bought controlling interest last August.

When WGBl-TV switches to higher power on April 1, the wattage will be boosted nearly six times, from 178,000 watts to 1,000,000 watts.

WABC-TV Selling 1-Time Only Min. Plugs on Pix

WABC-TV, with its first batch of first-run features, is departing from the usual cross-the-board sales plan in New York on multi-exposure and is instead selling one-minute participations on any of the six nights each of its new Columbia pix is shown. Top one-time rate, based on regular rate card, is \$225 per minute, ranging to an end rate of \$191.

Video Tape the 8th Wonder?

N.Y. Film Producers Assn. Doesn't Think So; 'Treatise to Cite Limitations'

An authoritative word of caution is expected to be offered within the week against the unrestricted exuberance of some traders about the future of electronic tape. It is understood that engineers in the Film Producers Assn. of New York plan for next Tuesday (April 2) a treatise on the limitations of taped video.

Paper will be included in FPA's two-and-a-half hour presentation on "New Horizons for the Television Commercial—New Techniques, New Ideas and New Film." Approximately 1,200 agency and client personnel have received invitations to the session, FPA reports.

Caution against "professional prognosticators who don't take into account tape's inherent limitations" will be the basis for the treatise, one of the several to be delivered. As far as is known, it will be state, electronic tape cannot be as flexibly spliced or edited, and it certainly cannot be distributed to local stations so long as there are only a handful of ma-

chines in use. Color, too, is a question mark; instead of starting from the present stages of tape development, companies such as Ampex once again have to start pretty much from the beginning to convert to tint, it will be said. Animation, stop-motion and special effects—the forms of tv commercials today—cannot be done with present tape machinery; hence, the function of ordinary film in commercial-making will not be destroyed by tape's advent. "Tape is not the be-all, end-all of tv; it cannot be distributed as a national spot vehicle," the paper reads. Along with this will be the observation that tape is only a "tool."

At the presentation, FPA members will highlight a new anamorphic or wide-angle lens technique; converting black-white to color, silhouette lighting, rear-screen projection techniques, color experimentation, and special features described as unusual, on abstract, paper sculpture, puppets and superimpositions over live action. Another treatise will be on new use of sound.

Squaring 'Lucy' in Spanish

CBS Television Film Sales has completed dubbing of 39 "I Love Lucy" shows after having encountered difficulty in getting the correct comedy pacing and lip sync in several previous tries. Dubbing was done by Henri Grunding, CBS Film Sales' Latin American chief, at his studios in Madrid. Grunding is currently on a Latin American trek peddling the shows.

"Lucy" is the sixth CBS Film Sales series to get the Spanish dub treatment. Grunding, incidentally, employs what he calls a "neutral" Spanish which overcomes the many differences among pure Castilian, Cuban, Mexican and Argentine dialects and is acceptable to all the countries. Problems exist not only in differences in pronunciation and intonation, but in the fact that phrases which might be quite innocent in one country take on a vulgar idiomatic meaning that could be highly embarrassing in another.

Dayton-Four Star Bares Ambitious Schedule With 10 Series on Agenda

Hollywood, March 26.

Mull Series Based On Jim Horan Takes

New film series based on the books of James D. Horan, city editor of the New York Journal-American, is in the hopper at Herb Jaffe Associates, new agency-packaging house. Titled "The Desperate Men," the show deals with historical yarns drawn from the 1860-1900 period and is based on Horan's "Matthew Brady," "Confederate Agent," "Tales of the Pinkertons" and "Desperate Men." Horan is currently working on outlines for 39 episodes for the series.

WBBM-TV Eyeing \$3,250,000 Gross On Year's M-G Pix

Chicago, March 26.

WBBM-TV figures to gross close to \$3,250,000 over a year's span from its Metro feature film stockpile. Columbia station's spot carrying "Early Show" matinee and the evening "Late Show" matinee and the evening "Late Show" are running at a virtually sold out gait, for an approximate weekly take of \$49,500. Premium priced Saturday night "Best of MGM" showcase has been a solid winner since its inception last December, grossing \$13,500 weekly.

Minute spots on the early and late strips go for a base price of \$375 per, which average down to around \$300 with discounts. The dozen minute blurbs in the Saturday night feature go for \$900 flat and the six 15's for \$450 per.

More Double Exposure Coin to WPIX in Inking 'Code 3,' 'Silent Service'

WPIX, N. Y., continues to garner that double exposure coin, inking Liebman Breweries for "Code 3," also shown on WRCA-TV, and V. La Rosa and Schaefer Brewing for "Silent Service," on WRCA-TV, too.

Other double exposures on the New York Daily News indie include "Science Fiction Theatre," "Stage Seven," "Highway Patrol" and "Dr. Christian," deals all pointing to the feeling of advertisers that in the large Metropolitan market, they can get added mileage on a skein by slotting the program and commercial on two, rather than one station.

On the feature front, WPIX, which is the New York outlet for the NTA Film Network, has set Saturdays at 10 p.m. for the NTA theatricals, playing them to completion, with "Suez," the first in the roster, kicking off next Saturday (6).

Under the heading of new biz, Brylcreem has inked for a large package consisting of 26 pre-Giants game shows with Jimmy Powers and 21 post-Giants game shows with Frankie Frisch. Outfit also has taken one-quarter of the 20-second spots around both WPIX's telecast of the Yankee and Dodger games.

Profits from Four Stars Films Inc. are being plowed back into production by partners David, Niven, Dick Powell, Charles Boyer and prexy William Cruikshank. Niven disclosed over the weekend, "We're enormously solvent," liven typically commented, "but we need a large working capital. Lots of our profits go into a working fund for pilots and such."

Niven outlined the projects of what promises to be Four Star's biggest production year. He disclosed that a newly-formed outfit, Dayton Productions, has largely supplanted Four Star Films as the production arm of the firm. All Four Star toppers are principals in Dayton, but unspecified outside coin is also involved. Altogether, some 10 series are involved under the Dayton and Four Star banners.

On the Dayton slate are "Richard Diamond, Private Detective," Dick Powell's former radio property, already sold as a CBS-TV summer replacement; and pilots for three new series. These are "Stubby Kaye Show" and "Indian Scout," now shooting; and footage already in the can for "Gulliver's Travellers," co-starring Niven, Boyer, Jack Lemmon and Jane Powell on a rotating and overlapping basis. Plans are to lens much abroad on "Gulliver's," in keeping with travel agency theme.

Additionally, Four Star is currently doing below-the-line production on "Mr. Adams and Eve" for Bridget Productions (Howard Duff and Ida Lupino) and CBS-TV; and is filming "Zane Grey Theatre" in partnership with Zane Grey Productions, and "Hey, Jeannie" in partnership with Tartan Productions.

While Dayton has largely supplanted Four Star in the upcoming schedule, Four Star has lensed a Civil War-anthology pilot, "Battle Flag," in conjunction with Zane Grey outfit and creator Evarard Meade. Also, Four Star is prepping another series project "Track Down," to be made with cooperation of Texas Rangers. Niven disclosed. Additionally, Four Star still has hopes for "Arizona Ames," an (Continued on page 48)

Interstate Winnah On 'Medal' Vidpix

Hollywood, March 26.

Interstate TV Corp., Allied Artists tv subsid., is the apparent winner in the race to get a telepix series underway on winners of the nation's highest combat award, the Congressional Medal of Honor. Interstate last week disclosed that it will start filming 39 half-hour "Medal of Honor" telepix very shortly for its own distrib. org.

Idea has been kicking around in other quarters, and indie producer Albert C. Garnaway recently stated he had a similar series with same title in prepping stages. However, Interstate prexy G. Ralph Branton stated the project, to be filmed in association with producers Ed Henderson and William Dean, has been in the works for four years.

Henderson and Dean have story clearances from 39 Medal of Honor winners, and scripter Sam Roeca has finished 13 teleplays. Major Raymond Harvey, also a Medal of Honor winner, was technical advisor. Defense Department cooperation has been promised for the filming.

UNION JACK JACKS UP TELEPIX

Passante Tells 'Em Off

Last Sunday night (22) the "Spanish Hour" live entry on WATV, Newark, N. J., gave its final performance. Station is taking over the time to install a new cycle of 20th-Fox features. But Don Passante, the show's emcee, didn't take it lying down. As result viewers were treated to some on-the-air observations and commentary remarkable for their candor. Passante told the viewers not to hesitate to write in to the station's prexy and register a squawk. He said, in effect, it was a downright shame that such a show had to give way to films. At one point he alluded to the fact that they were queuing him to get off the air, but that he was going to have his final say. As for being shifted to Sunday afternoon, he added "Who wants it? Everybody's watching baseball anyhow."

TPA's \$2,700,000 Int'l Biz; Envision 50% of Total Income as Foreign

Mounting importance of the international telefilm market is reflected in a Television Programs of America report on the first anniversary of the founding of its TPA International division. In the one year that the international operation has been in business, according to TPA, it has grossed a total of \$2,700,000 on 12 different series in as many countries.

TPA toppers Milt Gordon and Mickey Sillerman believe this is just the beginning, that within two or three years, international revenues will comprise between 40 and 50% of total income and that as in the motion picture business, foreign revenues will supply a strong profit margin to the business.

The 12 countries in which TPA has made sales include Canada and England, with these comprising the bulk of the business. List includes several sales made only last week, one of them with Shear-Pens, via Russel M. Seeds agency, for all of Canada via CBC-TV of the "Star Showcase" series. Other shows already in Canada are "Private Secretary," "Lassie," "Fury," "Count of Monte Cristo" (in English and French), "Hawkeye & the Last of the Mohicans" (also in two languages) and "Ramar of the Jungle."

List of new sales in South America in the past couple of weeks includes a Spanish version of "Fury" to Laboratories Pictor for Mexico City and "Stage Seven" Corporacion Nacional Electronica, also in Mexico City. Borden Co. has bought "Stage Seven" and "Lone Ranger" in San Juan, Puerto Rico. England and Australia have contracted during the year for "New Adventures of Charlie Chan," "Cristo," "Secretary," "Fury," "Halls of Ivy," "Lassie," "Hawkeye," "Ramar," and the Ellery Queen "Mystery Is My Business" stanza.

On the Continent, firm's activities have been more limited, with only two deals, one for "Ramar" in Brussels and the other for "Fury" on Service Suisse de Television in Switzerland.

Eva & SG Get A U.S. Tax Break

Favorable ruling of the Internal Revenue Bureau last week permitting stars who operate package shows to pay taxes at the corporate rate instead of the much higher individual income tax scale was an indirect factor in swelling Screen Gem's 1958 production program.

Eva Bartok, who'll star in a new 39-half-hour telefilm series for SG release, revealed that originally she was doubtful about going ahead with the project due to the tax angle but changed her mind when the Government relented. Tentatively titled "Forever... Eva," series will relate the experiences of a Hungarian refugee who comes to America on the Freedom Airlift.

Prior to returning to the Coast Friday (22), Miss Bartok pointed out that the venture stems from a company in which she's partnered with independent producer Alex- (Continued on page 48)

30 PILOTS NOW ROLLING IN U.K.

London and its environs have emerged as the second telefilm production capital of the world, outdistanced only by Hollywood, with the made-in-Britain stake in American tv growing by millions of dollars yearly.

The size and importance of the U.S. television market to British interests was underscored by John B. Cron, Screen Gems managing director in the U.K., in New York for exec confabs on new product. Since 1950, from \$34,000,000 to \$37,000,000 has been grossed from American tv by British films, both made-in-Britain tagged telefilm series and theatricals, he estimated.

Cron offered no documentation for his estimate, other than it was based on a study he did for SG about a year ago, collating new developments to bring it up to date. But that the estimate is fair—and that Britain's stake in U.S. tv is mushrooming—was gathered from other sources. Parenthetically, it should be stated that some heavy financing coin comes from this side of the Atlantic on many of the tv projects, but for a variety of reasons it's important that these projects come under the Union Jack banner, bringing scarce dollars to Britain.

A look-see at the American tv scene over the years bears out the \$34,000,000, to \$37,000,000 estimate. First off, some 300 British theatricals, vintage pix and current ones, have found their way on U.S. tv screens. No big money was paid for them, but in the aggregate, their U.S. earnings add up. On the telefilm side, here are some of the Union Jack labeled series sold in the U.S. market: "Robin Hood," "Sir Lancelot," and "The Buccaneers" all networked out of Sapphire Films-Official Films shop; in syndication, 156 episodes of "Douglas Fairbanks Presents," "Col. March of Scotland Yard," also from Hanna Weinstein of Sapphire; "Fabian of Scotland Yard," "Sherlock Holmes," "Scarlet Pimpernel," "The Vice," "Danziger Bros.," as well as partial production in England of "Count of Monte Cristo" and "Flash Gordon" skeins; "Aggiss" and "Sailor of Fortune," to be distributed here by RKO Teleradio; as well as a few other series not mentioned. Under present production costs, programming revenues from the three networked Sapphire-Official films amount to about \$4,400,000 alone.

Lotsa Current Activity
That the British stake in U.S. tv continues to mushroom is garnered by the current production activity in the U.K., described to be at its height, with all of the big projects aimed at the U.S. market. As well, SG completed the costly "Ivanhoe" pilot, in color, there and Cron said he hopes to do three more projects in Britain in the next 18 months. He estimated that there are 30 pilots being shot in Britain currently. The British outfit, Incorporated Television Program Co., has 12 programs already in the works, a schedule involving a capital investment of over \$10,000,000. Their program includes deals with Sapphire-Official, accounting for (Continued on page 40)

PILOT ROLLS ON Gobel's 'BEAVER'

Hollywood, March 26.
Pilot for a non-George Gobel-starring telefilm series, "Wally and the Beaver," is being rolled this week at Revue by Gomacal Inc., Gobel and David O'Malley's firm. Pilot, starring Casey Adams, Barbara Billingsley, Jerry Mather and Paul Sullivan, was scripted by creators Joe Connolly and Bob Mosher.

Jerry Hopper directs, with Richard Lewis co-producing with Connolly and Mosher.

More TV Film News
On Page 41

U-I's Library Dickers Getting Hot; Syndicate of B'casters Mulling \$23,000,000 Purchase of 550 Pix

Randy Scott's TV Plans

Hollywood, March 26.
Randolph Scott plans to make his entry into vidfilm via a rotating star playhouse format.

Scott and Bob Fellows have teamed in the package which they will produce. Pair plan an hour-long filmed oater series, with Scott appearing in some of the episodes, other stars being tagged for the rest in the anthology series.

Features or No, 1/2-Hr. Syndicated Entry Still King

Feature films may be able to garner high ratings in weekend showings, but when it comes to matching strength with half-hour syndicated entries throughout the week, the half-hour wins hands-down. That's the opinion of Jake Keever, sales manager of the NBC Television Films division of California National Productions, and he backs it with a 12-city study of features and syndicated entries which shows the only strength of the features lies on the weekends and that half-hours take their measure even then.

Study, a compilation of American Research Bureau Top 10 listings in the 12 cities, consists in each market of a combined Top 10 listing for both features and syndicated shows. Features and half-hours are thrown together in a combined list and ranked by rating. In three cities, Detroit, Portland, Ore., and Seattle-Tacoma, no features even made the Top 10 list. In four cities, Boston, Los Angeles, Baltimore and Denver, only one feature made the Top 10, and that was in a weekend time period in all but Los Angeles.

In four markets, Chicago, Minneapolis-St. Paul, Philadelphia and San Francisco, syndicated half-hours took seven out of 10 places and features only three. In Frisco, two out of three were weekend features, in Philadelphia and Chicago one each of the three were on weekends and in Minneapolis-St. Paul, all three were weekend showings. In only one city did features dominate the syndicated shows, New York, where features took six out of the top 10 places. Two of the six were weekend showings. On a total basis, 22 features made the Top 10 list in the 12 cities, and of the 22, more than half, 12 of them, were weekend showings.

Keever declared that "advertisers would have to have features played exclusively on weekends even to approach the results obtained by syndicated programs." Results put station operators in a hole, said Keever, because with large capital investments in big feature film packages, they can't reserve the features for weekends alone.

Paget's 'Flying Fish'

Hollywood, March 26.
Telefilm actress Louise Paget enters producer ranks with her own property, "The Flying Fish," to be piloted by Desilu Productions.

Series revolves around case histories of Donald Fish, chief security officer for British Overseas Airways Corp. and formerly with Scotland Yard.

The Universal Pictures library is the "hottest" on the market, with Universal prez Milton Rackmil due in from the Coast tomorrow (28) to take a personal hand in the negotiations with a group of tv broadcasters, one of whose chief representatives is Sy Weintraub, partner in Flamingo Films and prez of KMG-MTV, Minneapolis.

Broadcasters involved in the deal include Westinghouse Broadcasting, Storer, and possibly DuMont, the same group of broadcasters involved in the Paramount library negotiations, now put in cold storage pending the outcome of Universal talks. Both the Universal and Paramount talks mark the first attempt by broadcasters to negotiate directly with film companies for libraries, a step aimed at eliminating the "middle-man" distributor profits and bringing the cost down to the stations in the purchasing group.

Reportedly, the price talked about is in the neighborhood of \$23,000,000. Involved are about 550 pre-'48 titles. Preliminary talks have been held with Universal execs in New York, contents of which have been reported to prez Rackmil on the Coast by Norman Gluck, head of Universal's tv division. Gluck returned earlier in the week.

One report also had M & A Alexander, outfit which has bought some Universal and United Artists product, bidding for package, but broadcasters discount Alexander as factor.

The broadcast syndicate's projected climactic talks came on the heels of the virtual collapse of negotiations with NBC-TV, which (Continued on page 48)

WCBS-TV Strips 'Susie' & 'Topper'

WCBS-TV, the CBS flagship in New York, refurbished its telefilm stripping operation this week with the purchase of 104 "Susie" episodes at a reported cost of \$225,000, along with 78 "Topper" pix at a far smaller outlay. Each series, it's understood, is for five runs per show, and the films in both packages will start on the station next October.

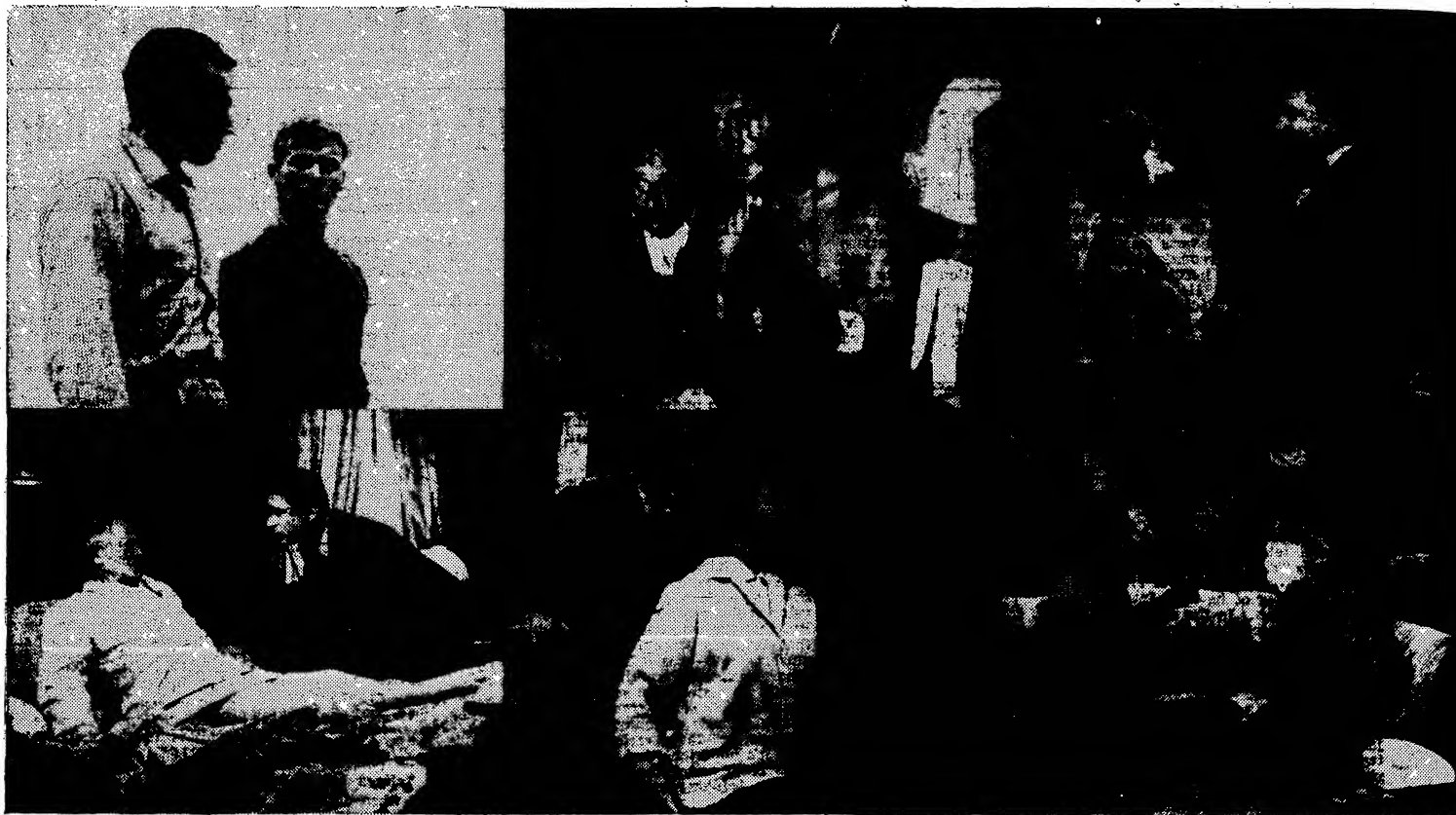
The "Susie" series, purchased from Television Programs of America, is the rerun version of "Private Secretary." It will be installed in the 5 to 5:30 p.m. period, replacing "My Little Margie," which returns to the 9-9:30 a.m. slot. The Stu Erwin show, currently in that period, moves up to 9:30, bumping "Amos 'n' Andy," which will be retired after their umpteenth run on the station.

"Topper" pix, which have played all three networks (including a stripped exposure on NBC-TV in the "Comedy Time" series), were purchased from Bernard Schubert. "Susie" films will get their first N. Y. strip treatment, though the series has run on a one-a-week basis via WPIX.

ABC FILMS' 500G TAKE FROM CANADA

Six sales of three telefilm skeins to Canadian stations have been inked by ABC Film Syndication, bringing total sales in Canada for ABC Film to nearly \$500,000 in the past three years.

Recent sales include: 26 "Sheena, Queen of the Jungle" episodes to stations in Barrie, Kitchener and Quebec City; 26 each of "Passport to Danger" and "Racket Squad," also sold in Quebec City. Several films from "Kieran's Kaleidoscope" series were bought by Canadian Broadcasting Corp.



The "best dramatic series" of the year

(HAS ROOM FOR ONE MORE ADVERTISER)





PLAYHOUSE 90 set out to do something that had never before been tried in television:

To offer a nationwide audience the important dramatic entertainment that can be achieved only by using sufficient time to develop the full potentialities of plot and character.

To contribute a new dimension to the medium by presenting an hour and a half of this full-scale drama every week on a *regularly scheduled* basis.

The achievement proved even more exciting than the idea.

It won the sustained applause of the nation's critics, who continue to give serious attention to each production.

It captured the enthusiasm of the nation's best writers and performers, anxious to take part in an adventure that gave full scope to their talents.

Its unique accomplishments were recognized for the 18th time this season with the announcement of the "Emmy" awards the other day.

But the most important reward is the enthusiasm of 25 million intensely loyal viewers who return week after week for the next production.

The advertiser who sponsors the only remaining segment of *Playhouse 90* will inherit all the extra values of a program that each week generates new excitement as it continues to make history on **CBS TELEVISION**



Hour Monthly Showcase Urged To 'Ventilate' Religious Tensions

Washington, March 26.

Problem of handling religious controversy on the air prompted a predominantly Protestant organization here last week to suggest that the radio and tv networks devote "a dignified hour" once a month to church-state issues. The solution was offered by Protestants and Other Americans United for Separation of Church and State in a letter to CBS-Radio, prexy Arthur Hays Hayes.

Glenn L. Archer, exec director of POAU, told Hayes that CBS was "well within its rights" in cancelling an address by Father Thurston N. Davis scheduled for March 10 on the web's "Church of the Air" program because no provision had been made for presenting a contrary viewpoint.

"We believe," said Archer, "that CBS is right in suggesting the need of equal time to offset such a partisan treatment. We feel that listeners subjected to Father Davis' analysis of the causes of Catholic-Protestant tensions would not get an unbiased conception of the real issues of birth control, Catholic censorship, and the use of public money for parochial schools. The correct solution, we feel, is not suppression but valid controversy."

In the current controversy between the National Council of Catholic Men and CBS, Archer suggested that Father Davis be requested "to engage in a quiet and constructive two-way discussion of the issues with either or both of two prominent critics of Catholic policy who are identified with our organization." Archer offered Bishop G. Bromley Oxnam, a veepee of POAU, and Paul Blanchard, author of "American Freedom and Catholic Power," POAU's special counsel. He said he has been authorized to offer these speakers "in an hour of honest controversy designed to ventilate the real facts lying behind Catholic-Protestant tensions."

Archer predicted that hourly programs of this kind, if produced regularly each month, "would gain an immense and interested audience and would serve in the long run to promote tolerance and understanding." At present, he said, "too many of the causes of religious intolerance are hushed up and hidden away through fear of offending someone. This was especially apparent in Chicago when the film 'Martin Luther' was suppressed. We believe that the American people would be better off if the issues which cause friction between great religious groups in this country were brought out into the open and frankly discussed."

POAU recently challenged the right of Jesuit schools, such as Loyola U. in New Orleans, to own and operate tv stations on grounds they are responsible to an alien authority (The Vatican). The challenge was made, said Archer, as part of a "counter-attack against the sectarian pressure" which prompted cancellation of a "Martin Luther" telecast by WGN-TV in Chicago.

CBS-TV 'CAVALRY' SETS ERROL FLYNN

Hollywood, March 26. Errol Flynn will star in a new CBS-TV series, "Cavalry Patrol," with Charles Marquis Warren as producer-writer on the vidfilm show.

Warren originally made the pilot of "Patrol" with Dewey Martin some time ago. However, Flynn starred with Anne Sheridan in a "Playhouse 90," entry, "Without Incident," produced by Warren for CBS, and as a result of this association the star agreed to top line the new entry. Flynn, it's understood, will have a 50% piece of the series, although contracts haven't yet been signed.

Flynn leaves this week for Mexico City to star in "The Sun Also Rises," for Darryl F. Zanuck, and will go to work in the vidfilm series when he finishes his stint in that film.

WBBM-TV Rating Payoff as News Gets Top Priority

Chicago, March 26. Importance of news in the WBBM-TV operating formula, where it has No. 1 priority from top management on down as the key homegrown programming commodity, is being reflected in the rating supremacy of the Columbia station's news strips. WBBM-TV stable of newscasters, back by three full time newsreel crews (plus CBS News Film), a battery of rewriters and the latest Teletype gaudy, has pulled ahead of even the network news displays in the local rating derby.

For example, Julian Bentley's 6 p.m. quarter-hour strip for Shell Oil ran a deadheat with John Daly's 6:15 ABC-TV newscast with a 6.9 average for the first week in March, according to the latest ARB report. Doug Edwards' CBS-TV wrapup also at 6:15 tallied a 6.4 average, while the NBC-TV Chet Huntley-David Brinkley tandem at 6:45 averaged 3.9. During the preceding month when the murder of the two teenage Grimes sisters was a big local yarn, Bentley registered an 8.3 average across the rating weak board for a clearcut dominance of the 6 to 7 news roundelay.

An even stronger Channel 2 audience puller is Fahey Flynn and P. J. Hoff's nightly 10 o'clock Standard Oil news and weather roundup. March ARB shows this quarter-hour strip averaging an 18.6, topping all the local competition for the time period except the Friday night Courtesy Motors feature film on WBKB. And with the aforementioned Grimes case in February, Flynn & Hoff rang up a 21.9 average.

Frank Reynolds' news at noon segment has inched up to a 5.5 average, running second only to WGN-TV's "Luncheon Little Theatre" angled for the kids. Reynolds' 15-minute band is SRO as a spot carrier. WBBM-TV's fourth regular news spread, John Harrington's 10:30 p.m. show for the Chicagoand Ford Dealers, maintained a respectable 4.1 average in the face of the typically strong rating week feature film competition from WBKB and WGN-TV.

Petry Packs 'Em In

One of the hottest station rep houses in 1957 is Petry, which after having picked up WJAR-and-TV, the multi-million dollar plumb in Providence recently, is assuming representation of WANE and WIN-TV, Fort Wayne. Deal begins April 1, two months before the WJAR official start.

The Indiana stations were recently bought by J. H. Whitney Co., WIN-TV, UHF and CBS-TV affiliate, changes call letters to WANE-TV.

'Monitor's' Record Quarter

NBC Radio's "Monitor" racked up the biggest first-quarter sales in its history the past three months, registering an increase of 84% over the previous record first quarter last year.

Moreover, the second quarter is already 75% sold out in advance, and business on the books represents an increase of 50% over the entire second quarter of 1956, with three months of selling still open. New "Monitor" biz, according to v.p. Joe Culligan, represents a substantial part of the \$10,000,000 in new biz already on the books since the first of the year.

Aubrey Expands His ABC-TV Setup; Names Key Aides

Inevitable expansion of the ABC-TV program department is taking place. Program veepe James Aubrey Jr. in the past several days has shuffled a number of network program executives to bring some formerly autonomous areas under his wing. Aubrey figures in the next several months on adding a story division to the network and several more men in the producer director category to build up a live program staff for the 1958-59 season.

Under the new setup, four executives have been heisted to a major status under Aubrey. As far as the upcoming season is concerned, the network doesn't plan any nighttime programs that are entirely house productions.

J. English Smith, brought from California recently as the network's administrative program head, and Ted Fetter, who changes from director of the program department to director of programs, loom as the two of the four who are topmost under the program veepe. Smith will be completely in charge, as Aubrey puts it, of "day to day operations," assuming command after the programs have been selected. Fetter heads the creative department, and as such he will be instrumental in stanza choice and he will serve, in part, as executive producer.

Sandy Cummings, until lately the network liaison to Walt Disney, will be something of a Coast counterpart to Smith in "day to day" dealings. However, according to available information, he'll report through Smith to Aubrey.

James McNaughton has been placed in charge of what ABC terms production services, thereby bringing under Aubrey's wing an area of operations that was pretty much autonomous before. McNaughton will be in charge of construction, trucking, studios, stagehands, graphic arts, etc.—duties which have always been called part of the "operations department."

Under these execs will be Dan Melnick, who as head of program development, will report to Fetter; and Bob Adams, who as the Coast's exec producer, reports to Cummings. Ruth Kierstad will be head of traffic and operations, as the network sees them, and she'll probably report to Smith. (Miss Kierstad will be liaison to affils on program information.) Rowe Giesen, meanwhile, assumes Cummings' former Disney liaison post.

Hanging free for the time being is the network film staff under Freelon Fowler. It's thought more than likely he will report directly to Smith for the present.

CANADA'S 'GRAPHIC' SERIES GETS CLIENT

Toronto, March 26.

With costly "Graphic" tv series starting last October and unsponsored since then, Remington Rand Ltd. (Business Machines Division) will underwrite the program on alternate weeks, commencing April 12 and concluding with the final June 21 telecast.

With Joseph McCulley doing an Ed Murrow "Person to Person" carbon, complete with chair-interviews, "Graphic" has been carried by the State-owned Canadian Broadcasting Corp. network on Friday nights at 9 p.m. Supervising producer is William Bolt; editorial supervisor, Norman DePoe; Ronald Krantz, writer; Lou Applebaum, musical director.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Bill Crumley, Adam Young Inc. (spot réppery) research chief, becomes a veepe after coming over from a trade book less than two years ago; he's chairman of Station Rep Ass.'s research committee. James F. O'Grady, assistant sales manager of Young, was also elected to the board of directors . . . Dr. Sydney Roslow, Pulse topper, to London for semi-annual look-see of Pulse International, and to return in 10 days . . . Alan Freed, Jo Sullivan, Herb Sheldon, Sandy Becker, Al Hodge, William B. Williams, Virginia Graham and Hal Jackson to appear on April 6 Arthritis-Rheumatism over WABD . . . Charles Van Doren doesn't get paid for this one: into WNYC's book festival programming 10 days or so hence . . . Jerry Roemer directing Catholic Charities NBC-TV stanza Sunday (31) with Licia Albanese, Cardinal Spellman and Symp of Air appearing . . . Jazzophile Stan Getz will do "Night Beat" tomorrow (Thurs.), hooking vis-a-vis to music and drug addiction . . . Edward W. Allen, after several years in DuMont Lab publicity, becomes manager of public relations, succeeding Benjamin Bowker, who ankled to U. S. Plywood . . . Irving Rosenhaus, WATV boss, sight-seeing in Guatemala with the Ted Mack amateur company.

The Timex watch commercials fronting John Cameron Swayze on the Steve Allen show will be among those o.o'd for honors at the 44's convention in White Sulphur Springs next month. The blurbs were created and produced by Sylvan Taplinger, tv head of the Peck agency . . . Jay Barney was in another Phil Silvers tv segment last night (Tues.) in the Col. Wister role and is in his 11th month on CBS Radio's "Romance of Helene Trent." . . . Television, radio and ad execs are joining in the sponsorship of the "Parents With A Purpose" fund raising dinner on Wednesday (3), to be held at Toots-Shors. Among those aiding drive are Hal Hackett, Herman Rush, Robert Sanford, Manie Sachs, Clint Wheeler and Dave Savage. Organization helps retarded infants and their families . . . The "Army Hour" series, carried by Mutual, again awarded Freedoms Foundation citation . . . On Saturday (30) Mutual Kicks off its "Game of the Day" broadcasting season, with the St. Louis-Philadelphia game slated as the opener. Setting will be Clearwater, Fla. . . Six-pound baby boy, Adam Jeffrey, born to Marie Torre, N. Y. Herald-Tribune tv-radio editor, last week in Lenox Hill hosp. She's wife of tv producer Hal Friedman.

Harper & Bros. last week published CBS Paris correspondent David Schoenbrun's "As France Goes," a comprehensive survey of what's wrong with France . . . Christopher Cross, Grey Advertising publicity-promotion topper, upped to a v.p. Also sales promotion chief Howard L. Bergman and account man Richard J. Martell handed stripes at the agency . . . Johnnie Ray set for the Ed Sullivan show May 12 . . . N. Y. Herald Trib advertising columnist Joe Kesselow a poppa again, third son born March 7 . . . Terrence McGuirk upped from sales manager of a special Extended Market Plan unit at CBS-TV to an account exec with CBS-TV Spot Sales, replacing Richard Hogue, named general sales manager of WXIX, the CBS o.k.o in Milwaukee . . . CBS-TV prexy Merle Jones named honorary chairman for the 13th annual observance of Sunday School Week, April 8-14 . . . Don Russell goes on again as emcee of "NBC Bandstand" tomorrow (Thurs.) and Friday (29), with Walter O'Keefe, Johnny Desmond and Al Jazbo Collins to follow in what amounts to a series of auditions to find a replacement for the departing Bert Parks . . . WRCA-TV broadcast coordinator Stan Zabka off on a two-week vacation business trip to London, to record a few of the songs he's composed, among other things . . . WCB's John Henry Faulk addresses the New York Federation of Women's Clubs tomorrow (Thurs.) at the Hotel New Yorker . . . Mimi Benzell pinch-hitting for Martha Wright on WCB's . . . Dolores Hawkins set for CBS Radio's "Woolworth Hour" April 7 . . . Nathan Straus, owner of WMCA, will deliver the principal address at the annual dinner of the Men's Council at the Jewish Community Center on April 2 . . . James Arness, star of "Gunsmoke," in town over the weekend with his wife, enroute to Europe . . . Sig Mickelson, CBS news & public affairs veepe, to College Station, Tex., last Friday (22) to address the Southwest Journalism Conference on "The Current Status of Broadcast News" . . . The Red Barbers celebrate their 26th wedding annl Friday (28) and for the 26th time, they'll celebrate at a baseball training camp, this year at the Yankee quarters in St. Petersburg . . . Lanny Ross to participate in the circus benefit show at Madison Square Garden April 2 . . . WCB's waker-upper Jack Sterling making with the dramatics again; he goes into rehearsal with the Stamford Players early next month and expects to do two plays this summer . . . Tony Webster, vet comedy scribe currently on the Phil Silvers' staff, saw his first legit play, "The Greatest Man Alive," go into rehearsal Monday (25). Elliott Nugent, Frederick Fox and John Gerstad sponsoring, Nugent directing, Dennis King stars and New Haven opening is April 17 and N. Y. May 8 . . . Luis Van Rooten, N. Y. AFTRA prexy, named chairman of the AFTRA Division for the N. Y. Chapter of the American Red Cross. Van Rooten's division is part of the advertising, publishing and entertainment section for the 1957 campaign, headed by CBS veepe Larry Lowman . . . Anthony Liotti upped to radio-tv research supervisor for NBC Spot Sales, replacing John Scanlon, who's been upped to network status as project supervisor in corporate planning for NBC research & planning.

Art Van Horn pinch-hitting for Mike Wallace's evening news show March 29 and April 1 . . . Arnold Shaw guests April 1 and Ted Cott on the 8th at Bill Smith's show biz course at the New School . . . Tomi Rorer appears with Mike Todd on the Phil Silvers Show April 2 . . . Rosemary Rice and Dick Van Patten, for eight years the siblings on the "Mama" video series, get their first romantic teaming on ABC Radio's "My True Story" Thursday (28) . . . Jazz buff Sidney Gross, produces "Voice in the Night," in the relaxed vein, Saturday and Sunday late nights on WINS beginning this weekend . . . Joan Frankel has been named Librarian of the CBS Reference Dept., succeeding Agnes Law, who has retired after 30 years with the network. Miss Frankel was last with Ted Bates agency and Catholic U. in Washington.

Richard L. Stahlberger upped to sales promotion manager of WCB's . . . Hy Gardner interviews Blossom Seely & Benny Fields on his WRCA-TV "Hy Gardner Calling" Saturday (30) . . . "Our Gal Sunday" starts its 21st year April 1 on CBS Radio . . . Bud Collyer set to emcee the Tony Awards presentation for the American Theatre Wing at the Waldorf April 21 . . . Anne Harding of CBS Radio Press Info hospitalized in New York Infirmary . . . Eva Gerson will be on "Kraft Theatre" Wednesday (3) . . . Dr. Bruno Furst, director of the School of Memory and Concentration, and some of his students, will do a demonstration over WABD, Sunday (7) at 7 p.m.

IN HOLLYWOOD . . .

John K. West, NBC western division veepee, played host to more than 1,000 agency and industry leaders attending the ceremony to dedicate the web's new administration building in Burbank. Also on hand were Prexy Robert Sarnoff, Robert Kintner and Manie Sachs . . . Note on new generations: offsprings of Ozzie & Harriet Nelson and Perry Botkin, long Bing Crosby's guitar accompanist, made their pro debuts as singers . . . Bert Low, CBS division station relations manager, in N.Y. for staff meetings and dropping in on the NARTB

(Continued on page 30)

100 Special Programs For WNYC Book Fest

Fifth annual WNYC (N. Y.) book festival begins April 7 with over 100 special programs for presentation in the ensuing week. City owned station is doing the fete in conjunction with the American Book Publishers Council.

Harding Lemay, of ABPC, and Henry Morgenthau III, WNYC assistant program manager, will jointly produce the festival. Featured during the week will be Joyce Cary, James Michener, Anne Fremantle, Erskine Caldwell, Robert Anderson, James T. Farrell, Babette Deutsch, Elmer Rice, Clifford Fadiman, March Connelly, Rex Stout, Langston Hughes, Arthur Echlesinger Jr., Marchette Chute, Phyllis McGinley, Santha Rama Rau, John K. M. McCaffery, Virginia Peterson and Thomas Costain, et al.

Readings will be done by entertainment name such as Eva Le Gallienne, Clair Bloom and Eli Wallach.

THE PLAY'S NOT THE THING

'A Show We Can Call Our Own'

There's a lot of unrest among participating sponsors on major tv network showcases who are now beginning to feel that they lack a show they can call their own and are complaining that their ad messages, by virtue of the multiplicity of commercials, are stripped of the desired impact. Initially brought into the participation pattern by promises of "low cost per impression," many sponsors are expressing disillusionment over the results and are manifesting renewed interest in the single-sponsor formula, considering the added hike in budget well worth it.

These sponsors have no objections to alternating on half-hour, full hour and even 90-minute shows, but at least on the alternate-week basis they want the show for their own thus giving their product greater identification. General Foods, for one, it's understood, is appraising the '57-'58 tv picture in terms of a "General Foods Theatre" to give it an exclusivity lacking in participating shows.

Three major shows that have run into cancellation problems are "Caesar's Hour," the "Jackie Gleason Show" (both of which are scheduled to fold at the end of the season) and "Playhouse 90." All subscribe to the participation pattern or variations thereof. Gleason only has two sponsors—Bulova and Old Gold (with the former dropping out April 1), but it's not an alternating pattern, with both clients sharing the commercials weekly. Neither feel it's their own show. The Sid Caesar hour has several sponsors (along with the inevitable round-robin of station break commercials). "Playhouse 90," though new this season, has already encountered sponsor trouble on a couple of occasions. Viewer gripes stem chiefly from the fact that over the 90-minute span and counting the station breaks (where, in the hinterlands, stations are even triple-spotting) the commercials have gotten way out of hand, with practically every scene inviting a fresh plug.

House Votes \$8,300,000 for FCC; Vanik Urges Pay-as-You-Go Policy

Washington, March 26. Federal Communications Commission was voted \$8,300,000 by the House last week for running its operations during the fiscal year beginning July 1. The amount provided was \$650,000 less than what the agency requested but about \$500,000 more than its estimated expenditures for the current fiscal year.

House consideration of the appropriations for the independent offices, including the FCC, prompted Rep. Charles A. Vanik (D-O.) to demand that the broadcasting industry pay for the cost, or a large part, of operating the agency. "It seems to me," said Vanik, "that it would be good public business to require the private tv and radio broadcasters who hold public certificates or licenses authorizing them to broadcast to contribute an annual fee which bears some relationship to the services rendered by the FCC."

The Congressman said there is no justification to charge all the people collectively for "the preponderance of private service" rendered by the Commission. The broadcasters, he asserted, "charge" (Continued on page 44)

ABC 'Crossroads' A TV Casualty

Hollywood, March 26. Latest telephic casualty appears to be "Crossroads," an ABC-TV Friday night. Series is not on the web sked for next season, and prospects are it will fade off tv following its current run.

Producer Harry Joe Brown confirms that with Chevy pulling out of the series to put its coin into the new Pat Boone show, and Bulck buying the "Crossroads" slot for another show, this may mean the end of the religious series.

"We're happy. We made a lot of pictures—78. We had a good rating and a terrific response. That's enough. We got a wonderful response from Congressmen, educators and the clergy, among others, and it was most gratifying. It did me good to know our series played a part in the trend back to religion. We never had any protest, except from those of the Jewish faith who complained they couldn't see the series because it was shown on their Sabbath eve, when they were in the synagogues. They felt badly about it," said Brown.

Federal Telefilms, which makes the series, may try for another sponsor, he said. Series reruns will be on through the summer.

'TONNAGE BUYING' RADIO DILEMMA

If network radio is making a comeback—as it well appears to be doing—the comeback is taking an alarming form. The four radio webs are losing their distinctiveness as separate advertising media, and in the race to sell themselves strictly on a circulation basis are tending to dissipate the values of showmanship that built them in the first place.

That the networks face a problem of no easy solution is plain, but while they are worried about the trend they haven't yet come up with any alternate solution. The result is that advertisers are no longer buying one network, but two or three, spreading their money around on a cost-per-thousand basis with little regard for the other values inherent in broadcasting. It appears to make little difference to the advertiser whether he buys a CBS schedule or an NBC lineup, or ABC or Mutual, or some combination of all three, just so long as the cost-per-thousand matches up correctly.

Hence the plethora of recent advertising campaigns on radio spread among a combination of the webs. The Kent cigarette campaign involved purchases on CBS, NBC and Mutual, Camel cigarettes spread the coin on CBS, NBC and ABC, Simoniz just bought CBS and NBC, and so it goes down the line with few exceptions. Much of this money is new to radio and accounts for the medium's comeback, but at a cost of diffusing the very personalities of the networks which were years in the making.

Situation stems from the fact that with their backs against the wall, the networks had to come up with efficient sales patterns to make themselves efficient and economical cost-per-thousand vehicles. They couldn't sell programs, they couldn't sell personalities, or excitement, so they sold commercial impressions at as low a dollar cost as possible. Nobody buys a program anymore in network radio; the standard pattern is the mass purchase of announcements spread through a daytime schedule, a weekend, nighttime or what have you.

It's this "tonnage buying" concept that has both encouraged and disheartened the networks. It's (Continued on page 48)

'Children's Hour' Going Off After 27 Years In WRCA-TV 'Live' Cutback

"Children's Hour," for 27 years a fixture on the New York radio and television scene, will be dropped by WRCA-TV and WRCA, the NBC flagships in Gotham, after April 21. Reason is lack of sponsor interest, what with longtime bankroller Horn & Hardart off and the stations having been able to sell only half the show, the past couple of years. "Aunt Alice" Clements has been producer of the stanza for the full 27 years.

Dropping the stanza reflects still another cutback in the amount of live local production at the stations. On weekdays, the outlet produces only 35 minutes a day of live programming, this consisting of two newscasts, two weathercasts and the early-morning "Windows."

On weekends, the total comes to four hours on Saturdays and three on Sundays, with the remainder of the schedule consisting of network feed, film and kinescope (the latter the two and a half-hours a week of educational programs supplied by NBC to the country's educational outlets).

As a result, station has dropped eight people, three directors, an associate director, three additional production people and one publicity aide. Cutbacks stem not from the "Children's Hour" axe, but from the cutback in local shows in the cross-the-board 1 to 2:30 period where the .o.k.o.-and-co-op "Close-Up" and "Club 60" shows are now carried.

'Don Quixote,' 'Virginian,' 'Dial M' To Pace Season of NBC-TV Specials

'Com's Are Better'

Boston, March 26. Radio commercials are improving, Ben Strouse, general manager of WWDC in Washington, told the Boston Broadcast Executives Club last week.

Many are entertaining and many are informative and I honestly believe that most people are interested in informative advertising. Noting that some "heavily commercial" shows have higher ratings than sustaining programs, Strouse, asked: "Is there anything on your station more pleasant to listen to than Julie London singing the Marlboro song?"

Next season's lineup of "specials" is beginning to take form at NBC-TV, though in virtually all cases the production details, stars, et al., are still to be resolved. Topping the list of dramatic entries is "Don Quixote," with Jose Ferrer slated to produce-direct and possibly star; "The Virginian," an adaptation of the Owen Wister classic with Van Johnson slated to star; "Dial M for Murder," which will be done on the "Hallmark Hall of Fame" under the Mildred Freed Alberg-George Schaefer production aegis, and "Wonderful Town," also slated as a Hallmark entry.

Fred Coe, out of action for the past year, will get a heavy share of the spec assignments. Coe has been detailed the job of turning out five "kidspecs," fairy tale adaptations which the web has found highly successful in the past. His exact properties in this area haven't been set yet, but he'll also do at least one adult show, the J. P. Miller tv adaptation of "Of Whales & Men," which was to have been one of the Friday night specs this season before the Friday project fell through.

Also on the kidspec front, the web has scheduled "Pinnocchio" as a September 29 Sunday entry, and "Hans Brinker" as the Christmas night special. Producers haven't been assigned on these properties yet. The kidspecs, incidentally, have all been slated for early evening time, 7:30 to 9.

At least three specials in the hopper, all for weeknight 10-11 p.m. exposure. These are "The Innocent Age," based on the pre-World War I decade, a study of the '30s, and an hour tentatively titled "The Trail Party," consisting of NBC cameraman Al Hartigan's color footage of "Operation Deepfreeze," the U. S. Navy's Antarctic Expedition.

A John Collier story, originally titled "Evening Primrose," about a group of people who live in Macy's, has been acquired for as December dramatic entry under the title "The Others," while Coast producer Alan Handley is prepping a May spec titled "The Comics." Other properties in the lineup are the two-hour "Annie Get Your Gun" and Irving Berlin salute, set for Nov. 28 and Jan. 4, respectively; the Emmy nominations and awards shows on Feb. 20 and March 17; the Oscar Awards show March 26; a Standard Oil (N. J.) anniversary show Oct. 9; a Sonja Henie or Esther Williams ice or swimspec Feb. 28 and a Swift-sponsored special still to be selected for Sept. 14.

Philly WIP, WFIL Mark 35th Annis

Philadelphia, March 26. Two stations which started operations within an hour of each other 35 years ago, celebrated annis last week. WIP and WFIL held special broadcasts reviewing their progress from the radio pioneering days in 1922.

Atomic energy was used to trigger WIP's signal into the atomic era. Benedict Gimbel Jr. station's president and general manager, set off the device in a ceremony at Convention Hall declaring "we are proud to be part of the sound that history makes."

WFIL reviewed its history from a 250-watt beginning with a staff of four—all of whom held other jobs to its present stature of reaching five states with an audience of nearly seven million. Walter Annenberg, Pres. of Triangle Stations which now operates WFIL, said "A station merits its franchise only by virtue of its service in the public interest." He cited such award winning series as "Studio Schoolhouse" and "University of the Air."

JWT's Boast: All 8 Agency Shows Ride Next Season

Hollywood, March 26.

While television shows are being axed as never before, eight tele programs handled by the J. Walter Thompson agency have been or are to be reticketed in the near future. Not a single JWT show has been axed this season.

Lever Bros. is renewing "Lux Video Theatre" on NBC-TV, although discussions are currently underway as to the feasibility of retaining the format of adaptations of old feature films. There is a distinct possibility Lux next season may go in for original stories as well as adaptations, but the question hasn't been resolved yet. Lux ratings have declined since the major studios flooded tv with vintage pix, another argument favoring use of originals on Lux Video.

Also assured of renewal are Tennessee Ernie Ford's show on NBC, sponsored by Ford; "Adventures of Ozzié and Harriet," ABC-TV, bankrolled by Eastman Kodak; co-sponsorship by Ford of Dick Powell's Zane Grey Theatre, CBS-TV.

In addition Ford will likely pick up half the tab on "I Love Lucy" if it goes once-a-month on CBS-TV next season. Another JWT client, Scott Tissue, has renewed "Father Knows Best," NBC-TV series which stars Robert Young.

Still another JWT client, Schlitz, seems very likely to renew Schlitz Playhouse, CBS-TV, although the renewal date is some time off. However, sponsor is satisfied with the Revue-filmed series which is virtually sure of renewal. Also safe for next season is Screen Gems' Ford Theatre, bankrolled by Ford. However, there will most likely be a new time slot for the series now seen Wednesday nights at 10 p. m. on ABC-TV, although it will remain on that network.

Another JWT client, 7 Up, will co-bankroll Walt Disney's new series, "Zorro," to be seen on ABC-TV next season.

AT HOME ABROAD

Royal Ballet Due On NBC Now Also 'U. S. Institution'

London, March 26. Royal Ballet, as Sadler's Wells is now known, flies to Manhattan April 20 for a special NBC telecast April 29 of Frederick Ashton's ballet, "Cinderella." Sol Hurok will precede them to handle arrangements.

Currently in London Hurok declared at a reception for the directors of the two subsidized companies that both Sadler's and Old Vic were now also "American institutions."

Geo. Rice to Frisco

George Rice is switching from program director of WABC-TV, New York, to an executive capacity at another ABC-TV owned & operated station, KGO-TV, San Francisco. Al Hollander, manager of radio and television for the Edward Kletter agency, takes over as the new WABC-TV program chief on April 1.

Hollander was director of operations for the former DuMont tv network.

Gotta Have Free Radio Competition At Any Cost: FCC

Washington, March 26.

Free competition must prevail in the broadcasting industry even if it means destruction of one station by another with resultant loss of service to the public. This, in substance, was the dicta laid down by the Federal Communications Commission last week in a decision in which a major issue was whether likelihood of "economic injury" to an existing station should prevent a competitor from being licensed.

The decision was issued in affirming an examiner's recommendation to authorize a daytime station in Cleveland, Tenn., to Southeastern Enterprises (WCEB) to compete against WBAC, a fulltime 250 watt tower owned by Robert W. Rounsaville. An issue in the proceeding was whether the advertising potential of the community is such "as may indicate that both stations will go under, with the result that a portion of the listening public will be left without adequate service."

Citing various Court decisions to support its position, the Commission held that it had no power to grant protection against competition even if the public is injured. "If we must protect every existing broadcast service when it is shown that the public may be injured if the provider of an existing service is injured," the Commission held, "free competition will not be" (Continued on page 48)

RITTENBERG UPPED

Morris Rittenberg, for over a year manager of sales development for NBC-TV, has been named manager of special program sales at the web.

He'll report to Mike Dann, v.p. in charge of NBC-TV program sales,

TELEVISION: A sponsor using today's most popular advertising medium reaches an average of 7.9 MILLION families in the average nighttime minute.* And, depending on the program buy, the sponsor's commercial message allowance generally ranges from two to six minutes.

RADIO: A sponsor using the CBS Radio Network IMPACT plan complements and insures television's effectiveness. He reaches a net of 8.3 MILLION families and he delivers over three minutes of commercial messages per family—at the most efficient costs in all advertising.

**He does far better than that across the street, on CBS Television.*



IMPACT

ON THE
CBS RADIO
NETWORK

From the Production Centres

Continued from page 26

convention before desking up . . . Hubbell Robinson and Lester Gottlieb, CBS programming toppers, around for a few days on talent forays . . . Robert Temple, executive vicepres of Raymond R. Morgan agency, off for two-month junket through Europe to sell off radio and tv rights to "Queen for a Day" . . . Bill Robson, producer-director of CBS radio's "Suspense," baiting his lines for top talent and caught Jeff Chandler, Vincent Price, Mercedes McCambridge and Vanessa Brown . . . Robert Adams swung from CBS to ABC-TV to be executive producer of Hollywood program department . . . Rowe Giesen was Sandy Commings' choice for his old berth, coordinator of the Disney-ABC operations.

IN CHICAGO . . .

Ernie Walker, ABC Radio's central division director, treks this week to Abbeville, La., on a sales mission, then swings up to New York for a round of conferences . . . Dan Enright then speaks before the Broadcast Advertising Club tomorrow (Thurs.) . . . Eddie Hubbard has taken over WGN's 6-9 a.m. eye-opener disk strip, vacated by Norman Ross . . . WBKB today (Wed.) started telecasting its full schedule from its new quarters in the ABC State-Lake Bldg. . . . Martin Vasquez added to the WTTW engineering staff . . . Myrna McCauley, formerly with Needham, Louis & Brorby's tv department, joined Foote, Cone & Belding's copy staff . . . WBMM-TV exec producer Frank Atlas and director Barry McKinley cut a kine Saturday (23) of the projected CBS-TV version of Susan Heinke's "Susan's Show" . . . Stan Dale to helm WJJD's 6 to 10 p.m. deejay spread starting Monday (1) . . . When Don McNeill takes a couple of weeks off later next month from his ABC "Breakfast Club" toastmastering duties for a Florida fishing trip, Bill Malone of WMAL, Washington, and Don Stone of KSCJ, Sioux City, will each host the show for a week. Two personalities worked the network show last summer as part of McNeill's campaign to showcase local radio "salesmen" . . . Chi NBC news chief Chet Hagen subbing for Sun-Times City editor Karin Walsh the next two weeks on WMAQ's "Night Desk" . . . Bill Evans hosting a 60-minute music-interview spread on WBKB Saturday afternoons. Dick Locke, directs.

IN WASHINGTON . . .

Herbert Marshall has just completed a series of 13 quarter-hour telefilms for Federal Civil Defense, with Robert Enders, Inc., producing . . . Ben Strouse, prexy of WWDC, elected for two-year term to Radio Board of NARTB . . . Hugh O'Brian, the "Wyatt Earp" of ABC-TV, here to receive award at National Rifle Association confab, and for personal appearances . . . WMAL-ABC's Bill Malone used deck of the "Susan Constant," replica of the Colonial ship for one of his broadcasts . . . U.S. Department of Agriculture has released a one-minute public service tv film on beef . . . Bertram Libin has been named general sales manager of WMAL-Radio, replacing Robert Jonseher, who recently resigned . . . John Douglas, weather forecaster for WTOP-CBS, elected member of the American Meteorological Society . . . Merritt Trott, ex of WBAL-TV Baltimore, new account exec at WTTG.

IN LONDON . . .

French cabaret star Henri Salvador made his farewell tv appearance on Associated Television's "Val Parnell's Star Time" last week. Salvador was returning home after a successful two-week season at the Prince of Wales Theatre . . . The first in the series of half-hour telefilms based on the true-life experiences of members of the Overseas Press Club will be aired by ABC-TV on Saturday, June 15. The series, titled "Exclusive," was made by Ardleigh Films Ltd. at Elstree Studios . . . Comedian Charlie Chester starts his own nine-week series of 30-minute shows on BBC-TV on April 4 . . . Helen Cherry and Griffith Jones star in tonight's (Wed.) Associated-Rediffusion Play of the Week, "Dead on Nine," by Jack Popplewell . . . The next CBC teleplay to be aired by BBC-TV will be "Street Music." The play, by Jack Kuper, will be networked on April 5 . . . "Cross Talk," a new John Irwin presentation to discuss controversial subjects of topical interest, will have its first airing on April 5. The show will be networked by Associated Television.

IN BOSTON . . .

WBZ-TV's 1,349-foot tower construction completed and power lines being connected with series of extensive tests going on . . . Dick Farnham, WBZ-TV sales staff, back from Florida with nice tan . . . WBZ-TV sales mgr. Herb Masse picked for jury duty . . . Bob Emery, WBZ-TV personality, back from New York where he filmed scenes at the Statue of Liberty for his mopped and . . . Ed Janiewicz, WBZ-TV production staff, producer for "Let Freedom Ring" programming . . . Don Kent, WBZ-TV weathercaster, back from Florida vacash . . . Norman Knight, exec veep WNAC-TV, back in Hub after attending BMI clinics in New York, Chicago and San Francisco where he was guest lecturer speaking on "Film and the TV Station" . . . Cedric Fester, WNAC and Mutual commentator, in New York for UN sessions . . . Leo Perkins, WNAC-TV production supervisor, off to Europe for three weeks tour . . . Nat Herman, WNAC-TV sales staff, back from two weeks vacash in Miami . . . Jim Gates, WNAC-TV sales dept. announced arrival of baby daughter . . . Duncan MacDonald, director WNAC and "Yankee Home and Food Show," only femme judge "Miss Photographic Queen" contest of Hub press photos association . . . Senior Wences guests with Louise Morgan on her WNAC-TV show Friday (29).

IN KANSAS CITY . . .

Joe Story has joined sales staff of KCMO, his appointment announced as effective March 15 by E. K. Hartenbower, general manager. Story was general manager for several years of KCKN when it was a Capper property. His switch to KCMO follows recent sale of the station to new owners . . . Walt Bodine, the WDAF newscaster, is recuperating after hospitalization and a bout with laryngitis . . . Sam Molen, the KMBC and tv sportscaster, beating the Florida bushes for a couple of weeks to get the front row slant on the ball clubs, while Jim Burke subs for him on his regular sportscasts here . . . KCMO's sportscaster Bruce Rice radioing the NCAA championship basketball games, including "live" to the Armed Forces Network.

IN PHILADELPHIA . . .

Statewide shortage of Salk vaccine forced postponement of WRCV station's planned public service campaign, including free shots, special programs and displays in lobby . . . WCAU-TV director-producer Jack Dolph named No. 1 programming assistant to veeep Charles Vanda . . . Bob Bradley, host on "Color Recital" and "Detective Time," has joined WRCV-TV announcing staff. He replaces Pat Landon who was hunkered to Rochester, N.Y., as program manager of WHAM . . . Chief Halftown and Sally Starr to host 90-minute festival of color cartoons (April 7) on WFIL-TV . . . John Paul Weber, vet WIP announcer, gifted by president Ben Gimbel to mark 20th anni with station . . . WFIL stations presented with "Appreciation Award" by Protestant Radio and TV Center, for "its contribution to the religious life of our nation" . . . Stuart F. Louchien named recipient of the first NBC public service award in this area for his Centennial Concert and Ball in behalf of the Academy of Music restoration fund . . . Jules Rind, WPM news-

caster, exiting next month for Voice of America . . . Moppet Richard Keith, of the "I Love Lucy" show, here to plug line of children's clothes, visits Joan and Gene Crane on their WCAU-TV "Mr. and Mrs." session (April 7) . . . Bill Macormac, former program director of WIBG and local sales rep of Storecraft Corp. of America, switches to New York as sales manager of company.

IN PORTLAND, ORE . . .

S. John Schile, general manager of KLOK-TV returned to his desk after a 10-day speaking tour at the annual tv clinics in NYC, Chicago, and San Francisco . . . William Lundigan and Mary Costa set to appear as guest speakers for the Key Club April 6 . . . Chuck & Betty Foster, hard hitting news team for KOIN-TV celebrated 2d birthday of "City Desk," tops news show . . . C. Howard Lane, KOIN-TV managing director, just back from NYC . . . Jackson L. Gitchell has been appointed account for KPTV . . . Gene Phelps has rep of top engineer in area. He gets paid by KPTV . . . Gene Brendler, winner of the annual Rosy Award for top host will have his own show at KPTV starting April 9.

IN CLEVELAND . . .

Carl George, WGAR general manager, named president of Rotary Club . . . Al Krivin, KYW-TV sales manager to San Francisco . . . Gordon Davis, KYW general manager, and Ed Wallis, KYW sales manager, both to Chicago for confabs . . . Bill Levy, INS sportswriter, doing WJW high school basketball championships from Columbus . . . Joe Bova, in town for weekend, back in New York where he pacted series of moppet commercials . . . Kathryn Covie, formerly with WSR, added to WJW-TV promotion staff . . . Sheep Jackson skedded to move sports show from WSR to WHK . . . Bill Beutel added to WGAR news staff . . . Tom Haley, host of KYW-TV "Open Camera" now does Friday 10:45 p.m. sports stint . . . Ken Armstrong extends his nightly weather shows to Sunday 11:15 p.m. . . . WERE's Tommy Edwards cut Coral record following success of his "What Is a Teenage Girl."

IN DETROIT . . .

Ralph R. Rust, former program-operations manager at WJBK-TV, is now program director; Lewis P. Johnson, formerly Storer Broadcasting Co.'s Midwest tv sales office manager in Chicago, is station's new national sales manager operating from N.Y. office; Dale Young has returned to job as staff announcer after a two-year hitch in Army Signal Corps; "Lady's Day," six-year-old audience participation show with Chuck Bergeson as emcee, is state's first regularly scheduled "live" color program; station was lauded for alerting residents of Manchester, Mich., to boil all water as a protection against typhoid or similar disease while a broken water line was being repaired . . . "Crusader," starring Brian Keith, is a new WWJ-TV entry in 10:30 p.m. Monday time slot, sponsored by The Rambler Dealers of Greater Detroit.

IN SAN FRANCISCO . . .

Diane Fiver, Frisco biz rep for AFTRA and on the union's staff six years, has resigned to spend more time with her family. Replacing her is Mrs. Susan B. Murray . . . KRON's trying to buck Disneyland with ventriloquist Bob Fillman's "Happy Holsum" in a daily quarter-hour strip . . . Don Sherwood was ordered to stand trial for drunk driving—bail was cut from \$5,000 to \$2,000 . . . Cute stunt of KYA's Irv Phillips—pith helmets to agency execs in kickoff of "Great White Hunter" competition . . . Kenneth Dunham, ex-Hollywood NBC and MBS, returning to KCBS as assistant news director in place of Norman Kramer, who's been transferred to WCBS Radio, New York . . . KNBC's general manager George W. Fuerst gave Frisco Mayor George Christopher a public service award . . . J. G. (Gil) Partridge, general manager of KROW, Oakland, elected a director of NARTB.

IN MILWAUKEE . . .

"Your World," Milwaukee World Affairs Council program, WITI-TV, March 17, covered education in Russia.—Colgate U's Dr. Albert Parry, Milwaukee Downer students and moderator David Beckwith, Director, World Affairs Council of Milwaukee, handled panel . . . "What's New in the Kitchen"—WTMJ-TV, in ninth year, now in color Mon. thru Fri. Show has Breta Griem and asst., Mary Cavanaugh, plus guests . . . WFRM-FM features high fidelity, emphasizing operas Sundays, p.m. . . . Hal Walker, WXIX-TV's sports editor back from Milwaukee Braves Bradenton, Fla., camp . . . It's Don Metzger WRIT's deejay doing the daily 8 a.m. turn . . . Paul Bartell, prez, "The Fox Club" WFOX's daily disk deal entered radio at 17.—Featured on "Fox Club" Mon. thru Sat. 2-5:15 p.m., are Bartell's reports in hot moving platters . . . Ken Vogt, staff announcer, WXIX-TV, fronted a combo a while back . . . WRIT's "Top 40 Survey" record buying guide hit 25,000 copies recently.

Crosley Bid For Indpls. Network Affiliation Augurs 3-Channel Fight

Indianapolis, March 26.—Crosley Broadcasting Corp. has announced plans to begin operating station WLWI here by September on channel 13, which it was awarded recently by FCC after 10-year contest.

Robert E. Dunville, Crosley president, and James D. Shouse, board chairman, signed 50-year lease on studio site. Plans also were under way for transmitter location subject to zoning variance. Studio costing, \$2,000,000, a 1,016-foot tower and \$600,000 annual payroll are planned, Shouse said.

He added WLWI will have a network affiliation, which means one of three channels now operating here will be in for a fight. WLWI is expected to bid for ABC, now held by Sarks Tarzian's WTTV at Bloomington. Tarzian is now relocating WTTV tower 21 miles south of Indianapolis and expects to have it operating by mid-July. It will increase WTTV Indianapolis coverage by 250,000 people, Tarzian said. Present tower is 39 miles from city.

Crosley first applied for Indianapolis tv station in 1946.

Detroit—Fred V. Davis, former manager of the Detroit office of Colliers, has been named manager of the newly-opened Detroit office of TNT Tele-Sessions, an affiliate of Theatre Network Television.

RADIO-TV COVERING ITS OWN CONVENTION

Key speech by FCC Chairman George C. McConaughy at the National Assn. of Radio & Television Broadcasters Convention in Chicago April 9 will be carried on radio and tv by CBS. Web has scheduled a live video pickup of the address from the Conrad Hilton Hotel for 2:30 to 3 p.m. that day, preempting the "House Party" stanza. CBS Radio will carry the tape at 10:05 the same night.

ABC-TV had previously agreed to cover the Wednesday (10) session during the afternoon, high-light of which will be the address of NARTB prez Harold Fellows. Web has no preemptions involved.

NBC Radio Ups Graham, Directs Sales Planning

George A. Graham Jr. has been upped from director of sales service to director of sales planning at NBC Radio. In his new spot, Graham will oversee the activities of sales development, under manager Howard G. Gardner, sales presentations under Robert C. Hitchens, and sales service and traffic under Sackett B. Miles.

Graham has been with the radio web since last August, when he moved over with v.p. Joe Culligan from network sales. He was administrator of NBC-TV sales at the time.

Subpoena Powers Invoked By FCC In Network Probe

Washington, March 26.—Federal Communications Commission served notice last week that it will use its subpoena power to obtain vital data it needs to complete its comprehensive investigation of the television broadcasting industry. Study, which started in November of 1955, is scheduled for completion by June 30.

Agency announced that its Network Study Committee, under the direction of Dean Roscoe Barrow of Cincinnati U., has decided to hold investigatory proceedings for production of documentary and oral evidence. To assist the Committee, the agency therefore issued an order providing it with subpoena power.

Commission disclosed that most segments of the industry have been cooperative in furnishing info called for by the Committee but that "certain persons, firms and companies . . . have expressed reluctance to provide voluntarily information which is essential to the study."

Besides, agency said, "preliminary evaluation of the data and information indicates that in some areas it may be necessary to obtain further information of a more specific character."

Under the order issued by the Commission, it is provided that any member of the Network Study Committee or other designated personnel may act as presiding officer "for the purpose of taking evidence and issuing subpoenas or other process in connection with the proceedings."

Barrow's Committee has been assembling its information through questionnaires and informal meetings with most components of the industry. The Committee is studying such matters as network relations with affiliates, multiple ownership of stations, network ownership of stations, production and distribution of programs, availability of talent, possibilities for additional networks, the national advertising potential and related subjects.

Dean Barrow anticipated at the outset of the inquiry that an informal type of public hearing would be held before his Committee is ready with a preliminary report on its findings.

Spike Jones Sez Format Will Be Cross Between Perry Como & 'Medic'

Minneapolis, March 26.—Spike Jones, appearing with his "City Slickers" at the Builders Show here, revealed his new CBS-TV network show, replacing "Do You Trust Your Wife?" and starting April 2, will be "a cross between Perry Como and 'Medic' instead of being entirely chaos."

Working with his writer-producer-director tv team of Dick Darley and Tom Waldman while here, Jones revealed what he has in mind.

For music, there will be rock 'n' roll, calypso and "even pretty tunes" with Mrs. Jones (Helen Grayco) devoting herself to the latter, he said. Also, he has hired Corky Hale, the blonde who used to play harp for Liberace, to play both harp and piano. And there will be guest stars.

"Until now, all we've used the harp for is to slice hard-boiled eggs," said Jones. "But Miss Hale will play the harp mostly as a legitimate instrument, even though she occasionally may be called upon to shoot a few bows and arrows."

"We're only going to do two satirical numbers on each show," Jones also told Will Jones. "The rest will be straight music. That will be easier for us."

Show will have some acrobats billed as the Kliffen Sisters. He also stated he was trying to get Helen Traubel as his first guest star, but "she wants more to sing with me than with anybody else and I can't afford her."

Houston—Greg Jordan has joined the staff of KXYZ and will be m.c. of "Night Scene" the all-night show which has been presided over by Ken Collins.

Emmy Vs. TV Editors

Interesting postscript to the annual Emmy Awards confusion comes in the form of a contest among tv editors throughout the country by the Kenyon & Eckhardt promotion department on "Who Will Win This Year's Emmy Awards?" Editors, 193 of whom entered the contest, were asked who they thought would win in 12 categories, not their own personal preferences.

Results were mildly astonishing. Nobody got a perfect score—in fact, the best reply had four incorrect categories. Moreover, the majority counts for six of the 12 categories turned out to be off-base, while the editors figured correctly in six cases. Majority was wrong in the following categories:

Best Continuing Performance of an Actor in a Dramatic Series; they chose Hugh O'Brian and winner Robert Young ran second. Best Continuing Performance of a Comedian in a Series; they chose Phil Silvers, winner, Sid Caesar was second. Best Continuing Performance of a Comedienne in a Series; editors picked Lucille Ball in a breeze, while winner Nanette Fabray ran fourth in their poll. Best Single Performance—Actress; they chose Gracie Fields, while winner Claire Trevor was fourth. Best Supporting Performance by an Actor; editors picked Ed Wynn while winner Carl Reiner was third. Best Supporting Performance by an Actress; choice was Audrey Meadows, while winner Pat Carroll ran fifth and last.

Winners in the contest with the best scores were David Westheimer of the Houston Post and Arnold K. Knapp of the Charleston (W. Va.) Daily Mail. They won personal tv sets, while 22 other editors won RCA hi-fi sets. Poll was handled by K&E's Stan Warren and Wauhullau La Hay for clients RCA Victor and Whirlpool-Seeger.

Nanette's 'No No'

Miss Fabray 'Embarrassed' by Emmy Award; Other Stars Chime in With Postscripts

Hollywood, March 26.

Johnny Mercer, prexy of the Hollywood branch of the Academy of Television Arts & Sciences, brands as "untrue" claims by some Emmy nominees that they were informed beforehand of results of the March 16 presentations. Mercer said unequivocally they were not telling the truth, and that he regarded their claims as an unfair reflection on both the Academy and Price-Waterhouse.

Nanette Fabray, whose winning of an Emmy for best comedienne in a series aroused a storm of criticism here because she has not been on Sid Caesar's show since last season, said "the whole situation is very embarrassing to me. I don't even know why I was nominated, but I must admit I am delighted that I won. I was on the show for six months in 1956—the year of eligibility—and that's two-thirds of the season."

Desi Arnaz entered the post-Emmy controversy by suggesting that in the future voting be limited to creative artists, that nets and agencies should not vote—"such a change would take it out of politics." And Dick Powell wrote the Academy suggesting a new method for awards presentation, suggesting the awards be doled out in July or August, so that they could be given for shows and personalities seen during one season. Thus, he said, it would prevent overlapping which saw Miss Fabray win although she hasn't been on the Caesar show since last season.

"The way it's being done now it's very confusing. These Emmys were given for 1956, yet Miss Fabray (a fine talent) was only on the Caesar show a few months of that year, while her successor, Janet Blair, was on beginning last September. I think awards should be based on the tv season, from September through May or June. They hand them out now in March because they think winning an Emmy will help sell a show, but I don't think that's so. Caesar won all those Emmys, yet he's practically off tv next season."

"Our own 'Four Star Playhouse' went off tv almost a year ago, yet we received nominations for the year 1956. Four Star is not on this season, and it's the current season which people remember. The tv Academy seeks to emulate the movie Academy, and producers have always helped the movie Academy; may be the tv Academy should seek the help of tv producers," said Powell.

Prep 'Pinocchio' TV'er

Musical version of "Pinocchio," based on the original characters created by Collodi, is being prepared as a tv spec by Maurice Alevy, who wrote the book and lyrics and also staged it in Dallas. An original musical score is being written by Irwin Andrews.

Closed-Circuit Closeups

Western Union plans to deliver a new type of message. It is preparing to play a major role in the expanding field of closed-circuit television communication.

The telegraph company's entry into closed-tv, particularly for business and industry communication, stems from its substantial stock interest in the TelePrompster Corp., which recently added closed-circuit tv to its activities.

According to Irving B. Kahn, TelePrompster prexy, WU's nationwide reps will provide on-the-spot liaison between TelePrompster, meeting sponsors, technical personnel and others in order to assure proper coordination and supervision of all closed circuit telecasts. In addition, WU offices throughout the country will store TelePrompster's large screen equipment. This arrangement, Kahn said, will enable the TelePrompster to set up at short notice an extensive network linking a large number of cities by closed-tv.

Telegraph company reps, it's asserted, will coordinate the various factors involved in staging and receiving closed circuit telecasts. These include the hotel seating arrangements, installation and testing of equipment, the time schedule, setting up the podium and microphones, and coordinating the program with the origination point.

TelePrompster, according to Kahn, "will also have the added advantage of being able to call upon Western Union's highly-skilled specialists for technical assistance and advice."

Johnson's Wax \$4,500,000 Deal For Steve Allen

Johnson's Wax is nearing a deal to take over alternate-week sponsorship of the full-hour Sunday night Steve Allen NBC-TV show in the fall. Execs of Needham, Louis & Brorby agency, which handles the Johnson's business, are in New York working on the final details, with a decision from the Chi-based agency due by tomorrow (Thurs.). Total time-talent net on the deal would come to around \$4,500,000 for the year.

Money for the stanza would presumably come out of the "Robert Montgomery Presents" show, which has been ousted from its Monday time to make way for the new "Crisis" series and for which no new time period has been assigned. The Allen stanza has been sold in one-third sponsorship segments this year; but would probably shift to either a full-hour sale or a co-sponsor setup on the alternate stanza.

'Coffee Break' Musical Insert for TV 'Home'

In an attempt to boost the "Home" show's average audience ratings and also to pitch to beverage sponsors, the NBC-TV stanza is injecting a new musical feature called "Coffee Break," with top vocalists and instrumentalists doing five-minute stints throughout the show during the week.

Guest lineup has been set through the week of May 20, with Frankie Carle Trio and Snooky Lanson featured the week of April 1. Bob Eberle and the Carle unit the week of April 8, the Stan Freeman Trio and Andy Williams set for the week of April 15, the Freeman unit and Don Cornell the week of April 22 and the Three Suns set for the two weeks starting May 13.

Small, Small World

Hollywood, March 26. KNX, CBS Radio 50,000 watt here, just got a complaint from New Zealand, 7,000 miles away, that Asiatic stations on the same wavelength are interfering with reception of the station's post-midnight programming.

Last year, KNX technical operations director Ted Denton received a similar complaint, but complainant was a Swede beefing about Soviet interference.

Westinghouse, in Blast at Storer, Charges 'Trafficking in Licenses' In Bid to Prevent Shift to Boston

Washington, March 26.

Blunt accusation that the Storer Broadcasting Co. is "trafficking in licenses" was leveled this week by Westinghouse Broadcasting Co. in a comment before the FCC opposing the change in transmitter location and power and sale to Storer of WMUR-TV, Manchester.

WBC comment, filed in reply to FCC questions in the case, demanded that both the application of WMUR-TV for a new transmitter location nearer Boston and a hike to maximum power, along with the application for conditional sale of the outlet, be dismissed, or as an alternative, set for hearing.

Westinghouse accused WMUR-TV of trafficking as well, charging the station's application for a construction permit is "not for the purpose of building and operating in the public interest, but only for purpose of sale."

Listing an extensive summary of Storer's station transactions over the past few years, plus several currently in negotiation, WBC declared that Storer "has been or, upon completion of this chain of contingent transactions, will have been involved in at least 17 transactions, and possibly more, and will still continue to own seven television and seven radio stations."

After stating that "Storer also promises more trafficking," Westinghouse declared that "the foregoing record indicates that the present application to move WMUR-TV from Manchester and transfer ownership to Storer should be dismissed. Storer clearly has, and frankly states it will continue to traffic in licenses in utter disregard of the public interest and contrary to the Commission's repeatedly announced policy that licenses should not be granted to persons whose primary intent is to sell them at a profit rather than to operate a station in the public interest." (The Atlanta-Manchester transaction being a wanton illustration.) Sale of Storer's WAGA-TV, AM & FM is contingent on its being able to purchase WMUR-TV.

Comment chides Storer for its own statement before the FCC that it is a "pygmy" in the television field by citing from the company's prospectus for issue of stock in 1955 and 1956. Company grossed \$19,688,830 in 1955 and \$11,971,418 for the first half of 1956 in television alone, with "radio gross revenues approaching \$5,000,000 in 1956. From a viewpoint of earnings before taxes, these statements indicate that these approximated \$12,000,000 in 1956."

Westinghouse declared that "Storer is no naive or inconsiderable element in this vital industry," pointing out that George B. Storer "personally holds 1,278,250 shares of Class B stock and 14,640 share of Common Stock which, according to a conservative price of \$25 per share represents a fortune in excess of \$30,000,000—something achieved by no other individual or limited group of individuals in the broadcasting business."

Comment also disputed Storer and WMUR-TV on engineering, market and legal data, charging that the transmitter relocation would be tantamount to shifting the allocation to Boston in violation of the FCC's own rules and would deprive Manchester of primary coverage. Westinghouse denied a charge by Storer and WMUR-TV that in opposing the relocation its "only purpose is to prevent a fourth principal community grade signal over Boston." WBC, which operates Boston's WBZ-TV, stated that it reserves the "full right to voice an opinion as to what constitutes 'the good of the industry' and the 'service to the industry,'" and insisted that "a situation that would seek to pyramid VHF facilities in major metropolitan areas at the expense of smaller communities and their ability to enjoy a local television service and the power of local expression is considered to be harmful to the industry."

Texas Coin for 'Ozark'

With "Ozark Jubilee" on ABC-TV sponsored only alternate weeks this season, the network has finally had a breakthrough on skip-weeks. Williamson-Dickie work clothes of Fort Worth has inked for one-minute in the available half-hour every second week. The network is on the prowl for two other participating sponsors on the same basis.

Buy is in the first half-hour of the show, since the remaining portion is co-opped weekly. Show is from 10 to 11 p.m. Saturdays.

CBS' \$13,400,000 Peak '56 Earnings

CBS Inc. reported record sales and earnings during 1956 this week in its annual stockholders report with net revenues and sales jump in 12.1% over the 1955 totals to a new peak of \$354,800,000 and earnings up 21.5% to a high of \$13,400,000.

Per-share profit increased from \$1.83 in 1955 to \$2.17 per share in 1956. Latter figure was attained despite a 41c. per share loss involved in the liquidation of the CBS-Columbia radio-tv set manufacturing division. All divisions except CBS-Hytron, the tube and semiconductor manufacturing arm, continued profitable. Though CBS-Hytron tripled its semiconductor business and increased its tube replacement volume, original equipment tube sales were down due to the decrease in the number of set manufacturers—22 went out of business or merged in 1956, according to the report.

Advertising revenue on CBS-TV climbed by 18.3% over 1955, while CBS Radio continued profitable and increased its daytime commercial business. Columbia Records' sales volume was up 50% and LP sales up 120%. The CBS-TV owned stations, with the exception of WHCT in Hartford, increased their billings by 24% during 1956. CBS Television Film Sales, the web's syndication arm, increased its billing by 18% during the year as well.

Wrong Bill for Wrong Audience Capsules D. C. Correspondents' Hoopla

Washington, March 26.

The 13th annual dinner of the Radio and Television Correspondents Association, Saturday (23), was the largest ever; but entertainment-wise provided one of the thinnest bills ever offered here at the annual dinners of the various news correspondents' associations.

Danny Thomas, who emceed and supplied the comedy, went far beyond the call of duty; he gave it a gallant try but was unable to carry the entire operation on his shoulders. As solid as he was at this same organization's dinner in 1955, Thomas wowed 'em early and late with such cracks as "I'm probably the only fellow who could walk on either side of the Palestine partition in safety," and a gag monolog and song about his home town, Toledo.

The Vagabonds were nicely received for their songs and playing, especially "Lazy River," but thereafter it was a case of the wrong bill before the wrong audience.

Hugh O'Brian, who would have been sensational before a kid audience, simply didn't belong in an auditorium full of broadcasters, newsmen, government officials, etc. He worked hard, especially in a duet with Jaye P. Morgan, who was substituted for the Andrews Sisters when this trio—like Humpty Dumpty—couldn't be put together again for the show. Miss Morgan, who varied her offering from song

(Continued on page 48)

WLJB's 10% Rate Hike

WLJB, N. Y., which gears its programming primarily for the 1,100,000 Negroes in the Metropolitan area, will boost its rates approximately 10%, beginning April 1.

Station maintains that it has more than doubled its listening audience since the current rate card went into effect in 1952, basing its claim on a Negro Pulse survey which found WLJB's average quarter hour daytime audience higher by 110% compared to four-and-a-half years ago.

WLJB's new basic rate for one hour will be \$180 as compared to \$165 presently being charged.

WBC's Fulltime Capital Bureau

Moving to "fill a void" which exists in broadcasting news coverage—the inability of networks or stations to cover national news with local angles—Westinghouse Broadcasting Co. this week set up a fulltime Washington bureau under Rod McLeish, until now news director of WBC's WBZ-WRZA in Boston.

McLeish will feed Westinghouse's 10 radio and tv stations on a daily basis via direct broadcast line, beep phone reports and tape, and will initiate filmed reports on an occasional basis for the tv outlets. Officially, the bureau opens April 1, but after a Monday (25) press conference in N.Y. McLeish planned down to Washington to cover the Dave Beck's appearance before the Senate committee investigating labor racketeering, with emphasis on Portland, Ore. (Beck's bailiwick) and Boston (Sen. John Kennedy and committee counsel Bob Kennedy) angles. It'll be a direct line feed in this case.

New setup is aimed initially more at the company's radio stations. (Continued on page 48)

Staten Island Gets 1st Fulltime Radio Station

First commercial radio station to be started in the New York metropolitan area in the past 14 years will go to Staten Island, a New York City borough which has never had a fulltime station of its own. Tele-Broadcasters Inc., owner of stations in Pasadena, Kansas City, Hartford and Knoxville, has bought WBRR, a Brooklyn (former Brooklyn-Staten Island) outlet.

H. Scott Killgore, prexy of Tele-Broadcasters, said that the 5 kw call letters will be changed to WPOW once the FCC okays the purchase from Jehovah's Witnesses, a religious sect. Station will operate on a pop music and news format on 1330 kc.

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VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

TOP 10 PROGRAMS AND TYPE STATION DISTRIB. DAY AND TIME FEBRUARY RATING SHARE (%) SETS IN USE TOP COMPETING PROGRAM STA. RATING

BOSTON Approx. Set Count—1,395,000 Stations—WBZ (4), WNAC (7)

1. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	31.6	70.6	44.8	Judge Roy Bean	WBZ	11.3
2. I Led 3 Lives (Adv)	WNAC	Ziv	Wed. 7:30-8:00	24.3	57.9	41.9	Eddie Fisher	WBZ	14.1
3. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	23.5	41.3	57.0	News—Huntley-Brinkley	WBZ	17.2
3. Sheriff of Cochise (W)	WNAC	NTA	Sun. 6:00-6:30	23.5	51.4	45.7	Noah's Ark	WBZ	30.7
5. Highway Patrol (Adv)	WBZ	Ziv	Wed. 10:30-11:00	23.0	46.8	49.4	Pleasure Playhouse	WBZ	20.1
5. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	23.0	57.9	39.7	20th Century Fox	WNAC	22.1
6. Annie Oakley (W)	WNAC	CBS	Sun. 5:00-5:30	22.6	58.8	38.5	Boston Movietime	WBZ	17.0
7. State Trooper (Adv)	WNAC	MCA	Sun. 10:30-11:00	21.5	60.1	35.8	Nightly Newsteller	WBZ	14.1
8. Studio 57 (Dr)	WBZ	MCA	Tues. 10:30-11:00	20.4	56.9	35.8	Wild Wide World	WBZ	15.0
9. Frontier (W)	WNAC	NBC	Fri. 10:30-11:00	17.3	45.5	38.0	Star Performance	WBZ	11.1
							Secret Journal	WNAC	12.8
							Cavalcade of Sports	WBZ	17.8
							Sports; Big Playback	WBZ	12.4

WASHINGTON Approx. Set Count—754,000 Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	21.9	49.6	44.2	Championship Bowling	WMAL	9.6
2. Soldiers of Fortune (Adv)	WTOP	MCA	Mon. 7:00-7:30	18.7	48.6	38.5	Foreign Legionnaire	WRC	8.8
3. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	17.5	48.5	36.1	Last of the Mohicans	WRC	10.5
4. Jungle Jim (Adv)	WMAL	Screen Gems	Wed. 6:00-6:30	17.1	51.5	33.2	Cisco Kid	WTOP	6.9
5. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	16.6	33.9	49.0	Your Hit Parade	WRC	15.3
6. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	16.5	38.9	44.7	Do You Trust Your Wife	WTOP	17.0
7. Brave Eagle (W)	WMAL	CBS	Fri. 6:00-6:30	16.3	51.1	31.9	Cisco Kid	WTOP	6.9
8. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	15.6	41.8	37.3	Wrestling	WMAL	10.5
9. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	15.3	41.2	37.2	Code 3	WTOP	13.4
10. Buffalo Bill Jr. (W)	WMAL	CBS	Thurs. 6:00-6:30	14.9	48.6	30.6	Cisco Kid	WTOP	7.6
10. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:30-6:30	14.9	33.3	44.7	Meet the Press	WRC	15.4

MINNEAPOLIS-ST. PAUL Approx. Set Count—515,000 Stations—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

1. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	18.0	67.9	26.5	Great Gildersleeve	KSTP	5.4
2. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	17.5	34.2	51.1	Wrestling	WCCO	20.2
3. Search for Adventure (Adv)	WTCN	Bagnall	Mon. 9:30-10:00	16.9	32.8	51.5	Stage 7	KSTP	11.5
4. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	14.8	26.3	56.2	20th Century Fox	WCCO	17.2
5. Buffalo Bill Jr. (W)	WCCO	CBS	Sat. 11:30-12:00 a.m.	14.1	83.0	17.0	Mr. Wizard	KSTP	2.4
6. Annie Oakley (W)	WCCO	CBS	Sat. 5:00-5:30	13.7	53.9	25.4	Roy Rogers	KSTP	7.2
7. Sheriff of Cochise (W)	WCCO	NTA	Sat. 9:30-10:00	12.3	22.1	55.4	Your Hit Parade	KSTP	24.3
8. Stage 7 (Dr)	KSTP	TPA	Mon. 9:30-10:00	11.5	22.3	51.5	Search for Adventure	WTCN	16.9
9. Superman (Adv)	WCCO	Flamingo	Sun. 4:30-5:00	10.6	44.1	24.0	Captain Gallant	KSTP	7.3
10. Life of Riley (Co)	KSTP	NBC	Sun. 6:00-6:30	10.2	19.7	51.9	Lassie	WCCO	33.3

SEATTLE-TACOMA Approx. Set Count—500,000 Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	37.6	61.6	61.0	Lone Ranger	KING	15.8
2. Life of Riley (Co)	KING	NBC	Thurs. 7:30-8:00	35.3	62.1	56.9	Rosemary Clooney	KINT	10.2
3. Search for Adventure (Adv)	KING	Bagnall	Sat. 7:00-7:30	32.7	55.4	59.1	Grand Ole Opry	KOMO	17.0
4. Sheriff of Cochise (W)	KING	NTA	Mon. 7:00-7:30	30.5	50.4	60.6	Studio One	KTNT	16.2
5. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	26.6	57.6	46.3	Ray Milland	KOMO	11.1
6. Soldiers of Fortune (Adv)	KING	MCA	Mon. 6:00-6:30	25.1	50.1	50.3	Ray Milland	KOMO	16.5
7. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	24.3	51.5	47.2	Ray Milland	KOMO	14.0
8. Last of the Mohicans (W)	KING	TPA	Wed. 6:00-6:30	23.7	51.8	45.7	Ray Milland	KOMO	13.7
9. Wild Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	23.7	53.0	44.8	Ray Milland	KOMO	14.8
9. Long John Silver (W)	KING	CBS	Sat. 5:30-6:00	23.4	66.9	35.0	Bowling Time	KTNT	8.6

COLUMBUS Approx. Set Count—357,000 Stations—WLW-C (4), WTVN (6), WBNS (10)

1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	31.1	68.7	45.3	RCA Theatre	WLW-C	8.9
2. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 9:30-10:00	30.3	51.6	58.8	Alcoa Hour	WLW-C	21.4
3. Sheriff of Cochise (W)	WBNS	NTA	Thurs. 7:30-8:00	28.5	56.2	50.7	Lone Ranger	WTVN	13.7
4. Soldiers of Fortune (Adv)	WBNS	MCA	Wed. 6:30-7:00	21.1	76.1	27.7	Meetin' Time at Moores	WLW-C	3.9
5. Public Defender (Dr)	WBNS	Interstate	Mon. 6:30-7:00	19.4	70.9	27.4	Meetin' Time at Moores	WLW-C	4.8
6. Frontier Doctor (W)	WTVN	H-TV	Fri. 7:00-7:30	17.6	42.2	41.7	News—Chet Long	WBNS	20.9
7. China Smith (Adv)	WTVN	NTA	Wed. 7:00-7:30	15.9	38.7	41.1	CBS News—D. Edwards	WBNS	20.9
8. Dr. Christian (Dr)	WBNS	Ziv	Sun. 6:30-7:00	15.3	34.2	44.7	News—Chet Long	WBNS	22.9
9. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	15.2	67.5	22.5	CBS News—D. Edwards	WBNS	22.9
10. Hopalong Cassidy (W)	WTVN	NBC	Mon. 7:00-7:30	14.3	35.7	40.1	Roy Rogers	WLW-C	17.5
							Foreign Legionnaire	WTVN	4.5
							News—Chet Long	WBNS	22.3
							CBS News—D. Edwards	WBNS	20.3
							Robin Hood	WBNS	20.6

TWO FOR THE MONEY
With Sam Levenson, Milton De Lugg, Orin O'Connell
Producer-director: Ira Skutch
30 Mins., Sat., 10:30 p.m.
Sustaining
CBS-TV, from New York

"Two for the Money," which has been off CBS since last summer, returned last week to replace the ill-fated "You're On Your Own" quizster, which lasted for a scant 13-week cycle. As of the moment, "New York Confidential" is slated for the Saturday 10:30 time period come September. "Money" is somewhat in the position of a filler show for the remainder of the spring and summer, but understood CBS is pushing this one for a sale and it's conceivable that it may be around in the fall in another slot.

The Goodson-Todman package returns in essentially the same format, but with Sam Levenson, who did the show for a couple of summers, in as permanent emcee. Levenson's a cinch for the title of television's most genial emcee. Apart from the always-good stand-up routine, he's got a flair for bringing the warmth and humor out of his guests, or at least getting them to make a remark that sets him up for an anecdote.

Result is a genuinely good-humored show in which the quiz gimmick is subsidiary to the Levensonism, which is all to the good. Producer-director Ira Skutch set up the guests for the preem carefully, with a retiring Army colonel, his wife and seven adopted children, as one team of entrants, and a Damone fan club officer as the other with Damone sneaking in as surprising guest. The screening paid off in terms of a couple of interesting and entertaining sessions.

Prem tended to be somewhat on the rough side insofar as pacing was concerned, but that appeared to be a matter that will shake down in a couple of weeks. Chan.

Foreign TV Reviews

AN ENEMY OF THE PEOPLE
With John Robinson, Peter Wynard, Clive Morton, Jill Dixon, Jessica Spencer, Tony Symphon, Tom Criddle, Brian Franklin, Anthony Wilson, Edward Forsyth, John Salew, Reginald Marsh, Julia Chester, Malcolm Watson, Michael Elv, George Ricarde, Joanna Glass
Arthur Miller version of Henrik Ibsen play
Adaptation: Elspeth Cochrane
Producer-director: Silvio Narizzano

90 Mins., Wed. 8 p.m.
Granada TV, from Manchester

Arthur Miller's version of Ibsen's complex political play did nothing but good for the translation English speaking peoples have become accustomed to. In the 90 minutes playing time, the pace never faltered from one which was crisp and tense. Miller's treatment of the play, which tells of a small Norwegian coastal town governed by an expansion crazed council, headed by a Mayor prepared to endanger the lives of thousands of visitors who will use the newly-erected spring baths, even though his brother, the medical officer of health, has proved that they are polluted, is one full of understanding. Producer-director Silvio Narizzano deserves full marks for his work. The sets were imaginative and realistic, and camera work was on an equal par.

Outstanding member of the cast was John Robinson, who played the doctor. His performance in this difficult role which varied between pathos, humor and frustration, was excellent. He was well supported by Clive Morton as the Mayor and Peter Wynard, who played Hovstad, editor of a circulation seeking newspaper. Bary.

THE BIGGEST THIEF IN TOWN
With Bernard Braden, Carl Bernard, Jerry Stovis, Fred Johnson, Evelyn Roberts, Joy Rodgers, Nell McCallum, George Street, Denis McCarthy, Timothy Grey, Keith Marsh
Writer: Dalton Trumbo
60 Mins., Thurs. 8 p.m.
Associated TeleVision, from London

Presented in the Associated TeleVision "Television Playhouse" series, Dalton Trumbo's macabre comedy was one long laugh from beginning to end. Bernard Braden, who played the lead in the London stage production five years ago, was at home in his role as Bert Hutchins the small town undertaker who tries to increase his business by buying a \$12,000 bronze casket he hopes to sell at a profit to the big time undertakers in nearby Denver when the local millionaire, who's at death's

Tele Follow-Up Comment

Playhouse 90

Whatever possessed CBS-TV's "Playhouse 90" to tackle the Perle Mesta story in the first place will probably remain one of those Rip-leyes for which tv has long been famous—and hardly to its credit. True, the network grabbed itself some enviable newspaper space when it announced the show last summer, but it might have been the better part of wisdom to have subsequently dropped the whole idea. Perhaps the pacting of Shirley Booth to play the Mesta role sparked the network's enthusiasm, but as things turned out the "Hostess With the Mostes" as it came off last Thursday night will hardly redound to Miss Booth's everlasting glory. In fact the sooner it's forgotten the better.

The cloyingly slow-moving unveiling of the life of Mrs. Mesta, her childhood frustrations, love life and the Washington segment made for a tedious story that was both trite and unmoving. No secrets were revealed to disclose how an international hostess wins her laurels. And her parties seemed as dull as any in Centerville, USA. Having the script hew to the biographical sketch of Perle Mesta sadly handicapped Miss Booth. None of her warmth, individuality or abundant talents were given a break, with result that her performance was one dimensional and came out as a reading of rather dreary dialog.

Hedda Hopper, Shepperd Strudwick, et al were equally enmeshed in the undramatic trivia. Rose.

Jack Benny Show

Maurice Chevalier has been making fairly frequent appearances on U.S. video via filmed displays. Recently, the Gallic chanteur did a Parisian travelogue in which he had virtually a whole hour to himself on NBC. He made another taped appearance Sunday (25) with Jack Benny on his regular CBS-TV show, which was filmed in Paris last summer.

Despite the expensive presence of Chevalier on this session, the Benny show really never got off the ground. The entire program seemed like a routine venture in which neither Benny, Mary Livingston nor Chevalier were used to best advantage. Extent of the imagination used in the presentation of Chevalier was having him get up to do a turn on a nitery floor, and Chevalier delivered with his usual style and aplomb.

Benny's travels abroad, as depicted on this particular episode, comprised constant battles between Benny and society in an attempt to separate the comic from a portion of his bankroll. There were some good situations as a result of this gag which frequently paid off in a laugh department. Chevalier went along with this gag affably for several sides of dialog, but a personality of Chevalier's magnitude should have gotten some lines far removed from the usual Benny routine. Jose.

The Chevy Show

There's a sunny and refreshing quality to Dinah Shore's work that makes an hour's tv outing with her skip by at a happy pace. It was demonstrated once again Friday (22) via "The Chevy Show" stanza on NBC-TV.

In addition to the warm and winning hostess production, broadcast in color and black-and-white, was topgrade all the way. Producer-director Bob Banner tied it all up into a bright and extremely likeable musical package. He surrounded his star with Pat Boone, Shirley MacLaine and Dan Dailey and they all come through in top form.

With Boone, Miss Shore dueted "Butterfly," with Miss MacLaine, there was a happy takeoff of "Young Love" to a cha-cha beat and with the whole mob, there was a spirited treatment of "Drop a Name," a special material number out of the current Broadway tuner "Bells Are Ringing."

Among the other pleasantries were Miss Shore's solo on "These Foolish Things," Boone's rollover of "Why, Baby, Why," Dailey's hooping sequence and Miss MacLaine spoof of "The Dance of the Seven Veils." Gros.

Odyssey

How a foreign-made documentary can be presented with telling impact on American tv was demonstrated Sunday (24) when "Odyssey" on CBS-TV offered Arthur Knight's adaptation of the French classic, "Farrebique." The film depicts the passage of the seasons, the cycle of life and death, on a French farm. It's good entertainment, though "Odyssey" ap-

parently meant it to apply more as an ethnic study.

In any case, Knight's script and editing trimmed off only the edges, leaving the core of the film untouched and undamaged. He had a narrator tell the story, and Luis Van Rooten speak as the grand-father, who lived on the Farrebique farm all his life and died there. Thrown in, too, was a conversation between Charles Collingwood and Dr. Pierre Martin, a French anthropologist, who testified to the fact that conditions depicted were still true in a certain region of France.

The beauty of "Farrebique" was its simplicity, and Knight happily didn't interpose too many "learned observations" to detract from the story the picture had to tell. In fact, the scripting very capably matched the poetic tone of parts of the film, and their interlacing of the narrator's and the grandfather's voices was effectively handled.

"Farrebique," part of which showed up rather dark on the screen, had about it a feeling of genuineness, whether in the peasants' faces as they discussed local affairs in the pub over a glass of wine, in the shot of a rabbit hot-footing it across a snowy field, or the moving dignity of the funeral. It communicated the wonder of springtime and the loneliness of farm life.

"Odyssey" not only came up with an enjoyable and informative hour, it also demonstrated what skill and affection for the subject can do to make a foreign subject palatable on the air. Hift.

Climax

Payola, a phase of the music biz which everybody believes to be a fact but which nobody seems to be able to prove, came under dramatic scrutiny on the CBS-TV "Climax" series last Thursday night (21) in a play titled "Let It Be Me." Although the dramatics in the Eileen and Robert Mason Pollack script were somewhat weak, the sociology was frank and accurate.

At the center of this modern Tin Pan Alley yarn was Eddie Albert, a corrupt artist & repertoire chief of an up-and-coming independent label. His "taking" price for recording a song was set in the script at around \$3,000, a price tag which corresponds to the actual gossip in the music biz when the subject of a&r payola is brought. As Albert put it in the play, an a&r man is only as big as his last hit and he gotta take all he can get when he can get it. Also in the yarn was a marginal subber who has mortgaged his whole catalog and is now banking on a single hit to pull him out of a whole. His ultimate suicide when Albert is unable to

deliver the top artist for his tune also could have happened in the actual music biz. In fact, something similar to this suicide did occur a few years ago.

But despite the documentary realism of some of the yarn, the whole stanza failed to make much of a dramatic point. Maureen O'Sullivan, as the a&r man's wife, was a weebegone creature whose climactic speech to her husband about faith in the future was maudlin. Jill Corey, who plugged one tune, "Let It Be Me" on the show, was convincing in the role of the hottest disk artist while Steve Forrest, as an honest a&r staffer who is shocked to find out that his boss is on the take, carried off the natvete convincingly.

At the windup, Albert is cured of the payola habit and he presumably lived a poor, but honest life thereafter. Herm.

Kraft Television Theatre

Irish actor Edward Mulhare, who moved into the Broadway limelight as regular replacement and subsequent successor to "My Fair Lady" costar Rex Harrison, isn't sitting around waiting to go on in the musical. A couple of weeks ago he gave a sampling of his performance in the tune of Ed Sullivan's Sunday night CBS-TV stanza and last Wednesday (20) played it straight as star of "Night of the Plague" on "Kraft Television Theatre."

Mulhare showed up well on the hour-long drama. That, however, is about all the commendation the snow warrants. Initial indications that the Lester Powell script might develop into an interesting meller fell flat. The basic situation had substance, but the progression of events were somewhat confusing and lacking in credibility.

Powell had some bitter comments to make on the invasion of personal rights brought on by the tightening of security measures. These were brought into play as a British pathologist, portrayed by Mulhare, resisted his government's attempts to get him to turn over info on producing a deadly germ culture. In the end, though, he gave in rather than take a chance on having the process fall into the hands of enemy agents.

The cast contributed little in the way of punching up the proceedings. The performances were generally uninspired and the frequent muffing of lines didn't help either. Jess.

Omnibus

If last Sunday's (24) ABC-TV edition of "Omnibus" had been carried in New Bedford, Mass., in 1893, the then 33-year-old Lizzie Borden would probably have been found guilty of the hatchet slaying (Continued on page 46)

Those Interviews

Rosie Dolly seems to be on a p.a. kick, first on Mike Wallace's "Nightbeat" (DuMont) teeveer and later on Barry Gray's WMCA-AM'er. Somehow the surviving half of the Dolly Sisters, already glorified in celluloid in one of those George Jessel bloop at 20th-Fox, permitted herself to be boxed into the bold, somewhat cruel camera eye of the image orthicon, so far as the video interview was concerned. If it was a trailer for her blog it's apparently far in advance because, admittedly, her memoirs are still in the think stage. Miss Dolly, a legendary name of the 1920s, could not have endeared herself with the Yank bourgeoisie of the "plane now, pay later" category. No doubt that some such bewildered Americana, of middle-income class, making their installment-plan tourist trips, do behave in the manner she alleges, but this didn't jibe with her own humble beginnings. She was proud of the fact that she and Jennie—in the heyday of their billing their first handles came out Yancsi and Roszika—came to Brooklyn with nothing from their native Hungary. Wallace sought to remind her of this, nor did she duck the issue. But seemingly her patience with gauche behaviorism of franc-conscious American tourists isn't as tolerant.

Wallace could have done something more with Columbia Records' a&r topper Mitch Miller than did the Entertainment Press Conference (Al Morgan, Harriet Van Horne and Bill Stern). Miller ducked a lot on the payola issue but was vigorous in his displeasure with the record arrangement copyists. Had the trio been as prepared as Wallace is usually some interesting inside stuff could have been evolved. As it is, Miller bested his three inquirers on an issue that is a big common denominator with the public in light of the astronomical totals that pop platters now rack up. Miller's "I don't know if that is going on" could have been a different thing under a more skillful Q. & A. And it need not have been the almost antagonistic yocal stance that Bill Stern assumed. Miss Van Horne seemed somewhat esoteric with her questions on the religious song-aspects. Morgan tried to stay with payola, cut-ins and the intra-trade angles but the bearded obolst-a&r exec took the play away.

There are now any number of "behind the scenes of show business" variety programs. They dot the dial, both tv and AM. The payoff, of course, is the commercial for whatever is being plugged. But the sum-total end-result is a constant dilution of the values and the illusions that come with professional show business. If this keeps up the public may yet turn back to films because Hollywood, for all its past penchant for dishing its inside stuff in public, at least gives them a glossy package of thoroughly evaluated entertainment, sans the auxiliary and incidental plugs. Abel.

HEMO THE MAGNIFICENT
With Dr. Frank Baxter, Richard Carlson, Sterling Holloway
Producer-Director-Writer: Frank Capra
Animation: Shamus Culhane Studios Inc.
60 Mins., Wed. (20), 9 p.m.
BELL TELEPHONE SYSTEM
CBS-TV (color film)
(N. W. Ayer)

If "Hemo" wasn't magnificent, it was fascinating, but why quibble? The second in the science series by Frank Capra and sponsored by Bell Telephone was an imaginative study of the heart and circulation put into completely comprehensible terms. The complexity of the subject was made to appear so elementary that there was a quickly opened shade of suspicion that Capra was oversimplifying, but the humor and the respect for the matter at hand more than kept the 60-minute stanza from being condescending.

In making education palatable, Capra, who directed, produced and wrote with the help of several consulting scientists, employed Dr. Frank (Shakespeare) Baxter and actor Richard Carlson. Baxter, as "Dr. Research," and Carlson, as "Writer," engaged in a colloquy with Hemo, their blood symbol, and other animated characters. The wonderful injection of another cartoon character, "Professor Anatomy," to delineate the function of the heart in terms of living rooms with one-way entrances and exits, was entirely typical of the ingenious things that Capra devised to make his subject clear.

This business of bringing a full quota of entertainment into education is fast becoming a highly-polished video art. Capra did it with "Our Mr. Sun" in November, and Walt Disney has done it a few times late, in "Disneyland" yarns on "Our Friend the Atom" and "Man in Flight." In all these instances, the producers mixed fact and fancy in wholesome and interesting—more, exciting—amounts. Art.

SHARILAND
With Shari Lewis
Co-producers: John Fenger, Bill Ratcliff
Director: Hugh McPhillips
Write: Lan O'Kun
60 Mins., Sat., 8 a.m.
WRCA-TV, N.Y.

Shari Lewis, the comely young lady with a bundleful of talents and tricks for the kiddies, has shifted her stance from WPX, N.Y., to the New York NBC flagship. Her stint now is a full hour instead of 30 minutes.

On Saturday (23), she and her amiable puppets, Lamb Chop and Charlie Horse, performed well. Other ingredients of the show consisted of a song or two, a story, some chitchat with children, and a "betcha" trick. Lan O'Kun who supplies some of the original material, as well as doing the music and lyrics for Shari's songs, shows some original imagination and wit. Miss Lewis is a winning, comfortable performer.

After an inventive opening with the puppets, show, bogged down somewhat initially with Miss Lewis' seemingly forcing talk. Apparently, additional sparkle is needed for an even 60 minutes of entertainment. But the potential is there and should be realized as show goes along. Camera work could have been more adept in avoiding Miss Lewis' fingers as she worked the puppets. Camera, picking up such details, spoils the illusion. More songs also might be helpful. Headliner and her puppets are winners vocalizing.

As to the puppets, Miss Lewis and writer O'Kun could add another dimension to Lamb Chop, Charlie Horse and Wing-Ding via projecting emotional qualities. Right now, they are in the main only smart and clever. In one skit, Miss Lewis had Lamb Chop stricken with sadness by Charlie Horse. That skit was the best. Horo.

CONFESSION
With Jack Wyatt, guests
Producer: Wyatt
Director: Patrick Fay
Writer: Jim Boals
30 Mins., Fri. (15), 10 p.m.
WESTON CARPETS, COOK'S MODERN HOMES
KRLL-TV, Dallas
(Wyatt & Bearden)

This highly successful tv segment, which started a year ago, pulls no punches. Indicative of drawing power of such an offbeat show is its February Pulse rating of 24, just short of the top 15 shows, network and local, in this area—and a one-point gain over the last survey. Last week the Dallas county district attorney (a frequent panel member on the show) awarded producer Wyatt a plaque and certificate of merit "in recognition of outstanding public service in shedding the light of community understanding on the

(Continued on page 46)

DWIDE

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AUSTRALIA

Lassie • Private Secretary • Fury • The Count of Monte Cristo • The Halls of Ivy • Ramar of the Jungle • Mystery Is My Business • Hawkeye and the Last of the Mohicans

BRITAIN

Lassie • Private Secretary • Fury • The Count of Monte Cristo • Hawkeye and the Last of the Mohicans • Ramar of the Jungle • New Adventures of Charlie Chan (in production)

CANADA

Lassie • Private Secretary • Fury • The Count of Monte Cristo • Mystery Is My Business • Your Star Showcase • Edward Small Features • Hawkeye and the Last of the Mohicans • Ramar of the Jungle • Captain Gallant of the Foreign Legion • Science in Action

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LATIN AMERICA

Lassie (Spanish version) sold to the Kellogg Company through J. Walter Thompson de Mexico in Colombia, Cuba, El Salvador, Guatemala, Mexico, Puerto Rico and Venezuela.

Stage 7 sold to Corporacion Nacional Electronica through McCann-Erickson de Mexico in Mexico; and to the Borden Company in Puerto Rico; also in Cuba.

Fury sold to Laboratorios Picot through the Noble Advertising Company in Mexico.

The Count of Monte Cristo sold to Nabisco through McCann-Erickson de Mexico in Mexico; to Campbell Soup through Robert Otto and Company in Puerto Rico; and

to Bristol-Myers through Boclaro Advertising Agency in Venezuela; also in Cuba.

The Lone Ranger sold to the Borden Company through National Export Advertising Service in Puerto Rico. Other **tpa** series sold in France, Switzerland, etc.

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VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical film show are as accurate as could be ascertained from a multiplicity of station and other data.

CINCINNATI

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	FEBRUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. IT'S IN THE BAG — Fred Allen, Jack Benny; 1945; United Artists; NTA	Gold Cup Theatre Sat. Feb. 2 5:00-6:30 p.m. WLW-T	10.8	11.5	10.3	46.4	Hi Kids WKRC 6.7 The Seventh Veil, Platinum Playhouse WCPO 5.4	
2. WHISPERING SMITH SPEAKS — George O'Brien, Irene Ware; 1935; 20th Century Fox	Movie at 3 Sun. Feb. 3 3:00-4:00 p.m. WCPO	7.9	8.0	7.7	39.7	Movietime, U.S.A. WLW-T 4.9 Zoo Parade WLW-T 12.1	
3. EAGLE SQUADRON — Robert Stack, Eddie Albert; 1942; Columbia; Screen Gems	Prize Playhouse Sun. Feb. 3 1:30-3:00 p.m. WCPO	7.8	8.0	7.7	41.6	Bowling WKRC 13.7 Movietime, U.S.A. WLW-T 5.8	
4. ONCE UPON A TIME — Cary Grant, Janet Blair; 1944; Columbia; Screen Gems	Steven's Show Sat. Feb. 2 11:00-12:45 a.m. WCPO	7.6	8.6	6.0	33.1	Front Page News; Weather WKRC 13.8 Girl from 10th Ave., The Show WKRC 7.4	
5. GIRL FROM 10TH AVENUE — Bette Davis, Ian Hunter; 1935; Warner Brothers; Associated Artists Productions	The Show Sat. Feb. 2 11:15-12:45 a.m. WKRC	7.4	8.6	5.7	37.8	Once Upon a Time, Stevens' Show WCPO 7.6	
6. AIR STRIKE — Richard Denning, Gloria Jean; 1955; Lippert Productions; Telepictures	Home Theatre Wed. Feb. 6 11:15-12:45 a.m. WKRC	6.4	7.4	5.2	55.2	Tonight WLW-T 3.4	
7. THE CARIBOO TRAIL — Randolph Scott, Gabby Hayes; 1950; 20th Century Fox; RKO Teleradio	Home Theatre Fri. Feb. 1 11:20-1:15 a.m. WKRC	6.1	7.2	3.7	46.9	Tonight WLW-T 4.9 Hollywood Theatre WCPO 4.0	
7. THREE ON A MATCH — Bette Davis, Humphrey Bogart, Joan Blondell; 1932; Warner Brothers; Associated Artists Productions	Best of Hollywood Sun. Feb. 3 11:15-12:30 a.m. WKRC	6.1	8.9	5.4	42.9	Million Dollar Movie WCPO 4.4	
8. MADNESS OF THE HEART — Margaret Lockwood, Paul Puls; 1950; Universal-International; ABC-TV	Famous Film Festival Sat. Feb. 2 7:30-9:00 p.m. WCPO	5.9	6.3	5.4	9.3	People Are Funny WLW-T 37.4 Perry Como WLW-T 43.2	
8. THE SEVENTH VEIL — Ann Todd, James Mason; 1946; J. Arthur Rank Production; ABC Film	Platinum Playhouse Sat. Feb. 2 6:00-7:30 p.m. WCPO	5.9	6.6	4.9	15.4	It's in the Bag—Gold Cup Theatre WLW-T 10.6 Midwestern Hayride WLW-T 22.5	

MINNEAPOLIS-ST. PAUL

1. BATAAN — Robert Taylor, George Murphy, Robert Walker; 1943; MGM; MGM-TV	MGM Time Sun. Feb. 3 9:00-11:15 p.m. KMGM	18.4	22.0	13.5	38.8	\$64,000 Challenge WCCO 25.7 O. Henry Playhouse KSTP 19.1 Today's Headlines KSTP 26.5 Masterpiece Theatre WCCO 10.6	
2. THEY WERE EXPENDABLE — Robert Montgomery, John Wayne; 1945; MGM; MGM-TV	MGM Time Sat. Feb. 2 9:00-11:45 p.m. KMGM	16.7	17.7	9.9	41.2	George Gobel KSTP 21.1 Your Hit Parade KSTP 24.3 Today's Headlines KSTP 25.9 Weather; Sports KSTP 17.5 Racket Squad KSTP 7.9 Million Dollar Movie WCCO 3.7	
3. THE BLACK SWAN — Tyrone Power, Maureen O'Hara; 1942; 20th-Fox; NTA	Command Perf. Sun. Feb. 3 2:00-3:45 p.m. WCCO	14.8	15.5	13.5	62.2	Outlook KSTP 3.7 Zoo Parade KSTP 6.1 Wide Wide World KSTP 12.5	
4. THE SPIRAL STAIRCASE — Dorothy McGuire, George Brent; 1946; Seiznick; NTA	Masterpiece Theatre Sun. Feb. 3 9:30-11:15 p.m. WCCO	12.3	11.3	8.2	24.0	Bataan, MGM Time KMGM 18.4	
5. CANON CITY — Scott Brady, Jeff Corey; 1946; Eagle Lion Films; United Artists-TV	Tonight at 9 Fri. Feb. 1 9:00-10:45 p.m. KMGM	9.6	11.0	5.6	18.4	Line-Up WCCO 25.4 Person to Person WCCO 33.7 Do You Trust Your Wife WCCO 13.8 Tomorrow's News; Weather WCCO 11.3	
6. MIN AND BILL — Marie Dressler, Wallace Berry; 1930; MGM; MGM-TV	Tonight at 9 Tues. Feb. 5 9:00-10:15 p.m. KMGM	9.5	10.1	8.5	17.1	\$64,000 Question WCCO 33.0 Wrestling WCCO 19.8	
7. MONSOON — Ursula Thissell, George Nader; 1953; United Artists; United Artists-TV	Tonight at 9 Wed. Feb. 6 9:00-10:30 p.m. KMGM	7.8	8.7	6.8	13.7	This Is Your Life KSTP 23.1 20th Century Fox WCCO 17.2 What's My Line WCCO 16.7	
8. ISLAND OF DESIRE — Linda Darnell, Tab Hunter; 1952; United Artists; United Artists-TV	Movieland Sun. Feb. 3 7:00-8:30 p.m. KMGM	7.5	9.0	6.2	12.0	Ed Sullivan WCCO 37.5 G. E. Theatre WCCO 25.9	
9. NIGHT AT THE OPERA — Marx Brothers, Kitty Carlisle, Allan Jones; 1935; MGM; MGM-TV	MGM Time Mon. Feb. 4 9:00-10:55 p.m. KMGM	6.6	7.6	3.9	15.2	Welk's Top Tunes WTCN 26.9 Search for Adventure WTCN 16.9 Today's Headlines KSTP 34.9 Weather; Sports KSTP 19.4 Federal Men KSTP 5.8	
10. THE CHAMPION — Kirk Douglas, Marilyn Maxwell; 1949; United Artists; Atlantic Television	Early Movie Wed. Feb. 6 10:00-11:45 p.m. WTCN	5.8	6.8	3.7	23.2	Today's Headlines KSTP 29.6 What's My Line WCCO 17.2 Tomorrow's News; Weather WCCO 8.7 Mr. District Attorney KSTP 4.2 Hollywood Playhouse WCCO 2.4	



BEST FEATURES!

One of the best features of WCBS-TV's feature film programming is that everyone—viewers, advertisers and the industry itself—*agrees* it's the best.

The trade: The Billboard's Fifth Annual TV Film Service Awards (a poll of hundreds of stations, sponsors, agencies and producers) voted WCBS-TV "the best station in the nation for imaginative and effective programming of feature films." (Gratifying but not new: this is WCBS-TV's third win in five years.)

The viewers: WCBS-TV's feature films are commanding the biggest audiences in their history... far bigger average audiences than feature films on any other New York station, (The Early Show 81% larger, The Late Show 112% larger).

The advertisers: Sponsors consistently invest more in WCBS-TV's features than in any other feature film programs in New York—and get far bigger returns on their investment!

But the best feature of all, from the advertisers' point of view, is that Channel 2 commands much larger average audiences than any other New York station not only during feature film periods—but *throughout the entire week as well*. And has done so month after month, year after year!

WCBS-TV

Channel 2 in New York
CBS Owned · Represented by
CBS Television Spot Sales

Radio Reviews

CONVERSATION
With Clifton Fadiman, host; Charles Van Doren, John Dickey
Producer-director: Polly Cowan
Assoc. director: Bob Maurer
30 Mins.; Thurs., 8:30 p.m.
NBC, from New York

Appropriately, this program, dedicated to the art of good, intelligent talk, kicked off a new series on Thursday (21), with having the most celebrated egghead in the U.S. as guest, Charles Van Doren. The topic was "What Is An Educated Man" and Van Doren, host Clifton Fadiman and John Dickey, Dartmouth College prexy, had a good time kicking the controversial question around—to the enlightenment of listeners.

That the round of talk may not have been enlightening as its potential could be blamed on the participants who more times than was necessary used the jargon of the educational trade, without explaining some of the terms. Fadiman, although his contribution was solid, detracted somewhat from the overall interest by shifting ground too often, before a particular point had been adequately explored. On the taped recording, there were one or two references to Van Doren continuing on "Twenty-one," fortunately unpointed references, even though they may have been baffling to the listener.

The above are minor defects to a show which is as interesting as this. After a three months hiatus, the series is now being reinstituted and it must be a welcome reentry for a lot of listeners.

What is an educated man? Van Doren felt that Robinson Crusoe symbolized such a being, a man able to function in any environment, even, said he, in a "Twenty-One" isolation booth. Fadiman felt the educated man was one who knows who, when and where he is in all time and space (whew!). Dickey placed different stresses on the proposed answers, seeing the merit in both approaches though. Transcripts of the program should be made available to colleges and

other agencies of learning. They could be used to trigger some valuable discussions. *Horo.*

Radio Followup

Prejudice Clinic

Presented weekly by WMCA, N.Y., in cooperation with the Center for Mass Communication, Columbia U., "Prejudice Clinic" Thursday (21) probed the question of bias between the sexes. But upon the conclusion of this half-hour panel discussion it might be said that the problem was no clearer in the minds of listeners.

While the subject inspired lotsa thoughts from guest expert Dr. Margaret Mead, Columbia U. Professor of Anthropology, and a number of reps of community groups who have "faced the problem," the analysis primarily evoked generalities. Admittedly prejudice exists, but little light came out of this forum as to a practical solution.

On psychological differences between the sexes as raised by an inquiring panel member, Dr. Mead replied that she's inclined to believe there are differences "but it's difficult to determine what they are." Another panelist (a woman personnel director) asked "why is an applicant frequently turned down simply because she is a woman . . . do you think legislation could do something?"

Laws perhaps may have some effect in civil service jobs, Dr. Mead remarked, "but it's more important that society decide what is a proper job for a woman . . . It has to be dealt with by public opinion." Freelance writer Howard Phillips explored the trade angle by citing radio and tv's situation comedies.

In some of these, he said, the head of the house is invariably depicted as a bumbling character always rescued by his wife and kids. "Would you call that anti-male prejudice?" he deadpanned. "No," answered Dr. Mead, "I would call that a Madison Ave. stereotype of 10 years ago . . ."

Gilb.

Union Jack

Continued from page 23

five of the 12 projects, NBC, Television Programs of America and Flamingo Films. Ziv is currently lensing "The New Adventures of Martin Kane" from its British base. Bernard Lubor-ABC Film syndication just completed 13 "Exclusive!" episodes from UK headquarters.

While Hollywood by any yardstick still far outdistances London and its environs as a tv production center, U.S. tv is offering to British filmmakers an audience they never reached via American theatres—and a cash-box measured in millions of dollars.

In the past two years, American telefilm companies have earned about \$3,000,000 from the UK market, Cron estimated. SG, which just sold 36 episodes of "Circus Boy" to the British Broadcasting Corp., is well-represented on the UK commercial tv roster, with 13 shows. Cron said he was in sympathy with the British quota on foreign, virtually, meaning American, tv programming, as a native aid to a budding industry. He felt though that the quota should be upped from the current 14% to 30%, a percentage equal to that reigning in UK theatres. (One of the strong motives for Anglo-American production in Britain is to get outside the quota limitation which doesn't box-in Union Jack labelled telefilm series. Another is to win a favored position in Commonwealth nations such as Canada and Australia.)

By 1958, the British government must decide on a third channel, either linked with the government-owned non-commercial BBC, or with the commercial tv channel, inaugurated in September, 1955, operating in London, Manchester and Birmingham, Cron stated. He said an American telefilm series brings in about \$4,000 per half-hour in the UK today. All deals made by SG are for one run, he added.

On the continent, SG has entries in virtually all countries, running nine shows in Italy and 11 in Belgium; for instance. West Germany was cited by Cron as a growing television market for U. S. telefilms.

Inside Stuff—Radio-TV

New York Daily Mirror this week inaugurated a major innovation in tv coverage, devoting two columns of the back page of the Monday (25) issue to television reviews. Back page of the Hearst tabloid is ordinarily devoted to pictures and sports results, while tv coverage has been limited in the past to Nick Kenny's mixed music-tv-radio-poetry column.

New feature is being handled by vet staffer Gerald Duncan under the title of "TV Last Night," with Duncan turning in reviews of "Omni-bus," "Odyssey," "Meet the Press" and "Air Power."

WOR, N.Y., has commissioned Pulse to undertake an extensive coverage study, designed to measure the audience of major New York stations throughout a 13-state area.

Approximately 14,000 personal interviews will be conducted through mid-April. The area to be checked includes all counties where any New York radio station showed a 10% or better audience penetration in the 1952 Standard Audit and Measurement study.

WOR will use the "aided recall" technique in its survey, a technique which is claimed to eliminate flaws in other methods. Robert M. Hoffman, director of promotion and planning for the station, outlined a Pulse experimental study conducted in January in Philadelphia, which pointed up the flaws in other than "aided recall" methods.

For the first time, the Academy of Television Arts & Science will have representatives and an exhibition room at the NARTB Convention in Chicago starting April 7. Reason is to lay the groundwork for a truly national organization with establishment of local chapters throughout the country. Reps of the board of governors in attendance will be NBC's Syd Eiges, CBS' Larry Lowenstein and Screen Gems' Henry White, along with Tex & Jinx, who'll do their "Close-Up" telecasts from Chi during the convention, and the Miss Emmy of this season, Nancy French.

Television Bureau of Advertising is expected to establish a Coast office by June at the latest. Norman (Pete) Cash, the promotion bureau's prexy, left for California last week, where he will interview prospects for a sub-bureau chieftain.

Cash is also out west to spend two weeks pitching at Coast agencies. It is the feeling that the amount of coin spent in video by Coast advertisers in relation to the coin they have to spend is slight.

It is said Cash would prefer a man who has already sold video on the Coast to head the branch.

John Cameron Swayze has an unusual role in television. Apart from his job as a video newsman, the new WABCTV (N.Y.) employee is an integral part of the storyline in four tv shows and most recently he is the John Swayze in the Ella Kazan-Budd Schulberg picture "Face in the Crowd."

Swayze who was in video's version of "Skin of Our Teeth," has frequently done duty for "Armstrong Theatre" and Kraft's "I, Mrs. Bibbs." Not the least of all this, he gets a plug in the legit, "Visit to a Small Planet," which was originally a tv play.

Erik Barnouw, incumbent prexy of Writers Guild of America, East, will face Halsted Welles for reelection at the annual meeting of the guild in May. Welles is currently a member of the WGA council. Facing the membership will be a vote on recommendations to change the constitution adding a second veep and splitting the post of secretary-treasurer.

Union has added a new division to council representation. Comedy-variety writers will sit hereafter on the council.

which is the

LEADING

independent TV station in New York?

WHAT THE RATINGS SAY
THE A. C. NIELSEN REPORT FOR FEBRUARY!
7 DAYS A WEEK

TOTAL DAY SHARE OF AUDIENCE

WABD 9.9

Ind. station A 7.4

Ind. station B 5.8

Ind. station C 3.1



WHAT THE INDUSTRY SAYS:

LAST WEEK WABD RECEIVED MORE

EMMY AWARDS THAN ANY OTHER STATION.

Station Achievement Award

Top Local Live Program

Top Male Personality

Channel

5

LEADING INDEPENDENT STATION IN THE NATION'S LARGEST MARKET WABD

Inside Stuff—TV Films

NTA Film Network is taking additional advantage of the timeliness of its kickoff show in the "Premiere Performance" feature film series which starts Monday (1) to get the web off the ground commercially. Initialer is "Suez," the 20th-Fox Tyrone Power-Loretta Young-Anna-bella starrer, and Fox Movietone news is now preparing a special news-reel roundup on the current Suez crisis to introduce the pic. The network lineup, incidentally, has expanded from 128 to 133 stations and now includes Hawaii and Alaska.

The Rin Tin Tin troupe and moppet-actor Mickey Braddock, the Corky in Screen Gems' "Circus Boy," are set to make separate personal appearance tours, all of which will be tied to the merchandising plans mapped by SG's merchandising director Ed Justin.

Presently scheduled for the "Adventures of Rin Tin Tin" troupe are appearances on Saturday (30) in Portland, Me., Sunday (31) in Bangor, Me.; Monday (1) in Waterville, Me.; Tuesday (2) in Berlin, N. H.; May 25 to May 26 in San Jose, Calif.; Aug. 30 to Sept. 6 at the Michigan State Fair, Detroit; and Oct. 3 to Oct. 12 at the Georgia State Fair, Atlanta.

Mickey Braddock has been scheduled to star at the "Fiesta Flambeau," a state-wide event to be held in San Antonio, Texas, on April 27. Skein on NBC-TV Sunday nights has been cancelled by Reynolds Metals for the new season, but a new spot and sponsor is being sought.

Only 220 of the 6,965 feature films and westerns now being sold to television are available in color, according to Broadcast Information Bureau's latest "TV Film Program Directory—Feature Films."

New 6,965 total, comprising 5,640 features and 1,325 westerns, is of course a record high for the industry, stemming from the fact that over 2,000 features have been released to television in the past year alone.

Telefilm Chatter

Originators of "Bert and Harry Piel" tv commercial spots, Ed Graham, prez of Goulding, Elliott & Graham, and Jack Slidebotham, tv art supervisor of Young & Rubicam, will be the guest speakers at tomorrow's (28) meeting of the National Television Film Council. Robert Manby, v.p. in charge of tv activities for RKO Teleradio, has returned from Coast. Edmund Purdom, star in Sapphire-Official Films' "Marco, the Magnificent" will hold a press party tomorrow (28) in The Living Room. Friday (29) he is due to marry European painter Aliceja Darr. Helen Zotos, foreign correspondent who covered the Communist war in Greece, will be the guest on Friday's (29) Joe Franklin Show, WABC-TV. Zotos' account of the George Polk murder is an episode in the "Exclusive!" series. John

Barrymore Jr., will star in the "Fall of St. Malo," new Ford theatre episode. Jack Gage, former producer-director for CBS Television, has been signed by producer Sam Bischoff to make his Screen Gems directorial debut on "They Saw Death on Their Screens" for the George Sanders Mystery Theatre. Norman Gluck, head of Universal Television, back from the Coast. Charles C. (Bud) Barry, v.p. in charge of Metro-TV, also returned from Coast.

Henri Grundman, who for the past year has been handling CBS Television Film Sales' Spanish dubbing out of Madrid, has taken on sales responsibilities for the Latin American markets as well, and will be splitting his time between Madrid and Latin America henceforth. In last week for meetings with v.p.-general manager

Leslie Harris, he took off at the weekend for an extended sales swing through the Latino territories. Society of Motion Picture Engineers has called a meeting to discuss setting up two new committees on closed-circuit television and animation for May 1 at the Shoreham Hotel in Washington during the SMPTE convention there. Gordon Yoder, southwest division manager for INS-Tele-news, named Newsreel Cameraman of the Year in the 14th annual News Pictures of the Year competition sponsored by Encyclopedia Britannica and the National Press Photographers Assn. for his story on "Mansfield, Texas Segregation Violence." Manny Reiner, Television Programs of America foreign sales chief, now sending out a regular newsletter on the company's activities in the foreign field to overseas international agencies and sponsors. Fred Mahlstedt, CBS Television Film Sales operations chief, preparing to leave for Tokyo on sales discussions there. NTA prez Ely Landau and exec v.p. Oliver Unger back from the Coast after studio conferences on new 20th and Desilu properties. They toss a kickoff shindig for their new NTA Film Network operation Monday (1) at the Hampshire House. Don Morrow flew back from Mexico City vacation to lense new series of Speidel commercials.

Leonard in Canada For 'Rin Tin' Prod. Footage

Toronto, March 26. Here to o.o. Canadian locations for his "Adventures of Rin Tin Tin" tv series, Herbert Leonard, Screen Gems producer, will undertake Canadian production plans and film the show in Banff and the Laurentians in July, these to be carried by the ABC network in October. Leonard, who is also producer of "77th Bengal Lancers" tv series and co-producer of "Circus Boy," was house guest here of Joseph Dunkelmann, president of Screens Gems (Canada), Ltd., and Telepix Movies, Ltd.

Leonard will bring his "Rin Tin Tin" cast here but said 90% of his production crew would be Canadians, though he would bring his own chief cameraman and sound-effects man.

TV Film Reviews

THE TRACER

(The Policy)

With James Chandler, others

Producer: Ben Parker

Director: Jack Sledge

Writer: Robert C. Dennis

30 Mins.; Fri., 9:30 p.m.

KTLA, Los Angeles (syndication)

Crudely as it is done here, there's the germ of a good idea displayed in this series, filmed and distributed by MPA-TV Productions of New Orleans. However, lack of professional know-how behind the camera, as indicated by this segment, plus employment of a largely amateur cast in front, are imposing handicaps to be overcome by this New Orleans-filmed entry.

"Tracer" is based on the files of the Tracer Co. of America, headquartered in N.Y. This particular incident concerns an insurance fraud, which James Chandler, an investigator for the group, cannily solves: A man pretends suicide to collect on a policy, with the connivance of his wife. However, he blows the game when he finds wifey two-timing him with another guy.

Chandler, the only credited cast member, acquits himself competently, much better than other thespians involved. Jack Sledge's direction manages a few well-played sequences, but otherwise doesn't help the able Robert C. Dennis script very much.

The series has a built-in exploitation gimmick with listing of missing heirs and such at program's close. Kove.

CODE 3

(The Nelson Case)

With Richard Travis, Christopher

Dark, Mae Clark, Wilton Graff,

Rafael Campos, Nelson Leigh

Exec. Producer: Hal Roach, Jr.

Producer: Ben Fox

Director: Ted Post

Writer: Jerry D. Lewis

30 Mins., Mon., 10:30 p.m.

LIEBMAN BROADCASTERS

WRCA-TV, N.Y. (Syndicated)

(Foot, Cone & Belding)

"Code 3" distributed by ABC Film Syndication which has been on the market since last April and is now in about 130 cities, looks like one of those syndicated "bread

and butter" shows that earns its way. Judging from the initialer, it presents a suspenseful cops and robbers drama, with uncomplicated plot lines, just enough characterization to keep things interesting, wrapped up by real pro lensing.

It's late arrival in the New York market (series is being double exposed via WPIX) is due to previous advertising commitments by the sponsor, which last April bought it for spot placement on the west and east coasts.

The opener was concerned with the nefarious plot of a husband to murder his wife via a hired killer, a plot, like the other episodes in the series based on Los Angeles police files. There wasn't too much hokeying up of the story to rob it of its stamp of authenticity.

Richard Travis as the assistant sheriff who intros each episode and does the narration, was convincing. Rafael Campos, the young Mexican lad, who runs to the priest when his boss tries to force him to kill his wife, was especially good. Christopher Dark, a police sergeant who poses as the would-be killer, was effective, as was Wilton Graff, the plotting husband. Mae Clarke as the wife also carried off her role well. Horo.

MCA-TV Realignment

In a realignment of portfolios, still incomplete, Wynn Nathan is no longer sales manager of MCA-TV, but he retains his v.p. stripes, functioning as head of regional sales.

The post of sales v.p. is yet to be filled, with David Sutton, remaining v.p. in overall charge of MCA-TV. Other execs in the syndication department remain unaffected, including v.p. Lou Friedland, and Ray Wild, field sales manager.

WB'S 200G FACELIFT

Hollywood, March 26. Warner Bros. is starting a \$200,000 remodelling job on Stage 22 on Burbank lot, in anticipation of upped telefilm activity.

"Sarah Bernhardt got \$1,000 a day...
and she got it in gold"



That's the late Fred Allen talking on "Books and Voices." The conversation continues. "You had to pay her every night... when the sun went down. She was always afraid that she would die during the night and you might owe her something."

Here's Grace Metalious defending her "Peyton Place." "I don't think it's terribly fair of anyone to say I was making an effort to be deliberately shocking. I was not. I did the best job I knew how with the characters I had to work with."

It's not always authors who speak. Another evening a college girl describes the heroine of a recent novel. "She seems to be the tireddest young lover I've ever read of!"

Books come alive on WBC's new radio program "Books and Voices," a sort of literary salon of the air. John K. M. McCaffery of "Author Meets the Critics" and TV news-casting fame is the moderator. By adroitly mixing specially taped interviews, authors' readings of their own works, and music with his book reviews, he adds the dimension of sound to modern literature. George Bernard Shaw, Dylan Thomas, Wilson, and Taft—the people who make books worth reading make wonderful listening on WBC.

"Books and Voices" follows the WBC tradition of great public service programs designed to entertain while informing. Its enthusiastic reception wherever aired confirms our belief that broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.

WESTINGHOUSE BROADCASTING COMPANY, INC.



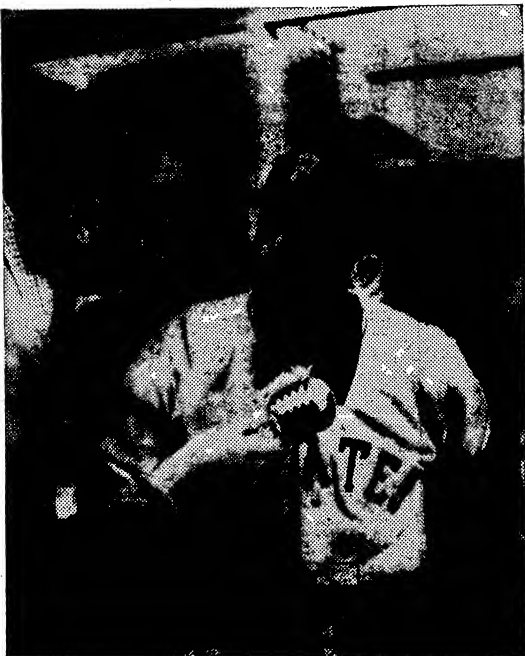
RADIO—BOSTON, WBZ-WBZ, PITTSBURGH, KDKA CLEVELAND, KYW, PORT WATNE, WOWO; CHICAGO, WIND, PORTLAND, KEX
TELEVISION—BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV; CLEVELAND, KYW-TV; SAN FRANCISCO, KPX

WIND REPRESENTED BY A RADIO SALES • KPX REPRESENTED BY THE KATZ AGENCY, INC. • ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

"Books and Voices," Bergen Evans' "Of Many Things," and Helen Parkhurst's "Growing Pains," are available to educational stations everywhere on request to Richard Fock, VP—Programming, of Westinghouse Broadcasting Company, Inc.

SPORTA

BRAGAN — "If I had Mantle on my team with Mays, Snider or Verdon — he'd be playing left field — The Giants will finish in 8th place."



LOPEZ — "I say the Yankees can be beaten."



LANE — "The Cards will finish 10 games better than last year — but don't get me wrong — we can still finish 4th."



A new word, a new idea in radio ...with Howard Cosell

SPORTACULARS

Pick any big spectator sport — like baseball. Track down the important names in the game. Go to the field, locker room, front office. Capture the voices of the top stars of the top teams. Ask searching questions and get unvarnished answers. Weave what you get into 30 or 60 minutes of drama and excitement... and broadcast it on the eve of the season opener over a nationwide network. The result — SPORTACULAR.

Then preview the **Kentucky Derby** in May with a Racing SPORTACULAR. Get the champions together for a **World Series** SPORTACULAR in September. Anticipate the first big fall weekend with a **Football** SPORTACULAR. Plan for all eleven of the most engrossing

sports programs ever broadcast. Howard Cosell is doing just that. He's already lined up the best of 200 interviews for the **Baseball** SPORTACULAR on Sunday, April 14, 6:30-7:25 PM (NYT). (See the samples below).

Howard Cosell's weekend series on ABC Radio, "Speaking of Sports," has come up with exclusive, provocative, human-interest material that has won acclaim from players, colleagues and listeners.

The 55-minute, April 14 **Baseball** SPORTACULAR costs \$11,235 for time and talent. And, there's a generous advertising and promotion plan.

Get the full story on SPORTACULARS now from ABC Radio.



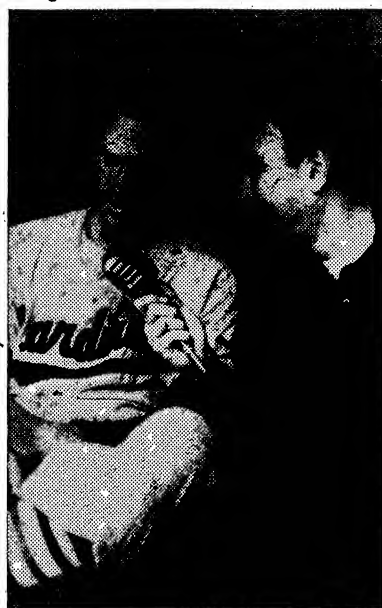
ROBERTS — "I didn't hide my injury last year, but to tell you the truth, I think it was my pitching that ached me — not my injury."



ROBINSON — "I don't think I have a penchant for controversy, but I am a man who must say what he believes. I guess I should be sorry I said what I did about the Braves — but if it helps them, I'm glad I did it."



MOON — "A real pro can play for any manager whether he likes him or not."



R & H's 'Cinderella'

Continued from page 21

Hammerstein, Lewine and director Ralph Nelson), this was the equivalent of a "New Haven opening."

Following day, March 18, the four sat all afternoon, watching each act and discussing changes, restaging, rerouting of numbers, orchestration, lighting, set design, costumes, makeup, additional background music, etc. Act by act, they dug deeply into the "finished" production for additional refinishing. Lists of corrections went to the various departments, and the following day, the departments were called in for a production meeting at which the detailed changes were discussed and put into work.

Lewine feels the show has been vastly improved by the doctoring process, stating that "it would have been a shame to put it on the air that night because we knew we could make it so much better." The entire opening scene was restaged; songs were rerouted, lighting slips were noticed, orchestral volume was lowered or raised, additional background music filled in, one electronic effect dropped, sets were dressed up where they looked bare or stripped where they looked ponderous, setting of at least one scene was changed, etc.

Overall result was a sharpening process that promises to get the best out of all the professional judgments concerned, a process that's ordinarily unattainable in television. The tv producer doesn't see a fullscale production until the dress rehearsal, and then it's usually too late to make extensive

changes. Even when Lewine tried the kinescope method once before, with Noel Coward, there wasn't enough time to doctor extensively.

This time, he took pains to set up a schedule that will permit not one but two kinnies. Cast began rehearsing five weeks before air date (it would have been four but for the Broadway commitments of Julie Andrews and Edith Adams, which limited rehearsal time). At the end of two weeks, the "New Haven" kinescope was made. After extensive changes, a second kinnie, the equivalent of a "Boston opening" was made last Sunday (24). The final touches will have been made by today and from here on in, it's straight and fullscale performances right through to air time.

All this, Lewine states, has come to an additional \$20,000, which is something of a drop in the bucket when compared with the \$350,000 to \$375,000 production cost of the color show. That \$20,000 stems mainly from the additional camera rehearsal time involved; any costume or scenery changes are extra, but in the case of "Cinderella" there's only been some retouching and nothing extensive. That additional \$20,000 may even be amortized over two performances, since CBS-TV has rights to two showings of the property.

Lewine doesn't recommend the technique to a regular hourlong dramatic series, for example. But in the case of a special show such as this, with all the elements including the production team brand-

new to each other, he feels it's a vital element in turning out a top-notch effort. He intends to use it in his next CBS spec assignment, which will probably be "Aladdin," the musical version of the fairy tale with book by S. J. Perelman, which is slated as one of the 10 du Pont 90-minute entries in the fall.

HIGH COURT UPHOLDS SACRAMENTO GRANT

Washington, March 26.

Supreme Court yesterday (Mon.) refused to review a lower court decision which upheld the Federal Communications Commission grant of channel 10 in Sacramento, Calif., to KBET-TV in 1954. Appeal was sought by McClatchy newspapers which claimed the commission had no right to turn down its application solely on grounds of its newspaper and broadcasting interests in the area.

Tribunal also refused to disturb a lower court ruling which requires the FCC to grant McClatchy a hearing on its objections to a later authorization to KBET-TV to move its transmitter site.

Brennan's Coast Slot

William H. Brennan Jr., CBS Radio producer on the Coast, has been tapped to head up the web's new station relations setup there. He'll hold down the post of western division manager of station relations, and will also handle the Columbia Pacific Radio Network.

Web is opening a new station relations office for the Coast April 15.

\$8,300,000 For FCC

Continued from page 27

ample fees" for the use of radio and tv time. "They consider the certificate or license which they own as valuable private property which they sell at tremendous profits. It seems to be on the side of sound discretion to provide an annual charge for the license which brings so much profit and which is considered as so vital an asset by the individual radio and tv broadcasting companies and systems."

Vanik told the House that the problem of the mounting cost of government operations must be met by either reducing appropriations or levying a "reasonable" charge in industries regulated by Federal agencies.

An effort to impose a fee system on the FCC was made some years ago by the Bureau of the Budget but the plan was shelved because of the difficulty of determining a basis on which fees could be assessed.

Luber

Continued from page 27

etc., adding though that the series with its variety of European locales could not be based anywhere but in London. The series, which for the first time used the studios of Assoc. British Productions for telefilms, already has been sold for British tv. Producing abroad was not offered by Luber as any panacea for upped production costs. He warned that unless the producer knows his way around filmwise abroad, he could be caught in a mesh of costs, hardly calculated beforehand.

Glazer's Longhair TV Stance on WTMJ Plays Fancy Nielsen Tunes

Milwaukee, March 26.

With local television living out of a can these days, concert pianist Frank Glazer, from his stand at WTMJ-TV, Milwaukee, is upsetting all the pat thinking about local "live" programming.

He has a longhair 15-minute music show on the Milwaukee Journal station Thursday evenings—and it's commercially successful, sponsored, and ratings-wise beating reruns of the Patti Page show; features, telefilms and a local sports show, all in similar time slots, or on competing stations. In addition, Glazer has had some nibbles from the nets on the basis of the show, having appeared on NBC-TV's "Home" with another appearance on that show slated for April 2.

Glazer, who commutes by plane between Milwaukee and New York, where he currently is living, says the music he plays is not "pop" concert pieces either, but music he would play at Carnegie Hall recitals, Brahms, Chopin and Schumann. He does not water down his numbers, nor talk down to his audience, his only concession (if you can call it that) is that he has a short intro for his pieces, in which he "humanizes" the work about to be played with some anecdote.

Results? According to the latest Nielsen for the Milwaukee area, his show, titled "Playhouse 15," drew a 20.0 for the first 10 minutes and 16.1 for the subsequent five minutes. His show runs from 10:05 to 10:20 p.m., which does not fall into the regular Nielsen 15-minute breakdown. On Wednesdays and Fridays on the same station in the same time period, the Patti Page rerun films hit a 18.3 and 16.6 Wednesdays and 19.8 and 18.3 Fridays.

On the competing stations, the "Frontier Doctor" skein on Thursdays opposite him on WXIX registered a 15.4, features on WITI, 8.1, and a sports show on WISN, 8.6. On March 21, Glazer will celebrate his 50th performance on WTMJ-TV by rendering Aaron Copland's "Piano Variations."

Glazer, a native Wisconsinite, comparatively young, has toured Europe, Canada and Alaska, as well as playing the concert circuit in the U. S. He credits his wife, the former Ruth Gwalt, a concert singer, for bringing the idea into fruition. Both were in Milwaukee in July, '55, for a summer musical at Wisconsin State College, when she laid the groundwork for the show with the station, with the sponsor saying at that time that he'll go along with it for a few weeks as an experiment.

The sponsor has been with the show ever since, except for a hiatus of a few months, and is very pleased. And who is the sponsor? Not a big firm, public utility or bank, usually associated with such longhair endeavors. But Adelman Associates, a local laundry firm.

NBC Aides Injured In Ill. Plane Crash

Chicago, 26.

Three Chicago NBC news anchors and the pilot of a plane were injured Friday when the craft crashed into telephone wires at Peru, Ill.

News writer Richard Applegate, cameraman Bruce Powell, and sound engineer John Dial had been in Peru to film an interview with officials of an International Brotherhood of Teamsters local.

All were released from the hospital after examinations.

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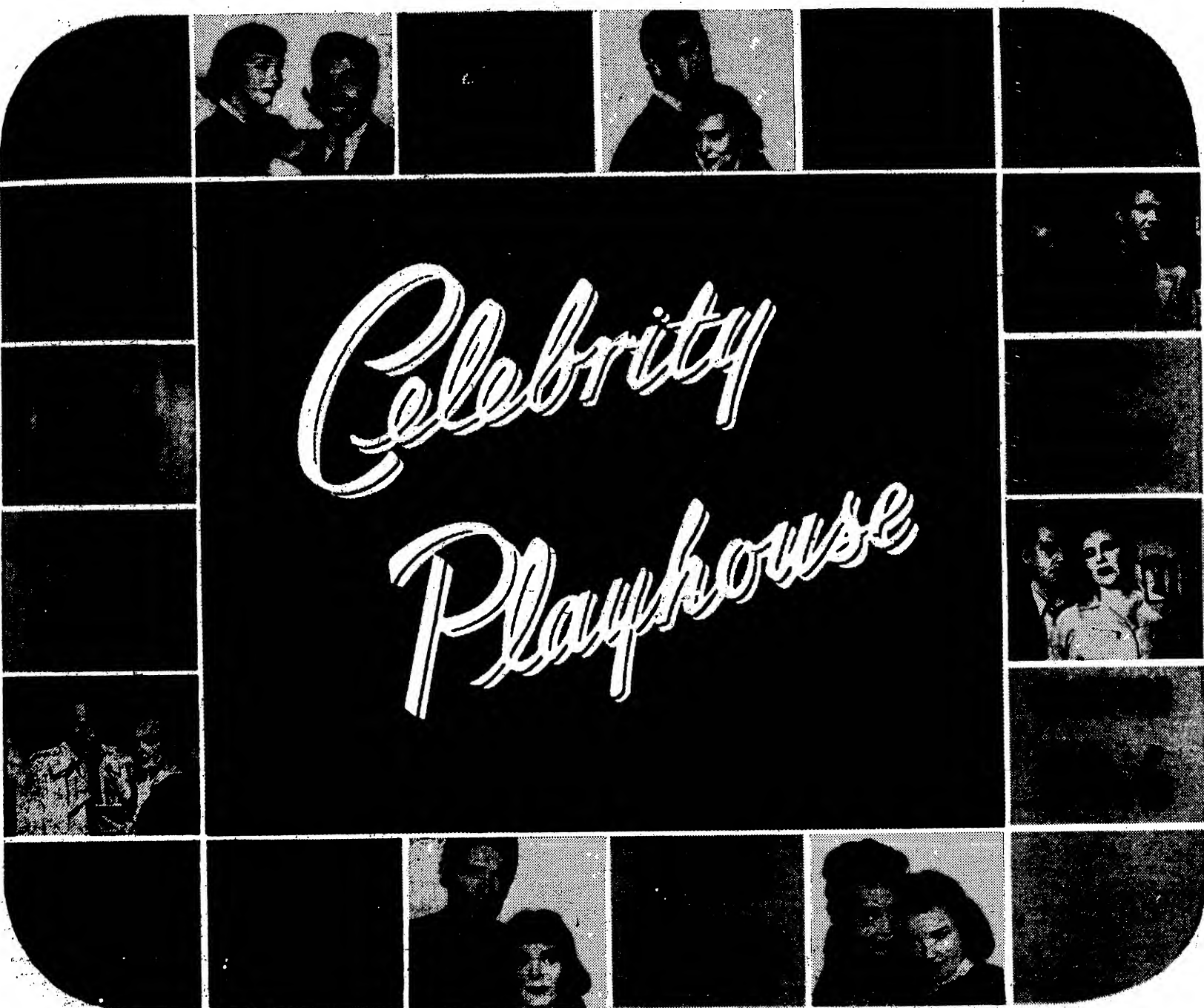
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Woodward 1-3979

CHICAGO
230 N. Michigan Ave.
Franklyn 2-3696

HOLLYWOOD
1334 N. Beechwood Dr.
Hollywood 2-3111

NEW ORLEANS
1032 Royal St.
Express 3913

TORONTO
102-108 Peter St.
Empire 3-4096

Tele Followups

Continued from page 35

of her father and stepmother. The celebrated case was given an interesting dual workover on the 90-minute stanza via an hour-long dramatization and a subsequent ballet interpretation.

The two-part program was particularly enlightening in its verbal account of the legal aspects surrounding Miss Borden's trial and her subsequent acquittal on the murder charge. The information presented was culled from actual records and left little doubt as to her guilt. The trial and other incidents relating to the case were effectively dramatized, while Boston attorney Joseph Welch was on hand to comment on various aspects of the proceedings.

The ballet was less absorbing. Here choreographer Agnes De Mille built a terp tale in line with her view that Miss Borden did commit the crime. It was, in essence, a rundown of what Miss De Mille apparently considered basic factors contributing to the sordid action. Besides working in the familiar dance groove, Miss De Mille also collaborated with Joseph Hurley on the script, appropriately titled "The Trial of Lizzie Borden." The ballet, incidentally, was tagged "Fall River Legend."

Miss De Mille also contributed in a third capacity, that of commentator and scene-setter with Welch. The actors and dancers all handled their assignments well. The former lineup included Katharine Bard, Robert Preston and Richard Kiley in principal roles; while the chief ballet assignment was handled by Nora Kaye as Miss Borden.

Tonight: America After Dark

The best segments on NBC-TV's "Tonight: America After Dark" are those which most resemble the way Steve Allen used to do it. There's a naturalness about the music on the latenighter. Though he did little more than be there, host Jack Lescault stood in with the band and tooted a modest note or two on the trombone. Pert Judy Johnson added a few pleasant vocals to the cause, and, in skipping to Los Angeles to see deejay Johnny Grant off on the 11th of his Korean junkets, spotlight was focused on a couple of entertainers in the troupe; viewers got a looksee at what the GI Far East populace could expect in Stateside reminiscences.

Great difficulty in wheeling from city to city or place to place for pickups seems to be that in pre-planning the remotes the show's production plan loses the ease and spontaneity it seeks. When viewed

last Friday (22), most of the pickups in the stanza were forced and uninteresting.

Immediately after a brief musical intro, show moved into a 10-minute segment bannered by Hy Gardner, who neatly transported his local (WRCA-TV) interview to network as part of "Tonight." Gardner misdirected the attention of his vis-a-vis with Bill Stern, who lately recovered from a nervous breakdown and several months in a rest home. Columnist Gardner asked Stern several statistical questions about mental illness, and the thought that came to mind at the time was that because his guest had been ill it didn't make him an expert on the broad problems of psychiatry. It was too cautious and didn't convey much of Stern as an individual.

20th Century-Fox Hour

The trade in New York has built up over the years a fear and resentment of Hollywood encroachments on television and probably with some justification, since the Coast boys have become known for smartly polished surfaces and little to nothing in content to strike a sympathetic or profound spark in the viewer. However, in last Wednesday's (20) "20th Century-Fox Hour" there was an evident concentration on the subtleties of storytelling. Leo Lieberman wrote "The Man Who Couldn't Wait," acted by Charles Bickford, Arthur Franz, Jay C. Flippen and others in an excellent cast.

Bickford was a newspaper publisher who printed the story of a kidnapping against the insistence of his son, Franz and the chief of police, Flippen, and, for that matter, of the whole town, including the parents of the child. Story smacked of a situation that existed here in New York last summer. But instead of building a smart biff-bang-shotemup tale, which 20th does famously, the major, under the scripted prompting of Lieberman, got into a story of what makes people tick in addition, which only added to the dramatic tautness of "The Man."

Bickford wasn't a villain and he didn't seem to this party to be a misunderstood hero; he had made a mistake, which was slowly and intelligently made clear by his own reactions to the dangerous situation. But he was, at all times, a man who acted under the compulsion of what he thought was right. A newspaperman is often faced with the not unimportant or easy problem of deciding what should be left out of his columns and what should be put in. The

pitch of the story was built excitingly by Lieberman, and by the director, Lewis Allen, who took his lead from the script, without once getting feverish. The return of the child, through the efforts of the publisher, came as a moment of deep relief after lots of quiet soul-searching.

More of this material—that is, more of Lieberman and more of others in Hollywood like him—should be put on tv. Art.

Great Lakes Co. Gets Toledo Nod

Washington, March 26.

Initial decision by a Federal Communications Commission examiner last week on the seven-way contest for channel 11 in Toledo, O., favored Great Lakes Broadcasting Co., in which Seymour W. Siegel, director of WNYC in New York, holds a 7% interest. Company is headed by Arthur Reichert of the Beeson-Reichert ad agency in Toledo.

Examiner J. D. Bond gave the nod to Great Lakes on factors of local residence of most of its principals, diversity of their interests, broadcast record of Siegel, who is exec veepee of the company, integration of ownership and operation, and likelihood of effectuating a program service that will best serve the needs of the community.

Other applicants in the proceeding are Edward O. Lamb's Unity Corp.; The Toledo Blade (owned by Paul Block newspapers); Community Broadcasting Co., headed by former Ohio Congressman Frazier Reams, which operates radio station WTOL; Citizens Broadcasting Co., controlled by the United Auto Workers union; Maumee Valley Broadcasting Co., owned in part by members of the Taft family; and Anthony Wayne Television Corp., headed by Mason B. Jones, Toledo oil well equipment manufacturer.

Last of the major market contests to reach the initial decision stage, hearings on the channel 11 applications began nearly three years ago and involved 24 lawyers, in addition to the examiner, in the proceedings.

Dallas—KLIF sold one of the largest single blocks of radio time ever purchased in Dallas to Lone Star Beer of San Antonio. Brewery has taken on the six-night 9:05-midnight Perry Andrews disk jockey stanza. Glenn Advertising linked for Lone Star, with contract beginning April 1.

Foreign TV Reviews

Continued from page 35

door, finally departs. But instead, Hutchins sees a way to make more money by snatching the body, which later comes to life again. The rest of the cast in this three-act tv version of the play were in top form, with notable performances by Carl Bernard as Jay Stewart the local doctor, and Fred Johnson the bible punching drug-gist.

The play was aired from the large ATV theatre with an invited audience, whose laughter often drowned the lines. The players, obviously audience conscience, projected their voices, and the sound engineers never seemed to find a happy medium between too loud and too quiet. Camera work was limited to long shots and close-ups from very few different angles, which became tedious after a while. The set, confined to the undertakers parlor was good, but left too many vacant spaces on the large stage.

Bary.

THE JILL DAY SHOW

With Robert Ayres, Harold Berens, Anton Rogers, The Johnny Pearson Trio, The Redheads (7), The Laurie Johnson Orchestra.
Producer: Russell Turner
30 Mins., Thurs. 7:30 p.m.
BBC-TV, from London.

The first in a new weekly series of shows scripted by and starring blonde songstress Jill Day, was saved by three things: the star's looks and vitality; a wise choice of songs; and good sets. Miss Day's first venture into script writing could easily be her last unless she comes up with something better in future airings. The theme to which she pegged her show was the old backstage routine of a dumb blonde star driving her hard pressed producer crazy. This didn't quite work out. But Jill Day the performer showed plenty of talent.

Miss Day opened with a peppy version of "From This Moment On," backed by a dance routine from the Redheads. But the tempo slowed down when she went into her acting role with Robert Ayres who played the producer. Some fair comedy was supplied by Harold Berens, and the Johnny Pearson Trio, comprising piano, bass and guitar, played and sang well. Miss Day scored with a nice, relaxed version of "Someone To Watch Over Me," and sang with good voice and plenty of feeling. Laurie Johnson Orchestra did a first rate job of providing the accompaniments.

Bary.

THE MAGIC OF MUSIC

With J. Eugene Kash, guests
Producer: Marlon Dunn
Writer: Helmut Blume
30 Mins., Tues., 5 p.m.
CBC-TV, from Ottawa

The "Magic of Music" is designed for moppets at the 5 p.m. slot on Canadian Broadcasting Corp. television but initially seemed too stodgy to hold many juves. First section of the half-hour stanza was lively with Eugene Kash, baton with the Ottawa Philharmonic Orchestra and originator and producer of the Kash Children's Concerts, setting out the history of string instruments. It was when the strings began to play, in chamber music style, that the airer dulled for the youngsters. Something

brighter, more kittenish, than the Minuet from a string trio by Beethoven, Opus 8, and similar tunes, would probably have a stronger attraction.

Following the show's theme, played by Kash on violin alone, he explained, with diction clicks, that the first string sound was the twang of the hunter's bow, developed by stringing several bow-strings together to make a harp. Kash used parts of a violin to illustrate the instrument's construction, then introduced various string instruments, closing by having them play in quintet. Guest musicians will change each show as percussions, brass, woodwinds get showcased on the stage. Openers had Armand Weisbord, violin; Helen Kesthas, cello; H. Delcellier, viola; Marcel Lafortune, bass, plus Kash on first violin.

Gorm.

Tele Reviews

Continued from page 35

tragic, factual perpetration of crime as told by persons who committed them, and by illustrating the cause, results and possible prevention of such crimes."

Wyatt interviews convicted subjects, from the county jail, and sometimes under guard. Willing interviewees get no glossing; Wyatt subjects them to a post-mortem grilling which amounts to an anticlimax to their trial. Results are stark and vivid when moderator Wyatt poses questions that bring frank answers.

Segment caught had as subject a 17-year-old Dallas County resident who shot and killed his ex-sweetheart. He received a life sentence last week, escaping the death penalty on the plea of the dead girl's father, a Baptist pastor. Teenage boy, unmasked but never eyeing the camera, told of "going steady" for two years and when his girl friend ended the friendship, he borrowed a gun and shot her in her bed. Boy's father admitted lack of parental knowledge of his son's activities. In surprise panel member was the dead girl's father, Rev. A. R. Housewright, who asked that the lad seek forgiveness for his crime and stated that he had asked a life sentence, instead of the death penalty, for the boy.

Grim showcase is even lightened with commercials by Martha Bumpas, a looker with selling appeal. She clicks with her spels.

Bark.



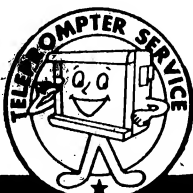
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We come up with ratings that **J-U-M-P**
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1956 SUMMER RATINGS

Look! MINNEAPOLIS—WCCO-TV

BOWLING	20.3
No. 2 Station	4.7
No. 3 Station	3.3
No. 4 Station	2.0

Look! INDIANAPOLIS—WFBM-TV

BOWLING	22.2
No. 2 Station (Major League Baseball) ..	9.1
No. 3 Station	4.1

Look! TULSA—KOTV

BOWLING	12.9
No. 2 Station	1.5
No. 3 Station	0.5

Look! COLUMBUS, OHIO—WBNS-TV

BOWLING	11.3
No. 2 Station	7.7
No. 3 Station	4.3

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Britain's Rating Fever

Continued from page 20

mercial companies an average 2 to 1 beat over their old-established rivals.

Gerald Beadle, prompted to reply to numerous questions on these points, neatly avoided the issue when he wrote an article on the subject in the BBC's official journal, the Radio Times. He did, however, state that the audience figures for opposition programs were widely publicized by the commercial companies "who naturally wish to make their spaces for advertisements appear as attractive as possible to their prospective customers."

Beadle also explained away the fact that at the end of last year, about one-fifth of the homes in Britain were equipped to receive both channels, and that around 62% of the time viewers elected to watch commercial tv. From the BBC point of view, he insisted, that was not true. State tv programs were at all times commanding a "vastly greater" audience than their competitors.

As an example of the disparity between the audiences, Beadle cited the BBC viewing figures for the week Feb. 10 to 16, which put "Sunday Night at the London Palladium" into 40th place, with amateur boxing from Glasgow running away with the honors for the BBC with an audience of 9,750,000. According to Television Audience Measurements, one of the sources which compiles ratings for the commercial programmers,

on the percentage of receivers capable of tuning into both BBC and commercial channels, the Palladium show had an overall rating of 69; while the boxing had 51 in the Northern area and 43 in both the London and Midlands zones.

Meanwhile, since commercial programs began 18 months ago, their audience has risen from 700,000 to over 10,000,000, and plans for new outlets in Wales and Scotland are well under way.

'Escapers'

Continued from page 21

scheduled for April 15 to 26 on the coast. Kinnie will be a Swift original, "Emergency Operation." Swift, Mann and Shaw, together with agent Herb Jaffe, who set up the deal (his first under his new Herb Jaffe Associates shingle), will go out to the Coast to supervise the session. The new producing company, Carolina Productions (named after Mann's wife), is contemplating Paul Stewart as director of the filmed shows once the series itself gets rolling.

Series, incidentally, had to undergo a little change from the original "Escape" to the new "The Escapers." Reason was a conflict with an old CBS Radio show of the same name and a novel and motion picture.

Dayton-4 Star

Continued from page 22

other FS-Zane Grey pilot, lensed last season.

Niven personally plans to do more than 10 tv shows during the coming year, including telefilm, live shots and guestings. Of these, at least eight appearances are to be in the "Gullivers" series, half to be shot here and half abroad.

Four Star-Dayton will stick pretty much to the half-hour telefilm format, according to partner Niven. The firm has been offered an hour-long series by ABC-TV, but

thumbed down the proposition because it was felt that it would be uneconomic to shoot a 60-minute format, for the time and coin involved.

Opening a new can of beans, Niven commented that "We'd live to do a feature film," indicating that Four Star has some discussions going along these lines.

D. C. Correspondents

Continued from page 31

belting to the softer "Just a Gigolo" went okay. But, again, this was the wrong audience for her.

Estelle Sloan, tap dancer in tights, opened pleasantly. Closing number was the U. S. Naval Academy Glee Club.

These dinners are normally given for the President of the United States. This year, because of his tight schedule, he has rejected invitations to all of them. Vice President Richard M. Nixon subbed. Nixon drew a tremendous hand, for he came out of a sick bed at Walter Reed Hospital for the affair, and returned to the hospital immediately afterward.

Joseph F. McCaffery of WMAL-TV and ABC, outgoing president of the association, turned over the gavel of office to his successor Robert F. Hurligh, Mutual network's national news and special events director. Dinner chairman was Julian Goodman, of NBC.

Among headtable guests were Leonard Goldenson, head of AB-PT; Thomas F. O'Neil, Mutual web board chairman; Charles Denny, NBC vice-pres; Oliver Trey, ABC; John B. Poor, president of Mutual Network; Merle S. Jones, president CBS-TV; Arthur Hull Hayes, president CBS radio; Davidson Taylor, NBC; and top figures in Government and the Supreme Court. Lowe.

WBC Capital Bureau

Continued from page 31

tions than its tv'ers, and stems largely from their indie status. When the outlets had an NBC affiliation, they got network news coverage, which with their hot local news operations was sufficient. Now that they're indies, the new service will give them straight national news coverage with a brand-new added bonus—locally slanted coverage and special material on specifically local issues being legislated or handled in Washington.

Object, according to WBC prez Don McGannon and program v.p. Dick Pack, is to give the outlets wider scope than the ordinary music-and-news operation, which works off the press association tickers and little else. MacGannon believes that hard coverage of local station areas' Representatives and Senators will open up a new field of "intimacy" between them and the listeners and will make for an exciting new kind of radio-tv journalism.

MacLeish will open the office with one assistant, adding staff as he goes along. He'll basically cover Washington, though handling the UN and some international stories as well.

Hollywood—KFWB is laying out \$50,000 to refurbish broadcasting and office equipment, according to station topper Bob Purcell. Station is installing a new 5,000 watt transmitter, plus two tape machines, added turntables, special mikes and two shortwave receivers.

Play's Not the Thing

Continued from page 27

the only means to an economic comeback, and it's also destructive of all the values networking has placed upon itself. CBS, for example, dislikes the term "tonnage buying," and its affiliates in okaying a rate reduction, once again insisted that the web sell program segments and not announcements. CBS of course insists it's selling programs or segments of programs, but any advertiser buying a five-minute segment of a half-hour program is not, let's face it, buying for the sake of the show, but for the sake of the one minute of commercial time he gets.

Naturally, the networks will continue to vary and shake up their program schedules, and all for the sake of maintaining the highest possible audience, which means the highest circulation. But the webs no longer shuffle for the sake of building a particular show or personality, but simply to raise the general level of a single-priced block of time. The CBS daytime lineup, for example, is priced the same throughout, and while it's concededly the most potent lineup in all network radio, virtually none of its advertisers bought for the sake of a single show but simply for tonnage circulation spread throughout the week.

What's happened is that after seven years of lapdog status, the radio networks have at last begun to become competitive to television, but at the cost of losing much of the once-keen competition among themselves.

U-I Backlog

Continued from page 23

wanted to cull the Universal library for the top 80 to 100 pix for WRCA-TV's Sunday night feature program. Disagreement on price was the major factor in the collapse of talks.

The broadcast syndicate is seeking full tv distribution rights of the Universal library in the U. S., with broadcasters in the syndicate being given prior rights to purchase the library in their particular markets, with a distribution organization formed to reach the remainder of the markets. Under present plans, the possibility even exists that the broadcasting member of the syndicate may elect not to buy the full library in a particular market. In that instance, the sale would be handled by the yet-to-be-formed distribution organization.

Weintrab is not representing Flamingo Films in the negotiations, nor would Flamingo Films take over the distribution function inherent in the deal.

Free Radio: FCC

Continued from page 27

the rule in this industry; it will be the exception. In any event, such consequences of competition are not so unexpected, remote or rare for us to assume that Congress was unaware of these possible results when it decided that free competition should exist in the broadcast industry.

The Commission suggested that if WBAC's allegations are true and the public is injured by the new station, then WBAC must persuade Congress to modify the law. "Until Congress gives us the power to permit something less than free competition in the industry, the Commission said, 'we have no power to save either the public or the protestant from certain of competition's uncomfortable effects.'"

Eva & SG

Continued from page 23

under Paal. Their outfit and SG share on a 50-50 basis. Paal has turned out a number of theatrical films in the past, chiefly in England and on the continent.

"Eva" project won't roll until next year. Meantime, a scripter is being sought. It'll be Miss Bartok's initial teleseries. However, the actress isn't new to the medium since she recently completed "Bargain Bride" with Ronald Reagan for "General Electric Theatre" airing April 7. She also did a telefilm for Joseph Cotten's "On Trial" series.

Gene Austin Story To Goodyear TV Despite Upcoming Feature Pic

Hollywood, March 26.

In belief that an hour-long showcase will hype its upcoming feature film project on Gene Austin, Case Productions has sold live tv rights for a segment of the Austin story, for showing on NBC-TV "Goodyear Playhouse" April 21. Case is an affiliate of Desilu Productions.

Deal presents a sharp contrast to Warner's beef to upcoming CBS-TV "Climax" telecast of the Helen Morgan story. Case feeling is that vidcast will arouse interest in the Austin pic. WB, on other hand, objects to the Morgan teleshow on the grounds that it will hurt the studio's biopic of the singer.

George Grizzard, Broadway actor, will play Austin in the tv show and is a possibility to reprise in the theatrical pic version.

Admiral Earnings Dip

Chicago, March 26.

Admiral Corp.'s sales and net dropped sharply last year under the impact of the intense competition that marked the radio-tv manufacturing field.

Firm earned \$1,037,274, equal to 44c a share on sales of \$182,046,163. Profits in '55 were \$3,932,144, or \$1.66 a share, on sales of \$202,361,797.



TAKE A SOUNDING!

As any old riverboat-man will tell you, the best channel runs deep and lets you travel fastest. Same is true today with television throughout this busy Ohio River Valley of ours.

No advertising medium gives you such smooth sailing into over 100 of its high-producing counties as WSAZ-TV... no station's influence runs so deep with almost three-quarter million TV families comprising America's 23rd television market.

Today the nation's heaviest concentration of industry crowds the banks of the Ohio—generating within the WSAZ-TV area a buying potential nearly four billion dollars deep! You can reach it surely via WSAZ-TV's Channel 3, without fear of shoals, snags or backwaters. You'll travel, too, in company with many of America's most successful advertisers. Any Katz office has the latest soundings for your inspection.



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Sat., Mar. 2

10:30 P.M.

MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUDSON 2-2000

ZIV HAS THE HOT SHOWS!

"SCIENCE FICTION THEATRE"

#1 SYNDICATED SHOW IN JACKSONVILLE, FLA. 39.5

#8 among all network shows all week

tied with Playhouse of Stars and What's My Line and beating Arthur Godfrey and many others.

PULSE, July, '56

ZIV TELEVISION PROGRAM, INC. (Incorporated) Chicago, Hollywood, New York

Day of the Indie Press Agent Over? Seems They Trip Over Each Other

New York.

Editor, VARIETY:

I've been meaning to write and refute an article in VARIETY which stated that the day of the independent press agent in radio and television is over. But I've been too busy as an independent press agent to get around to it until now.

As a matter of fact, the indie in this field has reached a new pinnacle of prosperity. There are more publicity purveyors in television today than you can shake a fist at. Most of them are teed in New York and Hollywood, with many maintaining offices in both places. Chicago has many of this ilk, too, but they handle it on the local level, since few network shows originate in the Windy City.

Some teevee shows have so many independent press agents they sometimes trip over each other. Thus, in addition to one office handling the show for the packager, others may represent the producer, director, the stars, the musical director or even the lighting man. Everybody has a press agent these days.

Some of the guys do a national job, others just stick to the local scene. Some stars, like Jackie Gleason, for example, have more than one press agent, in order to cover columns and magazines as well as general stuff.

Among the independents in New York who depend on radio and teevee for a good part of their income are Lee Solters and Jim O'Rourke, Larry Gore, Bud Brandt, Joe Dine & Allan Kalmus, Ursula Halloran, Harry Sobol, Paul Benson, Frank Goodman, Marvin Drager, George Shreier, Frances Kaye, Marvin Kohn, Virginia Wicks, Arthur Cantor, Nat Fields and yours truly.

The Hollywood contingent includes Rogers & Cowan, Margaret Ettinger, Russell Birdwell, Sue Clark, Cleary, Straus & Irwin, Maury Foladare, Frank Liberman, Mack Millar, Charles Pomerantz, Charlotte Rogers, Lou Smith, Bill Hlawitz, Ted Loeff and Arthur Jacobs.

In many cases, these press agents

'D.C. TO N.Y.' AS WCBS-TV ENTRY

"Capitol Hill to New York" will be launched as a weekly half-hour public affairs feed from Washington to WCBS-TV, the CBS flagship in New York, starting April 6 in the Saturday 2:30 period. Show moderated by Stuart Novins, will question the 41 Congressmen and four Senators from the station's N. Y. and New Jersey viewing areas on local and national issues, based on questions sent in by constituents.

Series will be produced by CBS News in Washington at WTOP-TV studios and piped into N. Y. A taped version of the show will be aired on WCBS Radio Saturday evenings at 10:30. Station threw a luncheon yesterday (Tues.) in the House Dining Room for the legislators involved, with general manager Sam Cook Digges asking the lawmakers for their cooperation with the series.

One other CBS-TV o&o has a similar show, KNXT in Hollywood, which does a once-a-month "Capitol Hill to Los Angeles" half-hour with Griffing Bancroft as moderator.

Gallu's Navy Kudos

Hollywood, March 26.

Distinguished Public Service Award, Navy's highest civilian award, has been presented to Sam Gallu, producer of ABC-TV "Navy Log," he was notified last week by Navy Secretary Charles S. Thomas.

Gallu, who's directing final five stanzas of the series for this season, left for San Diego over the weekend for three weeks locationing. He'll trek to Washington in mid-April, for both presentation of award and to confab with Navy on more story material. Series renewal isn't up yet, but Gallu is prepping scripts for next season.

Handled personalities before they got into radio and television and grew into the field with their clients.

Business is fine, thank you, and the future looks exceedingly bright.

David O. Alber

Britain's 'Meet the Stars' To Spell 'Palladium' TV'er

London, March 26.

Included in the new summer program plans, just released by Associated Television, weekday Midland, and London weekend commercial tv programmers, is the news that "Sunday Night at the London Palladium" will be replaced by a show titled "Meet the Stars," which will be beamed from Blackpool.

The summer schedule takes effect from June 15. Another new series is the followup on the "64,000 Question" show called "The 64,000 Challenge." Existing shows to be continued include "Val Parnell's Saturday Spectacular," "I Love Lucy," and "Wyatt Earp."

Annual State Basketball Championship Tourney Hottest Viewing in Mpls.

Minneapolis, March 26.

Bitter competitors KSTP-TV and WCCO-TV, local NBC and CBS outlets, respectively, for a second successive year combined to televise the 12 games of the state basketball championship tournament which draws capacity crowds of 18,500 for three days, afternoons and evenings, at the U. of Minnesota field house here.

They paid the state high school association \$12,500 for the privilege of televising the games, alternated in doing so, and had sponsors for each of the telecasts.

The tournament is a major sports event in the state and attracts an enormous amount of newspaper and other attention. With a \$2 admission, thousands are turned away from the games. Eight regional winners compete for the championship.

At Brainerd, Minn., a town of 13,000 located 128 miles from the Twin Cities, the telecasts were brought in to the high school auditorium on a closed circuit over towers erected there recently to make for better tv reception from Minneapolis; St. Paul and Duluth for paid subscribers.

Aussies' Apathy Toward Com'l TV; Envision Red Ink For Some Time

Sydney, March 26.

FRIGIDAIRE NOT COLD TO TV; MAY BE BACK

Frigidaire division of General Motors, which waltzed out of network television in January when it cancelled its half of the erstwhile "Do You Trust Your Wife" CBS-TV stanza, may be back in May for a seasonal push with a pair of one-shots.

Company is dickering with NBG on a possible "Project 20" rerun, probably "The Jazz Age," and partial sponsorship of a couple of Steve Allen shows.

Anne Baxter's 'Playhouse' Sint; Bette Davis Exits

Hollywood, March 26.

Anne Baxter has replaced Bette Davis in the lead of CBS-TV Playhouse 90's "If You Know Elizabeth," which was to have been Miss Davis' live debut. Miss Davis' husband, Gary Merrill, remains with "Elizabeth," which airs April 11.

Miss Davis reported that she was "sick," had been working too hard, was "too exhausted," and that "Elizabeth" would be too much for her. She starred in a "Telephone Time" telepic last week.

S. F. AFTRA EXPELS RANDOM

San Francisco, March 26.

Membership of AFTRA's Prisco local has expelled Michael Donn Random on charge he violated picket line of NABET during NABET strike of KEAR (now KOBV) last October.

Random admitted strikebreaking, said he intended to continue to do so despite AFTRA order. Last December and January he worked for KSFO when that independent was struck by AFTRA.

Insiders closely watching the local television scene aver that the commercial operators will be deeper in the red at the end of this year than previously figured. Speculators buying tv stock will have to wait a long time before they get a sight of their invested coin, plus a profit margin, insiders say.

Reasons given for current apathy of the public towards tv are the high cost of equipment, unsuitability of programs, outdated celluloid, and the lack of on-the-spot major sporting events.

Aussie film exhibitors have gotten over their early tv jitters and figure it will be at least two years before the look-listen opposition is felt at the box-office, and only then if sets come below the \$400 mark, license fee is eased from the current \$10 figure, and the entertainment offering is geared to the Aussie taste, plus a major upbeat in top sporting events.

Al Daff, prexy Universal-International, in a speech here to the MPI, said that this country had nothing to fear from tv. Daff admitted that cinemas had closed down in the U.S. "But," said Daff, "those houses deserved to shut because they were obsolete and lacking in showmanship." Prexy added that for every shutdown in the States, a new drive-in opened. He went on to say that the only new menace facing American exhibitors would be a governmental greenlight for toll-tv. Daff pointed out that figures proved a good picture would always hold its own against any type of opposition, and that producers today were making sure of giving the payees solid screen fare.

Albany-Henry Walden, for 17 years affiliated with WNEW, has joined WPTR as program director. Walden, who specialized in news and who also served in a supervisory capacity at the New York station, succeeded Dick Bradley here. Bradley resigned.

the critics agree!

the ANIMATION for

"HEMO THE MAGNIFICENT"

(premiered March 20, CBS Television)

was MAGNIFICENT!

"... remarkably clever cartoons ...
especially vivid and entertaining."

JACK GOULD
New York Times

"... cartoon characters were superb."

JACKIE SOUTHERLAND
Chicago Tribune

"... animated scenes well done and dramatically
effective."

HAL HUMPHREY
Los Angeles Mirror-News

"... brilliantly graphic explanation."

JACK O'BRIAN
New York Journal-American

"Shamus Culhane drawings vividly and en-
tertainingly drive home point after point."

HARRY HARRIS
Philadelphia Inquirer

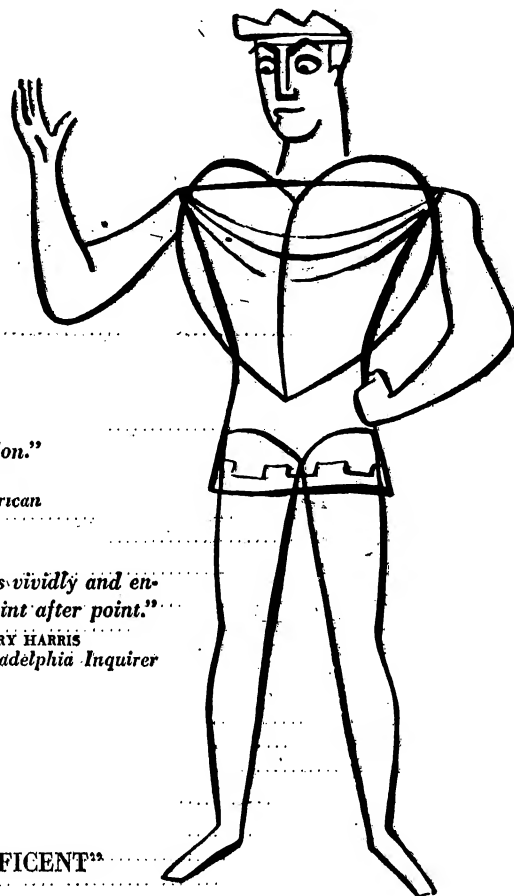
Animation for "HEMO THE MAGNIFICENT"

by

shamus culhane

PRODUCTIONS, INC.

NEW YORK, 207 E. 37th St., MU. 2-8243 • HOLLYWOOD, 6226 Yucca St., Hollywood 28, Hollywood 4-1128



Jocks, Jukes and Disks

By HERM SCHOENFELD

Elvis Presley: "All Shook Up"—"That's When Your Heartaches Begin" (RCA Victor). Tapering off somewhat on his 1956 pace, Elvis Presley has gone from the sensational to the merely terrific. This latest coupling is another automatic hit with the rhythm side, "All Shook Up," having a slight edge in impact over the ballad, "That's When Your Heartaches Begin." The Jordanaires lend a solid vocal ensemble assist.

Guy Mitchell: "Rock-A-Billy"—"Hoot Owl" (Columbia). "Rock-a-billy" is just what the title says. It's a simple idea combining both the rock 'n' roll and hillbilly idioms. Guy Mitchell hits it for maximum distance and should con-

Jill Corey-Jimmy Carroll: "Let It Be Me"—"Make Like A Bunny, Honey" (Columbia). On the basis of the plug on the "Climax" show last week, "Let It Be Me" should have a good ride. It's a lachrymose ballad which Jill Corey, who performed it on the tv show, handles very effectively with Jimmy Carroll's orch backing. "Make Like A Bunny, Honey" is a bright rhythm piece with an old-fashioned flavor.

Anthony Perkins: "Melody For Lovers"—"Fool In Love" (Epic). Anthony Perkins, the latest pip player to turn disk artist, registers promisingly with pipes that just manage to keep on key. The untrained quality of the singing is



LAWRENCE WELK
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Best Bets

ELVIS PRESLEY	ALL SHOOK UP
(RCA Victor)	That's When Your Heartaches Begin
GUY MITCHELL	ROCK-A-BILLY
(Columbia)	Hoot Owl
LAWRENCE WELK	TEN LITTLE FRIENDS
(Coral)	The Bridge of St. Lo
BING CROSBY	SEVEN DAYS A WEEK
(Capitol)	Man of Fire
PATIENCE — PRUDENCE	DREAMER'S BAY
(Liberty)	We Can't Sing Rhythm & Blues

tinue to ride with his "Singin' The Blues", impetus even though this material isn't anyway as near as strong. "Hoot Owl" is more of the same, except for the hooting chorus.

Lawrence Welk: "Ten Little Trees"—"The Bridge of St. Lo" (Coral). Lawrence Welk, a potent and steady seller on wax, could break through with a very big one in this coupling. "Ten Little Trees," a melodic instrumental, is handled in Welk's typical unpretentious, bouncing style. "The Bridge of St. Lo" is another fine side which will pick up hefty spins.

Bing Crosby: "Seven Days A Week"—"Man of Fire" (Capitol). Having returned into the wax sweepstakes with "True Love" on Capitol, Bing Crosby is sticking with the label for his newest single release. "Seven Days A Week" is a clever piece of material with a snappy tune which Crosby projects in top form. "Man of Fire" is a weightier ballad also, with good chances.

Patience & Prudence: "Dreamers' Bay"—"We Can't Sing Rhythm & Blues" (Liberty). The young sister team from the Coast turn up with another one of their charming harmony jobs. "Dreamers' Bay" is a highly pleasing ballad while the flip is a cute piece of material nicely tailored for this duo's styling.

the main appeal and Perkins could develop a considerable following with his delivery of a lovely ballad, "Melody for Lovers." "Fool In Love" is another slow ballad, also delivered pleasingly.

Sil Austin: "Seven Days in Barcelona"—"Pretend" (Mercury). "Seven Days in Barcelona" is an attractive instrumental gaining wide coverage. Sil Austin gives it a contemporary rocking flavor that should go over with the kids. Freddy Martin has a fine straight version for Victor, with a soprano sax lead giving it a "sound." Lew Quadling orch's version is similarly handled on the Coral label. On the Mercury flip, Austin has a slow rhythm rendition of "Pretend," a hit of a couple of years ago.

Dean Jones: "Young and In Love"—"The Gypsy in My Soul" (MGM). Dean Jones is a newcomer on disks who displays excellent piping form. He hits very well on the ballad, "Young and In Love" and also makes a fine impression with his projection of the oldie, "Gypsy in My Soul."

Kitty Kallen: "Star Bright"—"Gently, Johnny" (Decca). "Star Bright" is a pretty ballad which Kitty Kallen delivers with sensitivity. Excellent fare for jocks who want a change of pace from the louder and more raucous type of pop offerings. "Gently, Johnny" is another quiet type of

ballad nicely phrased by Miss Kallen.

Ray Bolger: "Once In Love With Amy"—"The Cricket Song" (Kapp). Ray Bolger, returning to his lead role in "Charley's Aunt," delivers the Frank Loesser tune from that musical, "Once In Love With Amy," in his usual ingratiating style. It's one of those personality sides by a savvy performer. "The Cricket Song" is another pleasing side, with a clever lyric.

The Teardrops: "After School"—"Don't Be Afraid To Love" (King). The Teardrops are a fine vocal ensemble who deliver in the approved modern way. "After School" is another of those tunes exploiting a direct, teenage idea. It's a well executed number. "Don't Be Afraid To Love" is more in the rocking school, conventionally patterned.

Nassau's Goombay Kings Pacted by RCA Victor

More calypso artists are turning up every day. Now the Goombay Kings, a group from Nassau in the Bahamas, will cut for RCA Victor. Richie Del Amore is featured vocalist with the group, which has been playing the top clubs in the Caribbean area.

Combo plays "goombay-calypso," which derives its name from the goombay drum, a native instrument made from an old barrel with a goatskin stretched across one end. It is used in the traditional goombay, or fire dance.

Album Reviews

Jazz may represent only a small part of the disk market, but that fact bears no relationship to the continuous outpouring of jazz platters by all the companies. The number of jazz releases during one month nowadays represents more playing time than the output over a several-year span in the pre-LP ear. Symptomatic of the jazz plethora is that companies don't put 'em out one at a time; they issue them in batches.

MGM is currently hitting the market with a flock of well-recorded jazz platters in various styles. One of the best in the group is a set titled "Wrappin' It Up," featuring pianist Cass Harrisson's trio in an excellent swing program. Eddie Getz's Quintette also is featured in a set of light, modern jazz sounds that are not too far out on a limb. In a frankly more experimental vein, "Hi Fi Suite" is a partially amusing, partially effective original work by Leonard Feather and Dick Hyman keyed to the jargon of the hi-fi buffs with titles like, "Squawker," "Feedback Fugue," "Wow," "Bass Reflex," "Sweetener," "Wooter," etc. The sound is there for testing purposes. In a more traditional groove, Freddie Kohlman's Mardi Gras Loungers belt some fine oldies and dixieland classics in the "Jazz In New Orleans" album recorded at an actual concert. Also included in the MGM jive roundup is "Jazz Britannia," spotlighting five British groups, mostly modern, and one package, "Music She Digs The Most," with Richard Wess combo playing a collection of standards, again with a modern flavor.

Coral Records is also spurling jazzwise with a multiple release. Standout is the Al Cohn Quintet, featuring valve trombonist Bobby Brookmeyer, in a set of oldies

played with taste and style. Hal McKusick's Quartet, in "Jazz At The Academy," is a neat display of modernistics taken from a Brooklyn Academy of Music concert. Coral also has some interesting and offbeat jazz vocalistics from The Key Men, a male quartet with a very tricky style. Larry Sonn's orch backs up solidly.

RCA Victor and its subsid Vik label have also been churning out the jazz sets regularly. One of the best recently is Victor's set with Bob Seobey's Frisco Jazz Band, a vigorous group featuring Clancy Hayes on guitar and vocals. Also on Victor is another display by the Sauter-Finegan orch in a package titled "Under Analysis." The book is comprised of standards, but the arrangements still accent the flashy and sometimes pretentious instrumentation which trademarks this organization.

On Vik, "Folk Jazz, U.S.A." is an attempt to weld some old folksong themes like "Black Is The Color of My True Love's Hair," "Saro Jane," and others into jazz forms. The jazz combo under John Benson Brooks evokes some of the original's feeling, but the modernist interpretations go far afield most of the time.

Folksongs unadorned by jazz variations turn up in an attractive set, "Laughing America," sung by Oscar Brand for Tradition Records. Brand's voice is fair, but his repertory is standout. On the same label, Ewan MacColl and Peggy Seeger sing a program of "Classic Scots Ballads" in fine style. From Austria, The Engelkinder, a mother and father and their seven children, deliver a highly appealing recital of folksongs from various parts of Austria in a Vox package titled "Greetings From Tyrol." Herm.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV. Survey Week of March 15-21, 1957

Almost Paradise	Peer
Around The World—†"Around The World"	Young
Banana Boat Song	Marks-B
Butterfly	Mayland-P
Can I Steal A Little Love	Northern
Captured	Bourne
Chantez, Chantez	Chantez
Do I Love You—††"Cinderella"	Williamson
Don't Forbid Me	Roosevelt
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
I Dreamed	Trinity
I Thought It Was Over	Remick
It Looks Like Love	Paramount
Just in Time—*†"Bells Are Ringing"	Stratford
Mama Looka Boo Boo	Duchess
Mangos	Redd Evans
Marianne	Montclaire
Maybe It's Because I Love You Too Much	Berlin
One Kiss Away From Heaven	Bourne
Round and Round	Rush
Scarlet Ribbons	Mills
Seven Days in Barcelona	Britton
Teen-Age Crush	Cent'l Songs
That's Where I Shine	Famous
Una Momento—†"Three Violent People"	Williamson
Where Is Cinderella—††"Cinderella"	Korwin
Who Needs You	Winneton
Why Baby Why	Broadcast
Wind In The Willow	Lowery
Young Love	Lowery

Top 30 Songs on TV

(More In Case of Ties)

Almost Paradise	Peer
Ballerina	Jefferson
Banana Boat Song	Marks-B
Butterfly	Mayland-P
Can I Steal A Little Love	Northern
Chantez, Chantez	Chantez
Don't Forbid Me	Roosevelt
Empty Arms	Ivory
I Dreamed	Trinity
I Love My Baby	Shapiro-B
I'm Drowning My Sorrows	Mills
Kid Stuff	Gil
Let It Be Me—††"Let It Be Me"	Leeds
Lucky Lips	Tiger
Mama-Looka Booboo	Duchess
Man on Fire	Robbins
Marianne	Montclaire
Mutual Admiration Society—*†"Happy Hunting"	Chappell
Put Your Arms Around Me Honey	Broadway
Round and Round	Rush
Shamrocks Shillelaghs and Shenannigans	Tee Kaye
Spring Reunion	Four Jays
Teen-Age Crush	Cent'l Songs
This Younger Generation	Marlon
True Love—††"High Society"	Buxton Hill
Too Much	South, B-P
Who Needs You	Korwin
Wide Wide World Theme	BYC
Wring, Wring—††"Westward Ho, The Wagon"	Disney
Young Love	Lowery

VARIETY 10 Best Sellers on Coin Machines

1. BUTTERFLY (5)	Andy Williams Cadence
	Charlie Gracie Cameo
2. YOUNG LOVE (11)	Tab Hunter Dot
	Sonny James Capitol
	Crew-Cuts Mercury
3. MARIANNE (7)	Terry Gilkyson Columbia
	Hilltoppers Dot
4. THE BANANA BOAT SONG (11)	Harry Belafonte Victor
	Tarriers Glory
	Fontane Sisters Dot
5. TEEN-AGE CRUSH (4)	Tommy Sands Capitol
6. I'M WALKING (3)	Fats Domino Imperial
7. PARTY DOLL (4)	Buddy Knox Roulette
	Steve Lawrence Coral
8. DON'T FORBID ME (10)	Pat Boone Dot
9. ROUND AND ROUND (1)	Perry Como Victor
10. WALKING AFTER MIDNIGHT (2)	Patsy Cline Decca

Second Group

TOO MUCH	Elvis Presley Victor
LOVE IS STRANGE	Mickey & Sylvia Groove
WHY, BABY, WHY	Pat Boone Dot
BALLERINA	Nat (King) Cole Capitol
WHO NEEDS YOU	Vaughn Monroe Victor
ALMOST PARADISE	Four Lads Columbia
MAMA, LOOK AT BUBU	Roger Williams Kapp
CINCO ROBLES	Harry Belafonte Victor
LUCKY LIPS	Russell Arms Era
	Les Paul-Mary Ford Capitol
I'M SORRY	Ruth Brown Atlantic
	Platters Mercury

[Figures in parentheses indicate number of weeks song has been in the Top 10]

NEW DEFINITION OF A 'POP'

TV Hears About Payola

Music biz payola got a going over on tv last week. It was fictionalized on CBS-TV's "Climax" show Thursday (21) and batted around lightly on WABD's "Entertainment Press Conference" last Tuesday (19) by Col's pop artists & repertoire chief Mitch Miller and panelists Al Morgan, Harriet Van Horne and Bill Stern. (Review of "Climax" is in the tv section.)

Miller's view was that only the untalented accept payola. A recording company practice which he abhors most is the "copying of arrangements and ideas." To back this up he cited the Tab Hunter (Dot) copy of the Sonny James (Capitol) version of "Young Love."

Stern went afoul as a muckraker when he tried to pin Miller down on recording five versions of "We All Need Love." Stern alleged that Miller published the tune. "Love" is published by the Warner Bros. firms.

Ownership of '12th St. Rag' Versions Up for Hearing in Court This Week

The knotty legal question of who owns the various versions of "12th Street Rag" has come up for early determination in N.Y. Federal Court by Judge Edward Weinfeld with trial having started yesterday (Tues.). Parties in the case are Jerry Vogel Music and Shapiro-Bernstein Music, which have split ownership of at least one version of the song, originally written in 1914 as an instrumental by the late Euday Bowman.

Legal action on the song between Vogel and Shapiro-Bernstein has been kicking around the courts for the past 10 years in various trials and appeals. Controversy over the song stemmed from the fact that Jenkins Music, the original publishers of the song, commissioned a lyric writer, James Sumner, to write the words to the original instrumental.

Even though Bowman was not informed that a lyric was being added to his tune, the courts have held that the lyric version of "12th Street Rag" is a joint and not a composite work. Vogel picked up the renewal rights on the song from Sumner, while S-B bought the song from Jenkins Music. The courts have ruled that Vogel is entitled to 50% of all performance coin on the Bowman-Sumner version of the song.

However, in the years since the tune was originally written, some 22 different versions of the song have been written and copyrighted by Shapiro-Bernstein. Current

(Continued on page 57)

Lotsa Verve For 'Funny Face' Pic

The Paramount pic, "Funny Face," is being groomed for a hefty war push by Norman Granz's Verve label. In addition to the soundtrack package, which stars Fred Astaire, Audrey Hepburn and Kay Thompson, Verve has set a big band album workover by Buddy Bregman and a jazz combo version by the Barbara Carroll Trio. Three singles and three EPs from the soundtracker also will be issued.

Granz planned to Europe last week for huddles with Paramount and EMI (Electric & Musical Industries) brass as well as with Verve's key Continental distributors, to set up global distribution of the packages. Verve topper also has assigned three special field reps for the east, midwest and Coast territories to work with his regular distributors on the "Funny Face" promotion. They're scheduling special screenings around the country for deejays, managers and personnel of disk outlets.

The soundtrack set, which has a cover by Richard Avedon, will retail at \$4.98. The Miss Carroll and Bregman packages will be tabbed at \$3.98. Packages will feature a flock of oldies by George & Ira Gershwin as well as some new items by Roger Edens & Leonard Gershe and Adolph Deutsch.

Pic opens at New York's Radio City Music Hall tomorrow (Thurs.) and in London around Easter.

IT'S THE SALES & NOT THE BEAT

By MIKE KAPLAN

Hollywood, March 26. The one world philosophy has finally reached the music business and neither disk classifications nor geographic boundaries no longer have any significance. Hits quickly cross chart lines to show up on pop lists despite their originations as rock 'n' roll or country music—and hit parade lists from other countries, notably England, usually list the same songs, and often in the same order, as the U. S. summaries of top hits.

Credit for the elimination of lines of disk demarcation, according to Imperial Records prexy Lew Chudd, belongs to such performers as Elvis Presley, Pat Boone and Imperial's Fats Domino. All started with material usually restricted to a particular field but sold so strongly that they are now considered pop artists.

"There is no longer any point to arbitrary distinctions," Chudd contends. "When an artist sells 1,000,000 or more records, he's a pop artist, regardless of the type of material he's using. Fats Domino, for example, has three 1,000,000-sellers currently in release. As a result, our initial pressing order on his next record is 750,000. That's far better than most so-called pop artists do."

Chudd attributes the consolidation to the buying impact of the younger generation. Teenagers, while favoring rock 'n' roll, have definite tastes, and since they account for better than 75% of the total sales, have changed the complexion of the industry.

Overseas, the same phenomenon has occurred, Chudd reported. (Continued on page 57)

Victor-P&G Tie on 25c EP to Flood Stores in Disk-Dentrifice 'Romance'

Birdland's Band Binge

Birdland, New York jazz nitery, is going on a big band binge. The spot has set seven orchs for dates running through mid-July.

In the band barrage which starts tomorrow (Thurs.) with Oscar Pettiford's orch are Maynard Ferguson, Duke Ellington, Dizzy Gillespie, Herb Pomeroy, Woody Herman and Count Basie.

Petrillo Faces Clear Sailing At AFM Convention

Although the American Federation of Musicians is seething with law suits, particularly on the Coast, the upcoming convention is due to be another walk-in for AFM prexy James C. Petrillo. According to present indications, there will be no significant opposition to Petrillo, or his policies from the floor of the tooter conclave when it convenes in Denver early in June.

Even Coast Local 47, where an insurgent movement has been cooking for the past couple of years, is not expected to conduct a fight against Petrillo's leadership. No other big local has shown any tendency whatsoever to engage in a contest with the AFM administration. N.Y. Local 802, the biggest in the Federation with some 30,000 members, is not even slated to make a bid for a seat on the executive board. At last year's convention, Local 802's prexy Al Manuti was nominated for the board, but lost out. Neither the Los Angeles nor the N.Y. locals, the two biggest in the AFM, have had reps on the international exec board for several years.

Opposition to Petrillo's policies, particularly with respect to the Musicians' Performance Trust Funds, is, however, perking beneath the surface. The regular working musicians both in N.Y. and L. A. are burning over the AFM's policy of diverting payments from the working musicians to support make-work projects through the funds.

RCA Victor, which has been accounting cooperative promotion campaigns with various non-show companies, has come up with the disk industry's biggest tie-in to date to push its 16-album April release. Tie-in is with Procter & Gamble for the latter's Crest toothpaste product and involves a special coupon offering a 25c EP with each of 5,000,000 Crest packages.

Victor will be riding with a powerful advertising campaign to be bankrolled by P&G in leading national mags and Sunday newspaper supplements which will also have a coupon cut-out for the Victor EP. In addition, Crest is preparing 25,000 supermarket floorstands and 50,000 banners for use in retail stores to plug the toothpaste-disk combination offer.

The 25c EP is a sampler from six of the 16 Victor sets with Tony Martin making a personal pitch on the disk for each of the artists featured. Martin was selected as the personality spokesman for this campaign because it is being targeted at the young housewife and not the teenagers. Victor figures on a 10% return from the 5,000,000 coupon offer for a sampler sale of about 500,000.

Victor is tagging its April release under the general title of "World of Romance," which is also the tag of the 25c EP. With this release, RCA is kicking off its simultaneous global merchandising campaign. All of the associated RCA diskeries throughout the world are gearing to sell the sets at the same time.

George R. Marek, chief of the Victor album division, disclosed (Continued on page 57)

Washington, Marks On ASCAP Board

Ned Washington and Johnny Marks have been elected members of ASCAP's board of directors. Washington replaces the late Gene Buck in the pop writers field while Marks replaces Jack Robbins in the pop publishers field.

All other incumbents were re-elected for another two-year term. In the pop writers field they are (with votes in parenthesis): Stanley Adams (289,230), Paul Cunningham (274,258), L. Wolfe Gilbert (205,323), Oscar Hammerstein 2d (296,731), Otto A. Harbach (280,663), Alex C. Kramer (171,913), George W. Meyer (186,209), Jack Yellen (222,774). Washington received 163,364 votes.

Representing the pop publishers are Louis Bernstein (15,481), Saul H. Bourne (14,729), Irving Caesar (14,610), Max Dreyfus (15,843), Bernard Goodwin (14,264), Jack Mills (11,695), Herman Starr (14,853), Maurice Scopp (13,857) and Marks (10,317).

Newcomers to the board in the standard writers' field are Dr. Douglas Moore, replacing writer A. Walter Kramer, and Adolph Vogel, replacing Donald Gray, standard publishers. The standard writers on the board polled as follows: John Tasker Howard (124,799), Deems Taylor (202,870) and Dr. Moore (124,799). The standard publishers polled: Frank H. Connor of Carl Fisher (15,751), Gustave Schirmer of G. Schirmer (14,680) and Vogel of Elkan-Vogel (12,071).

Atlantic Renews Short

Bobby Short has been reprinted by Atlantic Records. Pianist-singer already has made three albums for the label, with the last of the trio to be released next month. Under the terms of the new pact, Short also will cut single sides.

He's also been renewed for an additional six weeks at the Red Carpet, eastside New York nitery. Short opened at the club last Oct. 31 on a four-week pact.

Eck's Victor-to-Merc

Billy Eckstine and RCA Victor came to the parting of the ways last week. Crooner was immediately tapped to a two-year deal by Mercury Records.

The Eckstine-Victor split came after close to a year's tie. Although the pact had two more years to run, it was mutually agreed to wind up the association. Before joining the Victor label, Eckstine recorded for MGM.

BMI Writers In SPA Want O.O. of Books

The committee of Broadcast Music Inc. writers within the Songwriters Protective Assn., who have been squawking about the organization's attacks on BMI, are asking for permission to o.o. SPA books. The request for inspection of the SPA books came after the BMI staffers' committee, which is named the SPA Committee for Fair Play, was asked by SPA execs to supply a list of the members in it. The committee says it speaks in the name of over 50 SPA members who license through BMI.

The BMI writers claim that "the action of the officers and administration of SPA in using the organization and its resources to support the position of certain ASCAP writers in their dispute with BMI and the networks, violates the purpose of the organization." The BMI writers are protesting that SPA is using their dues to help finance the fight against BMI. They want an accounting of all SPA funds spent in this matter to date.

The BMI writers, headed by Bernie Wayne and Marvin Moore, have also made their views known to the appropriate Congressional committees which have been investigating the networks.

While the SPA leadership says it is opposed to the BMI setup because writers are not given an equal role in the administration of performance money, the BMI writers say that they like it that

(Continued on page 57)

Col Issuing 'You' Mag For Dealer Relations

Columbia Records is spreading into the mag field. Diskery has launched a once-every-six weeks mag tagged "You" to get its message across to disk dealers. It'll be distributed cuffed.

Mag, according to Col Prexy Goddard Lieberman, is part of the diskery's campaign for closer contact with dealers and "for the interchanging of information." Editor of "You" is Jack Fuller, of Col's sales promotion staff. Art director is S. Neil Fujita and contributors are Deborah Ishlon, Art Schwartz, Irving Townsend and William Wilkins.

Mary Martin-Dick Rodgers Teamup for Victor Album

Mary Martin and Richard Rodgers are teaming up to record an album of the latter's songs for RCA Victor early in April. Three of the songs have never been on disks before. Rodgers will conduct the orch with Robert Russell Bennett doing the arrangements.

Miss Martin, meantime, is also doing an educational LP disk for the book publishers Harcourt, Brace. She will read a selection of famous poems slanted for eighth grade students and to be nationally distributed to schools.

Ozark Tail Wagging Music Dog?

With Broadcast Music Inc. blanketing the hit lists like a tent these days, there's admittedly plenty of concern and cogitation within ASCAP ranks. In recent days, a cure for what ails the ASCAP ranks has turned up in an eight-page mimeographed letter titled "Memo to A. Very Sick Industry" and addressed to the "Major Music Publishers of the U.S.A." Writer of the letter, "for reasons of his own," chooses to remain anonymous, but signs himself "A Writer of Many of Your Standards."

The letter pinpoints the start of ASCAP's downgrading on the bestseller lists with the change in the Peatman tabulations from a numerical to an alphabetical listing. At that time, the letter states, all tunes began looking alike and "that's when BMI was able to 'move in' like an invading army." Solution: go back to the old Peatman listings in which songs were rated in order of their performances and audiences on radio and tv. Such a list, it's contended, would restore ASCAP's place in the sun and would de-emphasize the accent now being placed on bestselling records. The letter contends that the very reason the numerical listings were abolished in the first place, namely the avoid influencing the top shows from playing the top songs, now should be sufficient to restore the numerical listings.

The memo also states that the top artists on video, such as the "Comos, Sinatras, Fishers, Shores, Croshys, etc.," must be enlisted in the cause because it is a "life-and-death struggle for them also as long as the rockabilly-corn-country & western trash dominate this market." The memo points out that the top songs today are being cut by the rock 'n' roll and country names and hence the tv names would be anxious to plug the "good songs" again.

One of the basic contentions of the memo is that record hits are made in the hinterlands where people can't or don't listen to video. "Their ears," the memo says, "are attuned" to rockabilly music and hence they brush off "the beautiful, legitimate ballads they hear." These country folk, it says, start the record going in a small way and then it begins to snowball over the country via the disk charts. Then the video shows start to program it because they are playing safe. Instead of video leading the way in the music biz, the memo says, the tail is wagging the dog, viz., a few people in the Ozarks are determining what the nation's songs shall be.

ASCAP's New Open-Door

A new era in public relations has begun in ASCAP. Under prexy Paul Cunningham, who before he took over the prez post last year was the Society's spokesman in Washington, the Society has opened up to the public's o.o. like none of his predecessors. For instance, at the New York annual membership meeting to-morrow (Thurs.) at the Waldorf-Astoria Hotel, Cunningham has invited the press to attend.

It's a precedent in ASCAP which once not only barred the press from its meetings, but also asked its members not to leak any info to inquiring reporters. That never worked, of course, and it only led to irritations against the Society.

Fisher Widow's Renewal Contract With Morris Ruled OK In Fed Court

A dispute between E. H. Morris Music and Lenora Fisher, widow of composer Mark Fisher, over renewal assignments of her husband's songs was decided in favor of the publishing firm in N. Y. Federal Court by Judge Archie O. Dawson.

Case revolved around the contention of Mrs. Fisher that the renewal assignments were not valid because she did not understand the meaning of the agreement. The court held that she did and, since other provisions of the contract were valid, the agreement was binding. Mrs. Fisher wanted to assign the renewals to Mills Music, which already has the rights from Fisher's collaborators on such songs as "Take Me Back to the Garden of Roses," "I Was Only Fooling" and "When You're Smiling."

Although Mrs. Fisher assigned the renewals to the Morris firm in 1945 while her husband was still alive, the issue of whether a wife has the right to make such assignments when the composer is still living was not an issue in this case. Mrs. Fisher contended that it was not a valid contract (1) because she did not know what she was signing; (2) she was given no consideration and (3) that the agreement was "uncertain, incomplete, illusory and unfair," according to her complaint.

The court held against Mrs. Fisher on all counts. The judge held that whether or not she knew the meaning of the contract, she is bound by it "in the absence of fraud and no proof of fraud has been introduced before me." He also ruled that since the contract called for the payment of royalties, it contained sufficient consideration.

Although children are part of the Mark Fisher estate, the question of whether Mrs. Fisher had the right to assign rights for herself and the children was also not raised. The judge said that "it would be improper for me to attempt to define the rights of the children or the rights of a party who may derive rights from the children. The only issue raised in this case, as it was presented to me, related to the validity of the agreement of Feb. 7, 1945."

Lee V. Eastman was legal rep for the Morris firm.

Victor Shelves Deejay Twofers

With the rest of the major companies not coming along, RCA Victor has "dropped its" "twofer" platters for disk jockey distribution. The twofers, introduced by Victor last year, contained two numbers by one artist on each side of the platter. It was designed to cut production, handling and mailing costs on the cuffo d.j. disks.

The jocks, however, were never happy with the twofers and the other majors were reluctant to follow suit. A few years ago, when Victor put the deejay disks on 45 rpm speeds, the deejays also put up strong resistance, but that was broken down when the other companies followed Victor's pattern. Without general industry support on the twofers, Victor decided not to carry the ball alone.

Joe Loco to Mercury

J. Loco has moved over to the Mercury label from Columbia Records. The latino maestro's first stint for Merc will be an album of calypsos.

Tunes in the set will be originals published by Ivan Mogull's Harvard Music.

Minn. OK's Symp Aid

Minneapolis, March 26. After pleas to put some skids under jazz and bop by encouraging better music, the lower house of the Minnesota legislature finally passed a measure principally designed to permit this county's board to appropriate money to help support the 51-year-old Minneapolis Symphony.

Action followed a push for favorable votes by Rep. George Murk, Minneapolis musicians' union president, and Rep. Peter Popovich, St. Paul. The measure now goes to the senate.

Guy's 'Show Boat' Waxings Between 1-Niter Dates

Guy Lombardo orch started a two-week break from its annual spring tour Saturday (23) for split-week one-niters in New York and Pennsylvania. Sandwiched between the dates will be recording sessions for Capitol of his upcoming production of "Show Boat."

Lombardo is producing the Jerome Kern-Oscar Hammerstein 2d tuner for the summer season at Jones Beach, N.Y.

Only mishap during the first leg of the spring tour was the hospitalization of Carmen Lombardo for a kidney stone ailment. Illness brought former Ted Weems orch vocalist Ken Armor to sub. Armor, now a salesman with a chemical company, continued to hold down his job by day and worked with the Lombardo crew at night.

Coral's Det. Branch

Coral Records, Decca's subsid label, set up its own distribution branch in Detroit, thus bringing the number of factory-owned branches to three. Coral has similar setups in New York and Chicago. Don Bhanan has been named branch manager in Detroit under the overall direction of Coral sales chief Norm Weinstroer.

At the same time, Coral has tied up with a new distrib in the Pittsburgh area, Record Distributors, Leslie, Pa.

Hi Society Orchs Making Disk Hay With Bourgeoisie and Peasants

Sammy Kaye \$7,200 in 2

Sammy Kaye pulled in a hot \$7,200 in two one-nighters in Pennsylvania over the weekend. Orch played to 1,860 at \$2 each, Saturday (23) at the Sunnybrook Ballroom, Pottstown. Following night, he drew 1,740 at \$2 a head.

Rumors Still Rife In Brit. on EMI Changes

London, March 26. The records division of EMI is launching an all-out staff reorganization drive. Already offers have been made to leading personalities in the music publishing and disk fields in London, but among them Fred Jackson, general manager of Mills Music, but no appointments have been made as yet.

The EMI reshuffle ties in with strong rumors in Tin Pan Alley of a new record label which, if it came into being, could greatly influence the disk market. The rumors have persisted for several weeks, but still await official confirmation.

The society dance beat is getting less exclusive. It's creeping out of the confines of Newport and debutante balls for a mass exposure on the wax market.

The diskery swing to hit society is pegged on the upbeat of packaged goods sales as well as the easy-to-dance-to hit of the Blue Bop maestros. The diskers figure that home entertainment is booming and that the society dance orch on wax fit right into the scheme of things.

The recording companies also claim that the society bands are good recording risks. They estimate that there is a hard core of 20,000 readymade buyers from the uppercrust, who are familiar with the orchs and help put the packages in the black. Disk jockey exposure also has been instrumental in getting the beat to rub off on the lower aud levels.

Epic Records, Columbia's subsid, started the society beat rolling a few months ago with a Lester Lanin album. The set established the pattern of recorded continuous dance music a la a "live" ball. The package was so successful for the label that it is now prepping a follow-up Lanin LP.

Other labels are now hopping on the Epic lead. ABC-Paramount has tagged Meyer Davis, and the indie Monarch label is out with a dance package cut by Emil Coleman. Chauncey Gray, maestro at New York's posh Ambassador, has been grooved by Riverside Records and Charles Holden, who batons the AFM's at New York's El Morocco, is out on the RKO-Unique label with a package tagged "Dancing at El Morocco."

One recording exec credited the tv exposure of such pop orchs as Lawrence Welk and Vincent Lopez for paving the way for the society orchs on wax. "They're conditioning a mass audience to the simple dance beat," he said, "and the society bands are picking it up from there."

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	HARRY BELAFONTE (Victor)	The Banana Boat Song Mama, Look At Bub Jamaica Farewell
2	6	FATS DOMINO (Imperial)	I'm Walkin' Blue Monday Blueberry Hill
3	9	PERRY COMO (Victor)	Round and Round
4	3	TAB HUNTER (Dot)	(Young Love Ninety-Nine Ways
5	2	TOMMY SANDS (Capitol)	Teen-Age Crush
6	8	ANDY WILLIAMS (Cadence)	Butterfly
7	7	BUDDY KNOX (Roulette)	Party Doll
8	10	PAT BOONE (Dot)	Don't Forbid Me Why, Baby, Why I'm Waiting Just For You
9	..	CHARLIE GRACIE (Cameo)	Butterfly
10	5	TERRY GILKYSÓN (Columbia)	Marianne

TUNES

(*ASCAP, †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	3	†BUTTERFLY	Hill & Range
2	2	†MARIANNE	Montclare
3	1	†YOUNG LOVE	Lowery
4	4	†THE BANANA BOAT SONG	Marks-Bryden
5	8	*ROUND AND ROUND	Rush
6	5	†TEEN-AGE CRUSH	Central Songs
7	7	†PARTY DOLL	Jackie
8	10	†I'M WALKIN'	Reeve
9	9	†DON'T FORBID ME	Roosevelt
10	6	†TOO MUCH	Southern Belle-Presley

Satherely's C&W 'Radio Only' Label

Hollywood, March 26. "Uncle Art" Satherely, for 38 years a top country & western exec with Columbia Records and discoverer of Gene Autry and others in the oatune field, has launched his own diskery, Hometown Records, which is making its initial LP available only to radio listeners around the country. Label eventually will branch out into normal distribution channels and go into the country singles field as well.

For the moment, however, Hometown is peddling its first disk through c&w deejays only. Thus far, 35 stations have picked up the scheme on a pre-inquiry basis—the deals having been set within the first 10 days after the initial sampling of 350 letters and copies of the LP, a 16-side disk which features six newcomers to the c&w field.

New talent is the basis of the hometown operation since Satherely hopes to develop a flock of new names in the ranks of pasture platters. Heard on the initial Hometown offering are Dick Miller, Lucille & Bobby Regan, Tex Holland, Bobby Charles, Roy Counts, Gene McGowan and Foreman Slim. Platter offers eight current c&w hits plus eight standards in the field. They will be sold at \$2.98.

During his years with Columbia, Satherely produced roughly 28,000 c&w records and has long been recognized as one of the top c&w producers.

Black Watch on RCA

Band music by The Black Watch, noted British regiment, will be heard on wax via an upcoming RCA Victor package. The band is slated to tour the U.S. next fall under Sol Hurok's banner.

Several foreign military bands have been hitting the U.S. market recently, both in personal appearances and on disks. Both the Scots Guards and the Carabinieri Band of Rome toured the U.S. last year and were represented by albums released on the Angel label.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions at least, though their total points are less in some cases, will carry from week to week to present a comprehensive picture of all sorts of the country's nationality.

†A: SCAP †BMT

PLASCAP

[illegible]



CONGRATULATIONS!



DINAH SHORE

Emmy Award Winner "best female personality (continuing performance)"



PERRY COMO

Emmy Award Winner "best male personality (continuing performance)"

*It couldn't have happened
to two more talented
(or nicer) people...*



RCA VICTOR
RADIO CORPORATION OF AMERICA



On The Upbeat

New York

Eileen Rodgers' Columbia etching "The Wall" was inadvertently credited with 15 points instead of 25 on last week's Top Record Talent and Tunes chart. . . . Art Blakely's Jazz Messengers swing into the Cafe Bohemia Friday (29) for 10 days. The Miles Davis Quintet opens there April 5 for four weeks. . . . Bernie Wayne conducts the orch on the NBC "Bandstand" show the week of April 8. . . . Les Elgart, on a tour of one-niters to the Coast where he'll make a short for Universal. . . . Jimmy-Lamare will head the band dept. in GAC's Miami Beach office. . . . Stan Pat switched from RKO-Unique to Roulette Records to handle mid-west promotion.

Hal Graham orch celebrating second year at Golden Slipper, Glen Cove, L.I., nitery. . . . Della Reese, Jubilee thrush, going into the Palace Theatre April 4. . . . Kal Kirby will conduct the orch for the annual Arthritis & Rheumatism Foundation telethon April 6 over WABD. . . . Charlie Spivak starts a two-weeker at Roseland Dance City April 2. . . . Music Journal and Educational Music Magazine amalgamating beginning with the April issue. . . . Teresa Brewer guests on Perry Como's NBC-TV show April 6. . . . Sammy Kaye winding up a string of one-niters in Pennsylvania, Maryland and Virginia. . . . DeeJay Nora Tulin starts a new morning show over WORL, Boston, April 1.

Norma Douglas, RKO-Unique thrush, set for a stint at Miami Beach's Monte Carlo beginning April 10. . . . Sarah Vaughan guests on CBS Radio's "Woolworth Hour" Sunday (31). . . . Art Mooney heading out on a string of one-niters in the east. . . . Connie Francis making the rounds of the deejays in Boston, Hartford and Philly for her MGM slicing of "No Other One". . . . Joni James set for the Ed Sullivan Show (CBS-TV) April 28. . . . Pianist Don Evans returned to the RSVP, eastside nitery, Monday (25). . . . ABC-Paramount prepping the Rover Boys' "Graduation Day" for another deejay whirl, tying it in with the prom season. . . . Tommy Steele makes his pic debut in Amalgamated Productions' "Kill Me Tomorrow." He'll sing in his newest London release, "Rebel

Rock". . . . Dorothy Collins will sing at the annual ASCAP dinner at the Waldorf-Astoria tomorrow (Thurs.). . . . Arlene DeMarco currently at the Lotus Club, Washington. . . . Jackie Lee set for the Town Casino, Buffalo, April 1. He's also pencilled in for Chubby's, Camden, April 15-21. . . . Richard Marek, son of George Marek, RCA Victor veep, has a piece tagged "To Enlist Now Or Wait to Be Drafted?" in April issue of Good Housekeeping.

Prem performance of "Concerto for Violin and Orchestra" by Dai-Keng Lee will be held in September at the National Gallery of Art, Washington. Composition is available through Mills Music's rental library. . . . Siobhan McKenna heading the cast of Tradition Records' grooving of W. B. Yeats' play, "Countess Cathleen." . . . New bill at Ekim's Calypso Dock beginning Friday (29) will feature Mesmar Nouvelle, The Magnets Steel Band and Lord Nelson. . . . Guy Mitchell, Cathy Carr and Stan Kenton's orch head a package show to tour Australia April 11-27.

Hollywood

Frankie Ortega pacted by Jubilee Records. . . . Bud Shank, Pacific Jazz pacted, on tour in Europe along with fellow Lighthouse All-Star Bob Cooper. . . . Chico Hamilton will be featured at the L.A. Embassy Auditorium this month. . . . Composer-conductor Dominic Frontiere signed to a new three-year recording pact with Liberty. . . . Terry Glykeson combo has been cast in Allied Artists' "Calypso Joe". . . . Max Steiner to score RKO's "Escapade in Japan". . . . Dimitri Tiomkin is writing the liner notes for Spike Jones' upcoming Verve album of dinner music. . . . David Raksin will score Sol C. Siegel's Metro pic, "Man On Fire."

London

Les Conn, Robbins Music Corp. records promotion man, on week's visit to Germany for confabs with deejays. . . . Mills Music's new British song "Silver Madonna," banned by BBC, to be released in U.S. on London label. Song's waxed by Kirk Stephens. . . . Capitol Records prexy Glenn Wallichs in London to sit in on annual meet of the EMI board of directors. From London, he flies to Monaco to present a gold disk of "True Love" to Grace Kelly. . . . Little Richard scheduled for British visit late this year. . . . Nixa's Tony Osborne flies to Berlin Friday (29) to cut two LP's with a German orch. . . . Songstress Marion Williams leaving the Eric Delaney band to join the Oscar Rabin outfit. Delaney says he'd like to import a Yank chirper to work with the band. . . . Trumpeter Bert Courdley to join the Jack Parnell band.

Chicago

Eddie Hubbard whose show originates out of WGN is pacted to cut a hymn album for Bally. . . . Former deejay Myron Schulze joined Lenny Garmisa record distrib outfit as general manager. . . . Dizzy Gillespie inked back to Blue Note for two weeks July 24. . . . Hazel Scott Trio for four frames in London House Sept. 4. . . . Jerry Mulligan Quartet booked for one week in Modern Jazz Room.

Philadelphia

Current week's lineup at Chubby's features The Tarriers, George Hamilton IV, Four Winds and Judy Scott. . . . "Cozy" Morley, who turned down a Reno bid two weeks

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music, best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales, rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

1	1	†Marianne (Montclare).....	3	6	2	2	3	2	1	3	3	1	1	1	2	113
2	2	†Young Love (Lowery).....	2	2	3	1	8	3	2	1	2	4	4	6	94	
3	7	†Butterfly (Hill & Range).....	4	1	5	6	1	3	4	5	3	6	5	4	79	
4	3	†Banana Boat Song (Marks-B) 10'	..	*	4	3	6	9	5	4	2	5	2	5	60	
5	6	*Chantez, Chantez (Chantez).....	6	3	5	2	7	6	5	3	8	5	5	4	54	
6	9	*Round and Round (Rush).....	1	8	4	1	8	1	8	4	9	7	49	41		
7A	4	†Don't Forbid Me (Roosevelt) ..	9	4	2	5	4	8	8	7	41	11	13	21	21	
7B	5	†Almost Paradise (Peer).....	5	1	5	10	9	5	1	41	11	13	21	21	21	
(9A	9A	*Who Needs You (Korwin).....	7	5	10	4	10	9	10	10	10	10	10	10	10	
9B	11	†Too Much (Southern Belle-P) ..	7	9	9	9	9	9	9	9	9	9	9	9	9	
11A	13	†Party Doll (Jackie).....	8	6	7	3	20	11B	10	†Teen-Age Crush (Central).....	1	6	6	20	13	
13	8	†Cinco Robles (Warman).....	9	10	9	7	5	15	14	12	*True Love (Buxton Hill).....	8	7	6	10	13
14	12	*True Love (Buxton Hill).....	8	7	6	10	13	15	14	12	†Wind in Willow (Broadcast). ..	4	6	12	12	
15	..	†Wind in Willow (Broadcast). ..	4	6	12	12	12	12	12	12	12	12	12	12	12	

ago to remain on tv, walked out on his WFFFH show (16). Reason for move was that his latest disk "I Love My Girl" suddenly took off and ABC-Paramount has picked up the master. . . . Vocalist Dick Lee on leave from "Caesar's Hour" to play two-week stand at the Mocambo in L.A. . . . Duke Ellington into Pep's. . . . Red Rodney, one-time trumpeter for Elliot Lawrence and other name bands, dropped from rolls of Musician Union Local 77. . . . Lon Chalkin has returned to bandstand in the Bellevue's Stratford Garden. . . . Murray Schaf & Aristocrats have secured release from MCA and inked management pact with Suez-Rothbard office. . . . Duke of Iron heads Jack Field's "Calypso Carnival" at the Academy of Music (31). . . . Billy Daniels follows Harry Belafonte at the Latin Casino (April 1-6), with Diahann Carroll set for the week after. . . . Dave Appel & Applejacks, featured in "Don't Knock the Rock," now at the Cadillac Show Bar. . . . Bud Powell Trio into the Blue Note.

Cleveland

Dave Ennis, house maestro at Herman Pirochner's Alpine Village, organizing new band for new Riviera Club opening mid-April in site of old Borsellino's club. Ennis succeeded Joe Baldi, who quit the Alpine to move his own trio to Tudor Arms' Empress Room. . . . Marris "Mushy" Wexler got his Theatrical Grill booked solid for next three months by inking Buddy Greco crew for two frames; Pat Moran quintet April 8, Noro Morales quartet April 22; Jonah Jones for four succeeding weeks and then Dorothy Donegan June 3 on another long summer stay. . . . Before checking into hospital for kidney operation, Marty Caine, local booker, lined up five weeks of acts for Al Naiman's Zephyr Room. Following current Bobby Hansen. . . . It brings in baritone Stuart Harris April 9; Bobby Melvin April 18; Dorothy Claire April 23; Norman & Dean April 30. . . . Frank Warren back at Statler Terrace Room on second two-week visit.

Brit. Nixes Work Permit

For Johnnie Ray Drummer

London, March 26.

Johnnie Ray's American drummer, Herman Kapp, has been refused a work permit to tour with Ray during his current visit to this country. Ray opened his tour at Carlisle last night (Mon.) and will play a number of one-nighters at ABC picture houses.

He begins a two-week season at the Palladium April 15, then returns to the U. S. for a cabaret stint at the Waldorf-Astoria, N. Y., May 6. He's also lined up for a spot on the Ed Sullivan tv show May 12.

Shaye Cogan's Wax Bow

Shaye Cogan will make her bow this week on the Gee label.

Former band-singer is the wife of music publisher Phil Kahl.

PEGGY LEE RETURNING TO CAPITOL RECORDS

Hollywood, March 26.

After a five-year absence, Peggy Lee will return to Capitol Records in April when her present contract with Decca expires. It was at Capitol that she first made the grade as a disk artist, with her hit tune "Manana," which she wrote with her then husband Dave Barbour.

All details have been agreed upon between Capitol prexy Glenn Wallichs and Miss Lee and the formal contract signing probably will take place shortly. New deal is understood to be for a flat two-year initial period with two one-year options to follow. It comes on the heels of her recent agreement to do a single album for Frank Sinatra's Essex Productions which releases its disks through Capitol.

Roger Williams' 36 Sets For Kapp in Three Years

Kapp Records has blueprinted a 36-album release schedule for Roger Williams in the next three years. The planist was launched in the disk market by Kapp 18 months ago with the clicko "Autumn Leaves."

Since then, Williams has cut seven LPs which have totalled over 380,000 sales. His latest album, "Songs of the Fabulous Fifties," a two-pocket package, already has sold more than 68,000 copies. The 36-album schedule will include pops as well as longhair with the releases timed to coincide with Williams' concert tours now being lined up.

Ella to Start 'JATP'

O'seas Trek April 22

Ella Fitzgerald's European junket with the Oscar Peterson Trio will kick off, April 22. Package, formerly titled "An Evening of Jazz," will now tour under the familiar "Jazz At The Philharmonic" tag. Trumpeter Roy Eldridge, violinist Stuff Smith and drummer Jo Jones have been added to the package.

Norman Granz, "JATP" producer, is currently overseas lining up dates for the tour. So far these include Stockholm, Oslo, Copenhagen, Paris, Zurich, Frankfurt, Amsterdam and Brussels.

S. America Eyes Satchmo

Buenos Aires, March 19.

A deal is in the works for Conciertos Iriberrri to import Louis Armstrong, with 12 musicians, for a minimum of two weeks between Buenos Aires and Montevideo. Ten days would be played in some B. Aires house, probably the Opera film-theatre.

Reported price is around \$2,500 a day, which means that a big theatre is essential if that figure is to be covered. At 38 pesos to the dollar, a minimum 95,000 pesos must be grossed.

Chi's Aragon Ballroom Sets Sun. Aft. Teen Hops Low on R&R, Sans R&B

Chicago, March 26.

Aragon Ballroom will start a Sunday afternoon teenage record hop April 7. The weekly series will be emceed by Steve Schickel, WGN d.j. and Chi Tribune record columnist, and Jack Reiling, WAAF disk jock.

Reiling, a former pro footballer, has set members of the Chicago Bears grid team for weekly appearances. Also, the duo has enlisted the cooperation of PTA officials and highschool authorities for the dances.

Schickel said there will be a minimum of rock 'n' roll disks at these sessions, and no rhythm & blues. Recently, there was strong parental protest to an r&r dance planned in another Chi ballroom by another deejay duo.

Teresa Brewer's New Hit on Coral

I'M DROWNING MY SORROWS

Mills Music, Inc.

From the M-G-M CinemaScope Production
TEN THOUSAND BEDROOMS

ONLY TRUST YOUR HEART

LEO FEIST, INC.

RECORDING INDUSTRY: Creative production and merchandising, sales; young, with years of top professional experience, reputation in field, budgeting, manufacturing plants, extensive East and West Coast talent contacts; nationwide selling techniques; seeking position with future. Box V-639-57, Variety, 154 W. 46 St., New York 36.

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Inside Stuff—Music

New "History of Jazz Series" will be issued by Lyle Griffin on his Hip label, which has heretofore concentrated on "hip" translations by Lord Buckley. Series marks beginning of an expansion program which will take the label into the jazz and rhythm & blues fields. Griffin is an r&b pioneer, having recorded Slim Gaillard some years ago on a series of disks under the Atomic label. First in the jazz series will be Kid Ory's "Ory's Creole Trombone" b/w "Society Blues," originally recorded in 1922 by Ory's Sunshine orch, one of the first colored bands on wax. Griffin has spent several months lining up talent and masters for the series, which will be tied in with "The Jazz Scene," column which Griffin writes for Dig, teenage magazine.

NBC-TV is launching an unprecedented exploitation push on Dean Jones, Metro actor-singer recently signed by the network for a series of eight appearances this year. Web has sent out 400 copies of Jones' current recordings to radio and tv editors, along with a brochure plugging Jones' initial appearance on the Steve Allen show Sunday (24). He's the first M-G contractee to be shared by a network. Film firm has been using him as an actor, not a singer, although he records for the firm's disk subsidiary. On tv, he'll be spotted as both singer and actor.

Hank Saperstein, merchandise promotional manager for Elvis Presley, has been appointed consultant to the National Milk Bowl, the "little" football classic played each year in San Antonio. Saperstein, who does public relations work for two cereal companies and for several tv kiddie programs, will develop toys, dolls, and games, income from which will go to crippled children. Robert J. O'Donnell, vicepresident and general manager of the Interstate circuit, Dallas, and Gordon McLendon, of McLendon Investment Corp., are on the board of directors of Milk Bowl, Inc.

RKO Music is continuing on its motion picture score spree. Latest background music acquisitions are "The Joker Is Wild," "Valerie" and "Johnny Trouble." Deals for "Valerie," with a score by Al Glasser and a title song by Glasser and Hal Richards, and "Johnny Trouble," with a score by Frank DeVol, were set by firm's general counsel, Martin J. Machat. Irving Deutch, RKO Music's general professional manager, is now on the Coast working out the details on "The Joker Is Wild," film bio of Joe E. Lewis starring Frank Sinatra.

Horizon Press has tapped Leonard Feather to pen a bio on Count Basie. It'll probably be written under a joint byline and will explore Basie's two-decade career as a bandleader. Deal for the Basie bio is part of Horizon's deal with Feather for three jazz books during 1957-58. He's currently working on a reference book tentatively titled "Horizons of Jazz" with illustrations from the Norman Granz catalog. The third book will be a new volume in the Encyclopedia series along lines similar to the recently released "Yearbook of Jazz."

As part of Coral's new accent on jazz albums, the label has come up with a special LP, titled "Coral Jazz Spectacular," for circulation among the disk jockeys. Album contains selections from each of 12 sets featuring such names as Nat Pierce, Hal McKusick, Al Conn, Dick Marx, Johnny Frigo, Steve Allen, Larry Sonn, Eddie Heywood, Bob Crosby, Johnny Costa and Tommy Shepard. Sonny Lester, of Coral's artists & repertoire department, is currently on the road to plug the "Spectacular" with the deejays.

Latest in the housewife-to-songwriting parlay are Lillian D. Krugman and Alice Jeanne Ludwig, writers of "Pretty Pretty." It's a first for them both in the pop tunesmithing field although they've been writing musical playlets for children in their communities. A staffer in E. B. Marks' classical and semi-classical division heard the tune and submitted it to Arnold Shaw, firm's general professional manager. Shaw nabbed it and latched on to disks by Georgia Gibbs (Mercury) and Billy Eckstine (RCA Victor).

The "Rodgers & Hammerstein Fact Book," a compilation of the complete works of Richard Rodgers and Oscar Hammerstein 2d, together and with other collaborators, is getting worldwide circulation. Published by R&H in 1955, book has had orders from Pakistan, South Africa and Indonesia. Last week, CARE, which supplies food and clothing to the needy all over the world, also ordered the book.

Keefe Brasselle is the latest performer to enter ASCAP's ranks as a writer. Brasselle, who played the Eddie Cantor role in the Warner Bros. biopic, was formerly a musician with Skinnay Ennis' band and he's the composer of the score for the film, "Assignment for Murder," and several songs including "Song With a Beat" and "Arlene."

FOUR ACES

New Hit on Decca

YOU'RE MINE

Robert Mellin, Inc.

a wonderful seasonal song.

STYNE AND CAHN'S

LET IT SNOW!
LET IT SNOW!

CAHN MUSIC

PUBLIC NOTICE!

Regret necessity of cancelling all engagements, of whatever importance, for Monday, April 1, due to urgent business in Locust Valley.

AL STILLMAN

New Definition

Continued from page 51

Foreign sales have grown, proportionately, as rapidly as domestic sales and with the same artists topping the lists. Reports from his own distributors, Chudd added, indicate that Broadway show albums are at a premium, much as they are in this country. The smash Columbia dinking of "My Fair Lady," for example, is selling for seven Israeli pounds (\$14) in Israel and the distributor cannot meet the demand.

Currently, Europe is the biggest foreign market with the continent and the United Kingdom accounting for a total of 50% of the global take. Canada is next with 20% and Australia is third with 10%. Japan contributes 7% of the sales, Mexico and South Africa, 5% each and South America, 3%. As an indication of the foreign interest in disks, Chudd said that Imperial was paid \$235,000 in royalties from foreign distribution last year.

RCA's Philly Artists

RCA Victor has wrapped up some recording artists hailing from Philadelphia. Bobby Brooks, who moved over from Rainbow Records, cut his first album for Victor last week. Also joining the roster are The Kids, a trio of pre-teenagers formerly known as the Ferrara Trio. It's a rock 'n' roll combo. Ed Heller, a musical director in the Victor album department, made the signings.

Victor-PG Tie

Continued from page 51

that the April release had been two years in the works. It comprises works recorded in various European and South American countries as well as several cut in the U. S.

Unique feature of the "World of Romance" series is that three of the albums include a bonus 45 EP language lesson disk at no extra cost. These include an Italian lesson in the "One Night in Venice" set; a Spanish lesson for "One Night in Acapulco" and a French lesson for "One Night in Monte Carlo." Language lessons are elementary conversational phrases designed to aid the average American tourist.

Alongside of the Crest promotion which will run from April through June, Victor will push its own release with a stepped-up campaign on tv in addition to distributing five-color streamers to dealers. Victor is also making available to dealers co-op ad mats and spot plugs for local radio use.

Tony Martin is represented in the April lineup with his "A Night At The Copacabana" set. Other artists featured are Harry Belafonte, Al Nevins' orch, Lionel Hampton in a "Jazz Flamenco" package, and various Latin and European orches.

William I. Alexander, Victor's ad chief who set the tieup with Crest, pointed out that the promotion will be "self-liquidating" since the 25c charge of the EP just about covers the manufacturing costs of the disk. The payoff for Victor is in the extra exposure which Crest is giving the platter product. For Crest, the coupon inserts represent a negligible cost, while the disk tie-in is expected to boost the toothpaste sales.

'12th St. Rag'

Continued from page 51

question is whether the subsequent versions were based on the original instrumental by Bowman or whether the later songs stemmed from the Sumner-Bowman work.

Shapiro-Bernstein is claiming that the later versions of "12th Street Rag," in particular one with a lyric by Andy Razaf, do not fall within the split copyright ownership pattern since it stemmed from the original piano version by Bowman. Vogel has conceded that he has no interest in this work. However, Vogel claims that the Razaf version and others are based on the Sumner-Bowman work which stemmed, in turn, from a Clarence Wheeler simplified arrangement of the Bowman original.

BMI Writers

Continued from page 51

way. One BMI-SPA cleffer said: "Nobody forced us to join BMI. We entered BMI with our eyes open because we liked the deal they gave us. There's no reason for SPA to reform BMI for our benefit."

Over the past couple of years, some of the BMI writers have requested SPA to amend its basic contract so that it would be applicable to the BMI situation where there is no equal split in the performance money between writers and publishers. SPA has refused. The 50-50 split of performance money and the coadministration of the licensing organization is one of the cardinal reasons SPA was formed in the first place, according to an SPA spokesman.

Cap Dickers Alberghetti

Hollywood, March 26.

Deal is being negotiated for Anna Maria Alberghetti to join the roster of Capitol Records artists. Actress-singer most recently recorded for Mercury.

Miss Alberghetti recently finished "10,000 Bedrooms" at Metro and has other film deals and a possible Broadway legit debut in the offing. Contract would give Capitol an added starter in the list of film diskers and thus give the Coast label another inside track on soundtrack albums.

David Whitfield, a top British recording star frequently featured in the Ed Sullivan t'v'er, is to sing the specially composed, theme song for the "William Tell" telefilm series, now in production in England.

Iceland's Performing Rights Society Cold to Cuffing USAF Broadcasts

Reykjavik, March 26.

The right of the U.S. Armed Forces radio stations abroad to play copyrighted music without payment of license fees to the performing rights society of the particular country involved has been successfully challenged to Iceland. The City Justice of Reykjavik, Einar Arnalds, ruled recently that the U.S. Army must pay \$50 for each of three non-American tunes which were cited by the plaintiffs to the Icelandic Assn. of Composers & Owners of Performing Rights (STEP). A fourth tune, "On The Sunny Side of the Street," written by Jimmy McHugh and Dorothy Fields, was stricken from the judgement because they are members of ASCAP.

Existence of the U.S. bases abroad has been a persistent headache as far as the European licensing societies are concerned. Unlike the U.S. Copyright Act, which only grants licensing rights where performances are for profit, the foreign societies collect whether or not profit is involved. The foreign societies have been trying to collect for years from the Armed Forces radio stations abroad and, in the case of France at least, succeeded before the Icelandic issue was brought to trial.

ASCAP's Waiver

In its defense in the Icelandic court, the U.S. Army cited the fact that in 1943, the American Society of Composers, Authors & Publishers and other societies granted it the right to use its music without remuneration throughout the war. In 1950, when the Korean conflict broke out, ASCAP again made its catalog freely available to the Armed Services "for the duration of the present crisis."

Since the end of the Korean War, ASCAP has notified the Icelandic society, with which it has a licensing agreement, that the "crisis" had obviously passed, but ASCAP never has withdrawn its blanket okay to the U.S. Armed Forces to play its music. For that reason, the McHugh-Fields tune was dropped from the suit.

The other tunes involved in the action were "Tango Jalousie," by the Danish composer, Jacob Gade; a Puccini aria from "Mimi"; and "O Mein Papa" by the Swiss composer, Paul Burkhardt.

Jon Leifs, president of the Icelandic society, was one of the prime movers against the cuffing of music by the U.S. Armed Services. Back in 1956, he urged that all societies in countries where U.S. troops were stationed to examine the performances of music for possible legal action. He also urged that license fees between the Armed Forces and the individual licensing societies be set after consultation among themselves.

New Battle of Britain

Blackpool, Eng., March 26.

Two leading U.S. groups will be rivals at concerts here on Easter Sunday (April 21).

The Count Basie orch will play two concerts at the Palace Theatre. The Platters are booked for concerts at the Opera House.

Atlantic Hedging Its Bet on \$4.98 Packages; New Album Line at \$3.98

Atlantic Records apparently doesn't want to stray too far from the \$3.98 album price base. After hiking its entire album catalog to \$4.98 last week, the diskery is now prepping a new package goods line at the \$3.98 tab.

The new line, which will be placed in Atlantic's 8,000 series, will kick off during the first part of April. The first seven albums in the release will be by rhythm & blues artists. Atlantic expects to put some jazz and some pops into the \$3.98 line in addition to the r&b's. Bulk of the 8,000 series albums will be made up of previously released single product which will enable diskery to keep its album production costs down.

Highlighting the initial \$3.98 release will be "The Greatest Rock 'n' Roll," a compilation of Atlantic's recent top-selling singles. There also will be sets by LaVern Baker, Ray Charles, Ruth Brown, Clyde McPhatter, Joe Turner and Ivory Joe Hunter.

Wally Schuster GPM'ing For Patricia-Kahl Firm

Wally Schuster takes over as general professional manager of Patricia-Kahl Music this week. Schuster, son of the late tunesmith Ira Schuster, had been associated with the professional department of George Paxton's music firms for the past few years.

He'll head up a professional department which includes Dave Bernstein in New York, Joe Draca in Chicago and Julie Losch on the Coast. Meantime, Patricia-Kahl toppers Phil Kahl and Morris Levy are, on a cross-country trek to o.o. the national music biz scene.

Applewhite Returning

Pvt. Charlie Applewhite will swing into multi as a crooner for the RKO-Unique label. He's due for discharge from the U. S. Army in a few months.

Before going into the service, Applewhite recorded for Decca and MGM.

Marx-Cadence Deal

Albert Marx, indie record producer, has set a deal with the Cadence label to prep two jazz albums. Marx will cut packages with Marty Paich and the Chamber Jazz Sextet.

Both albums will be grooved on the Coast.

ATTENTION

watch to

FACE IN THE CROWD

MAMA GUITAR

REMICK MUSIC CORP.

Another BMI 'Pin Up' Hit MAMA LOOK A BOOBOO

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Minsky Studying Burlesk in N.Y. On 2-a-Day, 'Latter-Day' Policy

What's left of the burlesque industry may yet reap some benefit out of the abortive try at that old theatrical form recently at the Columbia (nee Public) Theatre, on New York's lower east side. According to Harold Minsky, who had operated Minsky's, Newark, until local legislation forced a shutdown, the way has been cleared for other operators to come in to New York. The precedent, he says already has been established by use of the term "burlesque" on the marquee and in advertising, and others are free to attempt a burley policy.

Currently, Minsky is only mulling the situation. He's presently occupied with his unit, "Minsky Goes to Paris," which winds up today (Wed.) at the Dumes Hotel, Las Vegas. Deal is presently on for the unit to hit the Chase Hotel, St. Louis, April 10, to be followed by the Latin Casino, Philadelphia. Another deal is in the works for a try at the Moulin Rouge, Paris, but details haven't been ironed out as yet.

Minsky says that should he come into New York, he would operate on a two-a-day policy rather than on a grind basis, and he would try for a modern type of burlesque such as he's been exhibiting in Las Vegas. He feels that the old Columbia Wheel type of show has long been passe. That, he says, was one of the mistakes made by the operators of the recent N. Y. attempt.

Before taking any spot in New York, Minsky is awaiting results of an action before the U. S. Supreme Court which seeks to invalidate the Newark legislation on the ground that it is a violation of freedom of expression. Should the Supreme Court go along with that view, then burlesque theatres can be opened anywhere.

Paris' Coquatrix Due In

Bruno Coquatrix, owner of the Olympia Theatre in Paris, arrives in New York Sunday (31) to huddle with agents and bookers on lining up American talent for his house.

He'll remain in Gotham for one week.

Bill Tabbert has been spotted for a pair at Statler Hotels. Singer is tapped for the Cleveland outlet May 20 and the Detroit Inn June 3 on deals by Jimmy Grady.

Studio Club, Mt. Vernon, Relights With New Ops

Studio Club at Mount Vernon, N. Y., which has been shuttered since September after a 27-year operation, has new owner-operators, Peter Pirrone, formerly with William Morris Agency, and Stanley Smith, a civilian. They'll inaugurate a policy of dancing and floor talent tomorrow (Thurs.).

Joel Shaw orch will play and Anita De Palma, an American-born singer out of Mexico City, will make her metropolitan area debut. One show nightly and two over weekends is contemplated. Harry Lawrence agented and Gale Brownlee is handling the publicity.

King in the Middle (East); AGVA Sore at Saud For Holding Over Amin Bros.

Dallas, March 26. Jackie Bright, national administrator of American Guild of Variety Artists, here last week to address the local membership, said he would file an official protest with the Saudi Arabian Embassy in Washington to King Ibn Saud of Saudi Arabia for alleged detention in the latter's country of the Amin Bros., risley act. Bright told VARIETY he would send a copy of his protest to the U. S. State Dept., and also place King Saud on AGVA's unfair list.

AGVA chief stated that the Amins, touring the Middle East, had been "specially requested" by King Saud to continue their act in his country. This kept the acrobatic duo out of previous bookings at the Dallas Sports, Boat & Vacation Show, March 22-31, at State Fair Park, with a succeeding date at Houston's sports show.

Bright said the Texas dates were set by William Morris Agency, at \$1,500 per week, and the Amin Bros. had received much advance publicity from the sports shows. If arbitration results, Bright said, the Amin Bros. would, of course, be held blameless.

Saranac Lake

By Happy Benway

Saranac Lake, March 26.

St. Patrick's Day was celebrated here with a jam-packed party and entertainment directed and produced by Jack Norton. The "We The Patriots" committee with Alonzo Fick as chairman, assisted by Marion McLaughlin, Mitzie White, Frank Healy, Alphonse Loscuto, Louis Blanco and Francis Franks, left nothing undone to make this blowout one of the best. A feature was the drunk bit put on by Norton. A buffet lunch was followed by dancing.

Birthday greetings to Francis Healy, vaudevillian of yesteryear and singing waiter of the '90s. Since his arrival here his progress is of special mention.

After a three-month try at working for the Florida Paramount Theatres, Ruth Cockrell, ex-Rogersite from Charlotte, N. C., is back on the staff of the Will Rogers Research Lab.

Eddie Ballantine, orch leader with Don McNeill's Breakfast Club, and Johnny Garwood, announcer of WBNZ, have started a fund drive to defray the expenses of the Saranac Lake Bobbed Club to the Olympic tryouts. Ballantine is a member of the Bobbed Club. First donation (\$400) was received from the Don McNeill gang.

Write to those who are ill.

Vienna Stirred By Hilton Setup

Vienna, March 19.

Presidential elections, Hungarian revolution or the Suez Canal crisis are nothing in comparison with talk about the Hilton project here. Never before was the city so much into two camps since the Vienna Hilton Co. came out with plans to build a modern hotel in the City Park here. While it seemed at first that it would become a strictly political issue, the Peoples Party as conservatives being for it and the Socialists against, there are now splits in those two coalition parties.

Hilton intends to tear down the famous old Huebner restaurant and cafe dansant. This would be of minor importance, but opponents of the plan intend to prove that it would mean a considerable reduction of space for the thousands of people who stroll in the City Park during the summer.

Both parties now have agreed to leave it to the city council which decides for or against issuing licenses.

Inside Stuff—Vaudeville

Billy Eckstein, oldtime composer-pianist, at 68 is back playing at the large Chateau Ste. Rose, north of Montreal, where he spent 21 years before. "I'm starting my second double-decade there," he says. He left the midtown Clover Cafe in January, after 11 months there, because it went non-union. Eckstein gives shows and plays for dancing, with three acts and an orch added weekends. Howard Wynness works with him on marimbaphone, as he did for most of the previous 21 years. "Willie" Eckstein, as a teenager, played on Broadway at 14 and toured five years as "The Infant Padewski." He had 200 songs published and recorded and one, in collab with Gene Buck, in "Ziegfeld Follies" of 1919; and still cuts the odd one for RCA-Victor in Canada. His latest, "Dear Old Lady," was written about a 103-year-old woman who lives on the Montreal street where he was born. He sang it to her this week on her birthday.

Machito's date to play the Palace Theatre, N.Y., April 11, has been called off because of failure to come to terms with Local 802 of the American Federation of Musicians. House had wanted to install the Machito band onstage during a period when the house orch headed by Myron Roman would have been vacationing. Union stated that it preferred to send fill-ins during the vacation period, so that essentially the same crew would be in the house. Under these circumstances, house felt that it would be too expensive to pay both orchs, and the deal was called off.

The American Guild of Variety Artists is getting a lot of unfavorable attention in the Wilkes Barre (Pa.) Independent. Tom Moran, a reporter on that sheet, had hoped to do a feature on clowns by donning greasepaint during a Polack Bros. Circus stand for the benefit of the local Shriners. Permission was granted by Ray Sinclair, head clown of the outfit, but Dewey Barto, head of the AGVA outdoor division, nixed the proposition, threatening to pull the entire show if Moran walked into the ring.

Jackie Gleason, who's trying the circus idea on Saturday (30), has lined up a show which includes Emmett Kelly, Unus, Ely Ardelty, Dieter Tasso, Takeo Usui, Clausen's Bears. Circus act were put in by Al Dobritsch. Up ahead (29) on CBS-TV, Ed Murrow does a person-to-person with Felix Adler, dean of clowns, and Mrs. Adler, from New York's Belvedere Hotel.

Vaude, Cafe Dates

New York

Jan Murray booked for the Mapes, Reno, June 27. Carl Brisson packed for the Milwaukee Athletic Club, Milwaukee, Oct. 5. Spot, like the Detroit Athletic Club, will experiment with name talent. Arlene De Marco, of the De Marco Sisters, singing at the Copa, Pittsburgh, May 20. Ricky Lane tapped for the Balinese Room, Galveston, July 4.

Juliette Greco starts a stand at the Hotel Waldorf-Astoria April 8.

Barbara McNair has signed with the William Morris Agency.

Vic Damone set for the Town & Country Club, Brooklyn, June 11.

Steve Lawrence preems at the Casino Royal, Washington, April 8.

Merry Macs to the Cipango Club, Dallas, April 23.

Dick Contino spotted for the Shoreham Hotel, Washington, April 23 as a maestro.

Dennis Trio opens at the Byline Room April 2 as replacement for vacationing Mabel Mercer.

Carolyn Carpenter and Steve Karman newcomers to the Velvet Club, N. Y.

Corbett Monica into the Three Rivers, Syracuse, April 28.

Keyboard hitery trying a vaude policy with Gus Van (current) as the opening headliner.

Chicago

Jimmy Conlin & Dorothy Ryan booked for August fair dates of Barnes & Curruthers.

Jerry Lester into Congress Hotel, St. Louis, for two sets April 15.

Nomads into Decatur Lounge, Decatur, Ill., for two frames April 1.

Teddi King inked for Mr. Kelly's on a four-week June 4.

Eydie Gorme into Palmer House Aug. 8 for four frames.

Nick Noble bows into the Chanticleer, Baltimore, April 4 for a week.

Debbie & Diplomats into Club Crescendo, Houston, for two weeks April 10.

Casino Cafe brings in new four-week bill April 23 to include Billy Falbo and Heller & Helene.

Dallas

Comedienne Patricia Wilson due April 4 at Statler-Hilton for two frames.

The Sportsmen follow April 18; Jose Greco & Co. inked for May 2 and Myron Cohen succeeds May 16.

Lillian Roth returns April 19 to Hotel Adolphus.

Century Room. Pat Moreno at Club Marquis.

Jeann Shannon and the Brooks Bros. are dated for

the Colony Club April 29. Exotic Evelyn West comes in May 20 to temporarily replace Candy Barr, cabaret's standby, who will fill a date at the Silver Slipper, Las Vegas.

Caprice Chantal, after a split week at Cipango Club, due a week at King's Club, where Eddie Barnes returns April 1 for two weeks.

Jaeger Morton Productions, Washington, D. C., talent agency, opened a local branch with Robert Peterson Jr. as manager.

The Doodlers, local vocal trio, waxed four sides for Lin Records, local indie.

Rusty Brown enlarging his local talent firm and changing name to Allied Artists of America.

Hollywood

Alexander, pianist at Rand's Steak Ranch, did over for six weeks.

Pat Dimaggio and Joe Coz handed a new contract at the Plymouth House.

Comic Lenny Bruce back at the Crescendo.

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Total Original Cost \$20,000

Sacrifice at \$8,750 cash

MADGE SKELLY

1319 N. Tucson Blvd., Tucson, Ariz.

ESTELLE SLOAN

America's Foremost
Dancing Star

CHI-CHI
Starlite Room
PALM SPRINGS, CALIFORNIA

Miss Estelle Sloan
Hotel Dauphin
New York, New York

Dear Estelle:

It was gratifying indeed to play you on the Libero, Nat "King" Cole, and Ben Blue shows. This is the first time that the Chi-Chi has used any artist for three different engagements within three months.

You have certainly established a home here, and we look forward with great pleasure to seeing you again at the earliest possible opportunity.

David Branover

Director of Entertainment



VARIETY said—"It's quite a feat—the zesty pace and give-them-all performance but Cab in his familiar role as leader of the frenzied Rock—it's the breeziest package around."

CAB CALLOWAY

Currently 13th Week

COTTON CLUB, Miami Beach

Mgt. BILL MITTLER, 1619 Broadway, New York

Girls Getting Bigger Hotel Whirl; Agencies Vieing for Chantooseys

The talent agencies are placing an increased importance on femme singers. The offices are going under the theory that cafe business is veering to the hotels to an ever increasing degree and a strong lineup of chanteuses are needed on this circuit.

This theory has proved successful in the N. Y. hotels for several years, and it's being expanded in other towns. The major exception in New York is the Waldorf-Astoria, which utilizes male singers and bands as well as the femme contingent. However, the Pierre, Plaza and St. Regis are virtually monopolized by the ladies.

This trend is in direct contrast to the night clubs which are still relying mainly on male headliners, whether they be comedy or singing. The most recent extension has been in Toronto where the Royal York tried an experimental booking with Hildegarde. Since then, the inn has booked in several other femme singers.

Music Corp. of America has in recent weeks started a campaign to obtain as many of the chantooseys as possible. The office recently nabbed Lilo from the William Morris Agency, and is seeking a corner on the new singers coming up. The office some months ago signed Marguerite Sierra after a showcase date at the Viennese Lantern, N. Y. Since then she has played at the Hotel St. Regis and goes into the Hotel Plaza's Persian Room.

The crowdston trappings of Miss Sierra accents anew the shortage of femme singers in the hotel orbit. Recently, Lisa Kirk moved from the Persian room to the Hotel Waldorf-Astoria with only a few days between these engagements. Last year, Lilo went from the Pierre to the Hotel Waldorf-Astoria within a month.

The efficacy of femme singers in the hotels is seen by the fact that the record attendance in these rooms is held mainly by femmes. Julie Wilson is among the top lures at the St. Regis; Lilo holds the record at the Pierre; Lena Horne (a major draw in niteries as well) holds the top figure at the Waldorf-Astoria. It's by now a foregone conclusion that the ladies have taken over in the posh hotel centres, while male performers hold the edge in the niteries by a wide margin.

The talent offices are extremely happy about this situation inasmuch as it creates two sets of headliners who will not be in competition with each other because of work in different areas. The shortage of suitable girl singers is still a problem, but the offices are reasonably sure that this can be solved more readily than the shortage of names in niteries rooms. Upbeat of such chirps as Lilo and Miss Sierra, and strong emergence of Miss Kirk as a top name in only the last year or so, indicate the stronger possibility of creating new draws for the inns.

Chez Paree Agency Gabs With AGVA on Davis Tour

Chicago, March 26. Chez Paree Artists chief Phil Consolo is in negotiation with Jackie Bright, national administrator of American Guild of Variety Artists, for union okay of a projected Sammy Davis Jr. one-nighter tour. Meanwhile, Jay Lurye of Chez Artists is signing secondary acts for the tour.

AGVA has held up franchising the Chez Paree Artists Bureau because of its failure to disaffirm a link with the Chez Paree niterie. Union laws hold that night club operators may not engage in the talent agency business.

Tex. Pier's Ice Opener

Galveston, Tex., March 19. Galveston's \$2,000,000 refurbished Pleasure Pier will open May 2 with an elaborate entertainment program for the season, according to Walter Dick, prez of Texas Pier Co. The Joan Hyldoft ice show will open the season at the pier with a two-week stand.

Name bands will be booked for the Marine Room, according to Howard Robbins, manager.

No Stripper, Sez Tonja; Clothes 'Just Fell Off'

St. Louis, March 26. A fine of \$150 for presenting an indecent act in the Tic Toc, a west end bistro, was slapped on Tonja Larsen last week by Police Judge Robert G. Dowd, who refused to believe the novel defense offered by the red-haired dancer.

Cops who made the pinch testified that while they saw the performance Miss Larsen was wearing fewer clothes than the law allows. She took the stand and said that two pieces of her costume "just fell off" when the warm room and perspiration caused her to lose some of her covering unintentionally. This occurred when adhesive wilted, she said. She announced she would appeal the fine.

Hope's \$100,000 Plus % at CNE

Toronto, March 26. Final details of the Bob Hope contract with the Canadian National Exhibition were ironed out last week. Although Jack Arthur, CNE's producer, refused to divulge details of the pact, it's believed that the comedian will get \$100,000 for the engagement (14 days to be played in 16) plus 50% of the take over \$470,000. It's the largest figure ever given a headliner on the grandstand show. CNE runs from Aug. 26 to Sept. 7.

Surrounding show hasn't yet been set although it's likely that Hope will choose from among Frances Langford, Gloria DeHaven and Marilyn Maxwell for his lead femme. Comic pays for his surrounding talent. Rest of the grandstand show, which will include a chorus of 100, will be choreographed by Midge Arthur and Alan & Blanche Lund.

KAYE SRO 48G IN HUB; EXTEND RUN 2 WEEKS

Boston, March 26. After racking up a second frame of SRO biz with \$48,000, Danny Kaye extended the run of his International Show at the Colonial Theatre for an extra two weeks, exiting April 30.

Kaye's second week topped the first (\$47,100) by a small margin, accounted for by press seats during first stanza, setting another record for the Colonial. Kaye's six-week stand marks the longest run at the Colonial in recent years. No other engagement has played the theatre longer than four weeks since the run of "Mr. Roberts" several years ago.

At the start of the third week of the Kaye show, the advance edged \$90,000, assuring a sellout for the third and fourth weeks. He opened March 11 with advance of \$112,000. Capacity for the 1,500-seater at the \$6 top Fridays and Saturdays, \$5.50 weeknights, is \$48,000, which was hit second week. Kaye has been getting the coin despite Lent, a snowstorm on Wednesday (20) matinee day, and general offish biz here.

Kaye is to conduct the Boston Symphony at an open rehearsal for the pension fund at Symphony Hall next Wednesday (3).

Howard & Wyndham Sets Acts for '5-Past 8' Revue

Glasgow, March 19. Alec Finlay, Scot comedian, is paced for the annual Howard & Wyndham summer revue "Five-Past Eight," due to open May 3 at King's Theatre, Edinburgh. Rikki Fulton, comedian, and Kenneth McKellar, tenor, are also signed. Fay Lenore, soubrette, is set to join Jimmy Logan, David Hughes and Stanley Baxter in "Five-Past Eight" at Alhambra Theatre, Glasgow, in May.

Jack Radcliffe, senior Scot comedian, will head a third Howard & Wyndham "Five-Past Eight," opening at Royal Theatre, Newcastle, England, June 6. It will be the first of these elaborate revues to be staged in northeast England.

Another Rep. Vs. 20% Tax

Washington, March 26. Still another bill to eliminate the 20% cabaret tax has been introduced in the House by Rep. John J. Allen Jr. (R., Calif.).

Only opposition from the Administration appears to be standing in the way of legislation by Congress to either reduce or repeal the levy.

Disposition Of 150G Trust Fund An AGVA Issue

The Welfare Trust Fund of the American Guild of Variety Artists has grown to \$150,000. With this rise (from around \$15,000 in just over a year) has developed problems which are in the process of being ironed out. A hassle has developed on the disposition of the funds. One faction would have the union take the coin out of the savings accounts, from which it nets from 3% to 3½%, and put it in certain investments regarded as safe even at 5%.

However, bulk of the trustees feel that to keep the fund as fluid as possible, the coin should remain where it is. AGVA president George Price, heading the AGVA fund delegation, had proposed that the union buy the Palace Theatre Bldg on Broadway both as an investment and as a means of insuring a permanent vaude stand in New York, but that was voted down.

Meanwhile the fund chairman, Nat Abramson, who is head of the WOR Artists Bureau, has retained the Chemical Corp Exchange Bank to act as its investment counsellor, with a minimum fee of \$200 annually. Larger fees would depend upon whether the fund does any investing in securities recommended by the bank. According to Abramson, the actor's security coin investments have to be approved by the New York Supreme Court, hence any possibility of tampering is eliminated.

The fund is also considering the proposition of making the union self-insured, with Lloyds of London to underwrite disaster insurance. Presently, Lloyds holds all the accident insurance. Project is still to be studied and voted upon.

The fund trustees presently comprise Abramson, chairman; Rabbi Bernard Birstein, of the Actors' Temple, N. Y.; and George A. Hamid, head of GAC-Hamid. All these represent the employers. Representing the actors are Price, Cy Reeves, and Rajah Rabold. Monies come into the fund from the sale of the accident insurance policy for acts which is paid for by the employers.

Rabbi Birstein had until recently been a trustee representing the union. However, AGVA recently changed its representation from those not affiliated with the union to members. Rabbi Birstein was elected to serve the employer side when Nick Pronin, operator of the now defunct Versailles, resigned.

O.O. ANDREWS SIS FOR RANK HOUSES

London, March 19. Linking up with the current trend of presenting top international name talent at picture houses, the Rank Organization is negotiating for a four-week tour of its theatres by the Andrews Sisters, but no firm dates have yet been fixed. Terms have been discussed, however, between General Artists Corp. and Rank.

In its bid to present headline artists, the Rank outfit has been working out a deal for Judy Garland to appear at its theatres. The new venture kicked off successfully with the appearances of Bill Haley's Comets.

Polly Bergen's Plaza Date

Polly Bergen has been signed for the Persian Room of the Plaza Hotel, N. Y., starting May 13 for a five-week stand which will finale the spot for the season. She'll be preceded by Marguerite Sierra, who goes in April 8.

Opening headliner for next season hasn't yet been set.

N.Y. License Dept. Issues Ukase Limiting Talent Agents to 5%

Obit of Scot Vauder, 68; Gaiety Area Depopulated

Edinburgh, March 19. Another vaudery bites the dust with the shuttering of the Gaiety Theatre, Leith, after an existence of 68 years. It is the oldest theatre in Edinburgh, having begun in 1889. It housed all-Scottish revues during the annual Edinburgh Festival.

Depopulation of the Leith area, where the Gaiety is sited, is blamed for the closedown. Some 10,000 families have been relocated in new housing estates elsewhere.

Borge Wham 32G For Mpls. Three

Minneapolis, March 26. Three performances by Victor Borge at 4,100-seat Radio City Theatre here (22-23) racked a huge gross of \$32,200.

Two night performances at \$5.50 top yielded approximately \$28,500, with 90 persons sitting on the stage Friday and 100 on Saturday. The Saturday matinee take at \$4.50 top was \$3,700.

Borge originally was booked in for only the two night performances, but when these went clean four days in advance, the matinee was added. United Paramount interrupted its regular Radio City film policy to bring in Borge. For this engagement Borge took 75% of the gross, or \$25,500.

CALYPSO UNIT EYED FOR RKO THEATRES

Attempt will be made to steer the calypso show starting April 19 at Loew's Metropolitan, Brooklyn, into some of the RKO houses out-of-town. Michael Myerberg, who is handling the unit with Mercury Artists booking, has already started negotiations with the circuit. However, they are still far apart on the deal to be made.

In the calypso show will be Geoffrey Holder and his brother Boscoe, Lord Kitchener, George Boreland, Maya Angelou, Helen Ferguson, Tito Puente's band and others.

Talent Nut, Lent Trim Cleve. Alpine to 2 Days

Cleveland, March 26. Hit by rising talent costs and Lenten season, Herman Pirschner chopped his operational policy at Alpine Village down to running just two nights on weekends. Shows and dance sessions are now staged only Fridays and Saturdays, with the 525-seater staying dark rest of week.

Pirschner said he went into the red to the tune of better than \$20,000 during last year's Lenten period while trying to buck it. He plans to return to full-time entertainment policy April 22 with a new style of musical revue built around a dance line and a crew of local singers. Until then, the impresario is shunting his steady customers into his smaller Eldorado Room upstairs.

Joan Regan's Palladium Date Hits Legal Snarl

London, March 19. Songstress Joan Regan, booked by Val Parnell and Bernard Delfont to appear with Max Bygraves in the Palladium's summer revue, may be barred from doing so because of a legal hassle. It is alleged she signed a contract to appear at the Queen's Theatre in Blackpool at that time.

A writ has been issued and an application for a high court injunction will soon be made.

Treiffesen to GAC

Arthur Treiffesen has joined General Artists Corp. to work in the industrial show dept.

Treiffesen was with Lew & Leslie Grade prior to its takeover by GAC.

A new threat by the New York City Dept. of Licenses is now harassing talent offices homebased in New York. License Commissioner Bernard O'Connell has informed most of the major offices and several Indies that henceforth they may charge a maximum commission of 5% as called for in General Business Law of N. Y. State which governs the conduct of all employment agencies.

It's believed that the commissioner's action was taken on the complaint of one act who, while under contract to one agency, took an assignment from another office and was stuck with two commissions. The commissioner threw all the resources of his office into the complaint and had Inspector Mary Shelley hand out warnings last week to various agencies.

Nothing yet has been done in concert by the percenteries. But it's evident that they will continue operations on the same basis that has been their custom for years, and attempt to point out to the licensing department that various commissioners have held that talent agencies perform a wider variety of services than ordinary employment offices and must therefore charge a higher sum.

The offices hold that strict enforcement of the general business law as it now stands would put every office out of business overnight, or else would force them to move outside the state. The offices have long held that it costs more than 5% to dispatch an act. Amount of longdistance phone-calls, plus legwork and travel necessary to book a performer, comes to more than 5% allowed by the present law.

Court decisions also have held that the talent agencies perform vital functions of a personal nature for an act, and therefore must be compensated. An agency has been conceded to be a vital factor in career building, and its responsibility does not end with the placement of an entertainer. Supervision and servicing of a continuing nature is necessary if an actor's career is to be built.

Virtually every license commissioner in New York has gone after the talent offices on this score for many administrations, and each time the matter has been dropped. The agencies hope that the pattern will repeat.

For many years, a bill has been introduced in the N. Y. State Legislature to correct this condition. There were a series of Condon-Ostergart measures to exempt talent agencies from the 5% limit, but each time this issue has been defeated by the theatrical unions, which now govern the amount of commission that can be charged. Passage of this type of measure is figured to weaken the control of the unions upon the agents.

Hotel Nacional, Havana, Veers to Chorus Line

The Hotel Nacional, Havana, is set to install a 10-girl line starting April 3 in its Casino Parisien, which is operated by the syndicate headed by Wilbur Clark of the Desert Inn, Las Vegas. Noel Sherman will produce the line out of N. Y. Headliners will be Mata & Hari and Fernanda Montel plus a Dancing Waters installation.

The Nacional casino will thus depart from its accustomed practice of using names exclusively in its casino. It will join such spots as the Tropicana in fancy production, although not on as elaborate a scale as the latter.

Pay scale will be among the highest in the chorus ranks. Minimums of \$150 will be in effect. Nudes will get a higher figure.

Glass to Coast for WM

Sandy Glass is being transferred from the New York office of the William Morris Agency to the Coast. Glass, originally in the niterie sphere, worked for a while in video, but in the transfer will revert to the variety sector.

He'll plane out some time in April.

Sandu Scott has been signed to open at the Colony Restaurant London, starting April 1, on a deal set by Music Corp. of America.

Charlie Morrison, Mocambo Op, Was 'Wonder Boy' in Bigtime Era

Charles Morrison, 57, operator of Hollywood's Mocambo, one of the best known show clubs in the world, and former "boy agent" of Broadway, died of a stroke at his Beverly Hills home early Friday (22) morning. He had been in ill health since January, 1955, when he suffered his first stroke but had recovered sufficiently in recent months to return to his familiar entrance-corner table at the Mocambo on opening nights. As his bedside when he died was his third wife, the former Mary Maguire Kunody, whom he married nine years ago.

A dapper, often temperamental figure, Morrison had been in show biz since he was a child, beginning at his uncle's vaude house, Morrison's Theatre, Rockaway Beach, N. Y. Charlie started by carrying cards on stage to announce the acts. By the time he was 20 he had a solid background in what then virtually dominated show biz, the variety field, and he turned agent.

In a comparatively short time, and despite his youth, he became one of the best known agents of the period, numbering among his clients such talent as Milton Berle, Gus Edwards, Mae West and Sophie Tucker. He is credited with giving Berle his big boost toward stardom, booking him into the big time.

The boy started as a booking floor page in the old Keith office in Times Square. Good looking and a great personality kid he later partnered with Ray Hodgson in agenting and still later had his own Keith franchise.

In an epoch where who liked you was all important, Morrison had many friends. He was a great fa-

vorite of Sime Silverman, founder and editor of VARIETY. Nothing delighted Morrison more than to have himself credited in a VARIETY squib as placing an act at the Palace. Friends gaged that the act was a couple of acrobats at the flag-ship, but that fact, duly recorded in this journal, pleased young Morrison more than a dozen fully booked routes over the Orpheum Circuit. Morrison then belonged to a tight, exciting, satisfying show world whose North Star rose at the corner of 7th Avenue and 47th Street.

Although he was careless with his money and had many financial woes, in his time Morrison was a wunderkind among the Keith agents, taking out about \$2,000 weekly from the Keith collection agency (which had taken its own bite out of the same commissions). Among his many acts were Fred Waring's Pennsylvanians, Paul Whiteman's Orchestra and Billy Gaxton. Morrison had an ironclad exclusive management contract with Milton Berle, the rising comic's first, and later had to sell the contract (for a reputed \$20,000), first because Berle's new lawyer wanted out and secondly because Morrison then needed with what to eat.

A dapper figure, proud of his attire, and a vaudeville beau, Morrison once deadpanned to the late Sid Silverman, Sime's son, that he never carried a cigaret case as it threw his figure out of alignment. He was that "neat."

His romance and subsequent marriage with Elsie Kent, divorced wife of the musical comedy and vaude comic William Kent created a disproportionate amount of banter around Broadway for years.

Characteristically Morrison ignored threats of punishment by Edward F. Albee, then top pasha of big time vaude, and continued to see and be seen with VARIETY reporters during his life-and-death struggle between this paper and Albee. It happened that Morrison could spot a winner well ahead. Other likelike friends of the Silvermans in the Keith hierarchy cut them dead socially during the feud but Morrison dared to remain his own man and a friend to his friends—Sime, Syd and the latter's wife, Marie Saxon, the musical comedy ingenue.

The latter part of his life was identified altogether with the film colony but after Keith franchise days Morrison was partnered in Manhattan for a time with Danny Winkler also destined to be a prominent fellow in Hollywood. A big film contract credited to Morrison put Walter Pidgeon on the Metro payroll. He's still with it, paid by Metro at the moment though starring in a Broadway play, "The Happiest Millionaire."

Morrison went to the Coast in 1940 and for a short time operated an agency with Felix (Fefe) Ferry. The venture was not too successful, however, and Morrison decided to fulfill a long-standing ambition and operate a nightclub. He opened

the Mocambo and early bookings of such talent as Lena Horne, who soared to stardom from the date, helped put the club into the ranks of top rooms in the country. Over the years, its reputation has continued to grow and it has become virtually synonymous with Hollywood nightlife in the minds of the public.

Among talent which got its first big break at Mocambo's showcase are Joanne Gilbert, Dorothy Dandridge and Champ Butler, latter a former parking lot attendant at the Mocambo who stepped onto the floor one night to sing when Fran Warren, booked to open, was suddenly taken ill.

In addition to the widow, Morrison leaves his daughter by a previous marriage, Marilyn Morrison, formerly married to Johnnie Ray; a sister, Mrs. Dorothy DeVos of Hollywood; and two brothers, George of Freeport, N. Y., and William of Hollywood.

Funeral services were held Monday (25) at the Church of the Good Shepherd, Beverly Hills.

Ice Show Review

Scala Ice Revue

(SPORHALL, BERLIN)

Berlin, March 19.

Hanns Thelers presentation of ice show in 20 numbers. Production and choreography, Knox Godfrey; artistic direction, Paul Helmut Schuessler; technical direction, Helmut Eckart; costumes, Joanne Sinclair; settings, Werner Quasthoff; musical arrangements, Hans-Rudolf Stein. With Eva Pavlik, Rudi Seeliger, Horst & Eva Faber, Harry Reddy, Hans Lugmaier, Jeanne Rathbone, Larry Kemble, Jack McConnell, Cathrin Saller & Fred Emanuel, McReddy Bros., Ilse Gramholz, Franz Heigl, Gerda Jaepelt, Martin James, Scala Girls & Girls. At Sporthalle am Funkturm, Berlin. \$2 top.

Berlin's Sporthalle at the Funkturm has been turned into an ice arena for a four-week run of the "Scala Eis-Revue." It's the first time that this five-year old show has appeared in Berlin. Although it lacks the spectacle of American freezers such as "Holiday On Ice," this presentation from Western Germany is still something to see.

Also on the plus side are the eye-filling costumes and the well selected pop and semi-classical melodies which serve as background music. In all, a nice and fast moving two-hour program for an entertaining evening. Biz has been satisfactory so far.

Program tees off with a Wild West number backgrounded by music from "Oklahoma" and continues through Gershwin's "Rhapsody In Blue," "The Merry Widow," "Fantasy In Jazz," "March of the Musketeers," "Mask In Blue" up to the big-scale finale. Between the big acts, there are several comedy pieces of which some are howlers.

Headlining is Austrian Eva Pawlik, an ex-Olympic winner and European champ. Miss Pawlik, star of this revue for three years now, scores strongly in a solo number, and then together with Rudi Seeliger, many times Austrian champ and second headliner, in "Kaiserwalzer" (Emperor's Waltz) and "Romantic Fantasy." Both represent an ideal skating couple with regard to beauty, grace and charm.

Horst & Eva Faber appear in "Rhapsody In Blue" and some operetta numbers. Horst Faber, who won the German championship 10 times and was second in the world championship, shows together with his wife the former Eva Pawlik figure skating which borders on the superlative. Other creditable performers are Cathrin Saller and Fred Emanuel (as guests) much applauded for their artistry; Hans Lugmaier, top-notch German comedian; Harry Reddy, a Canadian jumping titlist; Larry Kemble, a Scotch acrobat; Jack McConnell, an English comedian; Jeanne Rathbone, U.S. ice ballerina; and singers Franz Heigl and Ilse Gramholz.

Knox Godfrey, an Australian, who also produced the show, deserves praise for the outstanding choreography. Paul Helmut Schuessler, formerly of Munich's State Opera, and Helmut Eckart handled the artistic direction and technical supervision, while Joanne Sinclair created the tasteful and colorful costumes, a big plus of this otherwise not too lavish production when compared to U.S. standards. The musical accompaniment is excellently handled by Hans Richard Stein and his eight-piece orch.

Circus Review

Cirque Medrano, Paris

Paris, March 19.

Fernand Raynaud Co. (6), Michele Marconi & Andre Rancy, Gogia Pasha (2), Sicki, Castors (4), Dan & Dess, Cyclon Sisters (2), Colette Duval & Gil Delamare, Lynda & Constant, Helicopter Girls (8); \$2 top.

Jerome Medrano is still looking for a new format to make his perm circus more palatable for the fast-conscious, monied set as well as the masses. He has now given headline status to Fernand Raynaud, a comic pantomimist-patter star of video, films and musicals, but it still does not jell. Raynaud's particular talents do not meet sawdust needs; he is on too long and too often. Some solid acts help alleviate the situation and the Raynaud pull may sustain the show through April.

Show is musical-in-the-round, with many acts facing only in one direction and ignoring half the house, while it is tough on the magicians. Raynaud first comes on in a wire spoof that lacks true comedy status. A skit on London, with a femme bobby, is painful and overlong, and an attempt to train donkeys is pointless. He is much

better in a fight scene where the slapstick finally pays off in yucks. A stint with some dancing girls is poor travesty, while other skits are lost to end in the inevitable imitation of Chaplin. Raynaud does not have the broad showmanship base to adapt to the more freewheeling requirements of circus, and the show suffers.

An amateur note is the engaging of the noted couple of Colette Duval & Gil Delamare. He is one of the lead film stuntmen and she is a famed parachutist. However, the day of just giving names to a show, sans derring-do, are over. Their lamentable attempts at a trampoline number are catastrophic and offer no tangible excuse for presentation.

More acceptable are Dan & Dess who do a slow motion balance number of commendable aplomb and workmanship to make this a fine opener. Castors (4), dressed as American Indians for some reason, do a fast risley bit for a good sight act. Gogia Pasha is an okay fakir entry with a fine hypnotism segment in for large applause. A girl is put on two three-pronged spears, and then her body is put into various positions as she rests only on one of them. A good entry for all situations.

Helicopter Girls (8) do some weak terp entries but then up on ropes for an aerial can-can that makes the act presentable. Cyclon Sisters (2) are an average bicycle act with trick riding and contortion. Lynda & Constant do a good perch act with the girl upping to a high shoulder perch for acro and visually pleasing contorting.

Best acts, which give the show edge, are a sock juggler, Sicki, and an offset terp bit by Michele Marconi & Andre Rancy (New Acts). There is no trapeze act, only one horse and no clowns, except for Raynaud's pale imitation. Medrano is to be lauded for his progressive ideas and trying for new formats, but tradition cannot be completely overlooked or it may lead to chaos. Mosko.

Boston Gets New Accent

As Pat Mathews Teaches

'Em to Talk Trinidad

Boston, March 26.

Local citizenry are on a calypso dialectic kick, weaving such phrases as "plenty plenty," "don't be vexed," "May I collect you?" and "good show" into their ordinary conversation as the result of the stint here of Pat Mathews, femme calypso chanteuse at the Hotel Bostonian's Jewel Room.

The songstress is practically running a calypso speech school with requests from the local chichi set to get calypso talk hip. The 150-seat intimer where she's appearing is jammed every night with Hybites seeking to dig the Jamaica jive.

Miss Mathews has kicked off terrific interest. In calypso and Hub is starting on a Trinidad kick. With a Calypso Room in action on the site of the former Ada Bullock eatery on Tremont St., Miss Mathews at the Jewel Room, and radio stations playing calypso instead of rock and reports that a calypshow is being set for the Keith Memorial in May, it looks like Hub is in for a round of the island fling.

In addition, singers coming in to play the Hub are all including at least one calypso number in their stints. Latest to switch in a calypso number was Carmel Quinn at Blinstrub's—on St. Paddy's Day celeb yet. Said Miss Quinn: "If Harry Belafonte is going to sing my songs, 'Danny Boy', then I'll sing his. And she gave out with 'Banana Boat Song.'"

Disneyland's Picnic Area

Disneyland, March 26.

Next addition to Disneyland will be Holiday Park, a six-acre area adjoining the entertainment centre which will be used as a recreation site for organized groups. Now being built at a cost of \$160,000, it will be opened in June.

Included in the site will be a meeting place for group activities, athletic grounds, playgrounds, a special events hall and facilities for large-scale catering. A total of 5,000 guests can be handled at one time and Disneyland will pitch for picnics and conventions.

Fran Warren is scheduled for a series of one-nighters in Texas starting around April 25.



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NOTICE FROM LENNY BRUCE

To all the mental cripples who call themselves "comedians" and whose humor consists of a tape recorder, a Robert Orbin book and stolen jokes: To the "writers" who rationalize their thievery with the absurd contention that there are only seven original jokes and everything is a switch:

I AM DOING AN ORIGINAL BIT OF MY OWN CREATION (AS IS ALL OF MY MATERIAL). IT PLAYS AS FOLLOWS: USING A REAL TELEPHONE ONSTAGE THAT IS AMPLIFIED THROUGH THE MIKE SYSTEM, I SOLICIT THE AUDIENCE'S HELP FOR PHONE NUMBERS AND THEN I CALL ACTUAL PLACES OF BUSINESS, NIGHT CLUBS, PERSONALITIES, BABY-SITTERS, ETC. THE BIT IS AD-LIB AND UNREHEARSED.

"He who stealth my purse doth steal trash, but, he who stealth my bit endeth up with his feet in cement." —Al Capone.

THANKS TO:

Father Coughlin
Bruno Hauptmann
Buddy Hackett
Hugh French
Leon Miral
Buddy Lester
Shecky Green
Una Merkel
Jamaica Theatre
Sam Nugold
Danny Lewis
Hansen's

Appearing

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Sunset Strip, Hollywood

P.S.—Tanya and Johnnie Baiggi:

I miss you.

Publisher:

JOE QUINN

NOT THANKS TO:

M.C.A.

William Morris

G.A.C.

N.B.C.

C.C.C.

and

Oh say can you see

NRA

My Wife

VING MERLIN

and his
VIOLIN BEAUTIES



ZIEGFELD FOLLIES
LATIN QUARTER, MIAMI

Mgt. Jerry Levy - Fred Amos
Directed William Morris Agency

House Reviews

Palace, N. Y.

Four Colleenos, Derby Wilson, Richard Hayman, DeJohn Sisters (2), Archie Robbins, Al Martino, Myron Roman House Orch.; "A Woman's Devotion" (Rep), reviewed in VARIETY Nov. 28, '56.

'House's new crush on disk names is in evidence this frame with Richard Hayman (Mercury), DeJohn Sisters (Columbia) and Al Martino (Capitol) topping the bill. It's still no test, though, whether the new policy will bring in the teenage set because none of the aforementioned has a disclick working currently. They do, however, serve as the backbone for a substantial vaude layout.

Show opens in orthodox manner with the Four Colleenos (two men and two women). Their juggling feats are neat and sharp and their way with the hoops and the dumbbells is hard to beat.

Derby Wilson is up in the deuce with his familiar but always likeable tap turn. It's smooth and effortless and he has a surefire clincher as he taps a la Bill Robinson.

Hayman comes to bat next with a harmonica solo. He's got a stage savvy and a mastery of the instrument that put him over big. Opening medley of "I Could Have Danced All Night," "True Love" and "Round and Round" sets him up strong. He follows in top form with "Rubby," "Overture to Orpheus" and "Alexander's Ragtime Band." His medley of tv commercial jingles is pleasant fun.

The two DeJohn gals get going fast with "Get Happy" and sustain a rollicking and peppy pace through the songalogue which includes "No More," "He Loves Me" and "Jubilee," a rousing gospel item. Their pipes are rhythmic-packed and they know just what to do to get the songs across.

Archie Robbins, next-to-closing, supplies a happy-breather from the musical turns. His standup comedies draw the yocks easily. He works in a cool and collected manner that's easy to take. His delivery helps the material build a good laugh quotient.

Martino wraps it up in the closing spot with a reprise of his shellac clicks of several years back, "Here in My Arms" and "Take My Heart." He's in the big-voiced ballad groove that seems to have lost out to the rockin' style, but he can also handle the beat well as evidenced with "Can I Steal a Little Love." His opening number, "Let's Face the Music and Dance," also shows off an appealing rhythmic flair. Midway in the turn, he goes Gallic for an en francais workover of "C'est Magnifique." It's not needed.

The Myron Roman orch has been moved from the pit to the stage but the beat is still sure and helpful.

Gros.

Prince of Wales, London

Ted Heath & His Music, Lita Roza (with Les Sands), Albert & Les Ward, Johnny Stewart, The 5 Katynas, Billy Dainty, Pierre Bel, Billy Baxter, Les Mallini (2), Harold Collins Orch.

This is the final bill in the Prince of Wales vaude season and, after a three-week shutdown, the theatre will house the new edition of Follies Bergeres. The current lay-out for a fortnight is headlined by Ted Heath and his combo who have just returned from their second exchange tour of America.

Although best known and respected for the strict tempo quality of their playing, the band provides a varied entertainment suitable for a vaude audience. They start off in straight style but with in half-hour span include a calypso, rock 'n' roll, a Chopin piano solo and a speciality number for drums. One of their nearest gimmicks is an Edwardian-type version of "Singing the Blues" and from that said opening segue into a lusty r&r production, with one of the two vocalists doing a boff impression of Tommy Steele.

Lita Roza, an ex-Heath vocalist, has second billing, to close first half of show with a pleasantly contrasting songalogue. She has a particularly appealing way of dealing with ballads and puts plenty of zing into such numbers as "Lucky Lips" and "Hey! Jealous Lover." She has a clear and distinct-singing style and an easy manner, which projects for warm audience returns. Les Sands, her regular accompanist, gives her sound backing.

Albert & Les Ward, a versatile pair of comedy magicians who use

instruments made of junk, this time come up with a one-man skiffle unit for stout results. One of the best items in their act is a highly perceptive takeoff on the Beverly Sisters. Johnny Stewart (New Act) is a newcomer from Wales. The Five Katynas are young girls from the Continent whose aerial act concentrates more on style and form than high-speed thrills. Even so, they give their performance a solid finish when they all go into a fast spin.

Billy Dainty, a young comedian of promise, has some original ideas and a vigorous approach. His material needs touching up for West End acceptance. Pierre Bel once again impresses with his juggling skill. Billy Baxter misses with his cavalcade of humor, which starts from the days of the silent screen. Les Mallini offer some mildly amusing comedy knock-about. The Harold Collins resident orch give the show quality background.

Myro.

Colonial, Boston

Boston, March 22. Danny Kaye all-star show with Senor Wences, Roberto Iglesias & Ballet Espanol (12), Marquis Family, Jo Lombardi Orch, Sammy Prager, accompanist for Kaye; \$5.50 and \$6 top.

Danny Kaye's All-Star International Show is giving a big lift to the Colonial at this point in a badly thinned-down show season. He has smashed boxoffice records for the house since he opened March 11, and the engagement, originally for four weeks, has been extended two more, to April 20. This the comic has accomplished with a \$6 top Fridays and Saturdays, and \$5.50 weekdays. Be it noted for the record this is the only show to light a legit house at the moment.

The All-Star International Show is playing a straight legit policy of eight performances a week. It has been altered somewhat since Chicago and Washington, with Roberto Iglesias and his Spanish Ballet replacing, for the first time in years, the Dunhills. With the flamenco troupe is girl singer, Maria Merida. Senor Wences and the Marquis Family of chimps continue as portion of first act introduction to Kaye's humor.

Wences' fabulous ventriloquism and the Marquis' antics—brighter than most animal acts—go over big. Iglesias and his Ballet furnish spectacle and motion as Kaye's opener, but none of the dancers is individually first-rate. Miss Merida sings with punch, flamenco-style.

Second act, which runs nearly twice the time of the first, is all-Kaye. Backed by Jo Lombardi and his orchestra, and accompanied by Sammy Prager, Danny clowns, hoofs, quips, conducts everything and everybody in sight, sits below the mike for a rest and borrows cigarette and a match, sings a flock of his standards, like "Mighty Like," "Dena" and "Tchakovsky," "Dena" and so on, and keeps the customers hysterical for about 90 minutes. It's all typical Kaye—natural, sharp, fast funnysmaking, and not a whit of dirt in an evening.

Durg.

Pavilion, Glasgow

Glasgow, March 21. Bob & Alf Pearson, Dark Knights (4), Gitsom Sisters (4), Dennis Spicer, Edricors (3), Jimmy Wallace, O'Duffy Bros. (2), Johnny Beattie, Lynnette Rae, Richard Hardie, Rae Gordon, 10 Davis Girls.

Bob & Alf Pearson, longtime harmony duo, still score with songs and comedy at piano and microphone. Smaller brother, Alf, jumps like a frog about the stage, and raises jocks with this activity during "Phil the Fluter's Ball." Bob Pearson still holds interest in his little-girl Jennifer, voice character done regularly in a radio series some years ago.

Four Gitsom Sisters, singing accordionists, are best in the ballad "Who Are We?" and wind with a lively "Rockin' Through the Rye." Act can still be sharpened in showmanship, as also can the Dark Knights, colored singers from Georgetown, British Guiana, who show promise in songalogue, includes "Autumn Concerto," "I Saw Esau" and "Jumping for Joy." Act's lighting was n.s.g.

Three Edricors show nifty leg work in brief but slick dancing act. Dave & Joe O'Duffy are lively Irish comedy pair who use audience participation to fullest, and are worthy of booking on general vaude circuit. Jimmy Wallace and Johnnie Beattie, both local comedians, are weak in native comedy, but Wallace scores in travesty of

three different ballroom-dancing types in sketch with Lynnette Rae. Beattie is best in a Carmen Miranda-style Mexican skit, and later in an impression of fellow-comedian Chic Murray. Richard Hardie and Rae Gordon fill vocal slottings capably.

Dennis Spicer is an entertaining ventriloquist reviewed in New Acts. The ten Davis Girls are a smart-stepping line.

Gord.

Empire, Glasgow

Glasgow, March 19. Max Bygraves (with Bob Dixon), Kaye Sisters (3), Stan White & Partner, Kendor Bros. (2), Rusty, Die Naukos (2), Ann & Val Shelley, Bobby Dowds Orch.

Slim and dapper Max Bygraves, London comedian, exits to solid mitting and repeated calls for more after a 14-minute act as headliner here. He has easy, relaxed style and probably the most expressive hands and gestures in British show biz. On this showing, he turns in a solo performance that can be compared with that of Danny Kaye, and is as assured bet for U. S. vaude, video and niteries.

For greater part of his stint, comedian gags happily in song and rhyme, covering a wide range of topics from Liberator to the British dumb-blonde Sabrina. He mimes various songs with a simple handkerchief, scores with a travesty of "With These Hands," and gives a rock 'n' roll twist to "Old Shanty Town."

Bygraves has the customers, young and oldsters, joining merrily in "Davy Crockett." He relaxes himself and the audience by doffing his jacket and working in white shirt. Also scores with tunes "Out of Town," "Meet Me on the Corner" and "Cowpuncher's Cantata." Links up in comedy with his deadpan pianist, Bob Dixon, who gives top support at the ivories.

The three Kaye Sisters (who join Bygraves for one number) are bright easy-on-eye-and-ear harmony threesome (see New Acts). Stan White, white-faced comedy musician, wins yocks via routine on trumpet, violin and cornet, playing the last-mentioned while doing one-hand balance atop steel contrivance. Dizzy femme partner adds to fun playing hand-bells, horns, etc., strung on quaint frames.

Kendor Bros. combine musician-ship with balancing skill. Ann & Val Shelley, gaily garbed, are useful dance openers. Rusty, a performing collie pooch, and Die Naukos, novelty unicycle duo, are both in New Acts.

Gord.

Apollo, N. Y.

Andre Williams, Phyllis Branch, Larry Birdson, Claudia Swann, Cardinals (4), Screaming Jay Hawkins, Bo Diddley (3), Reuben Phillips Orch; "Stormy Weather" (20th).

Rock 'n' roll isn't the big noise it used to be. Without the tremendous hype by several disk jockeys, it's probable that a considerable amount of its present kid support would soon disappear. This contention is being borne out by the fact that during the periods when schools are in session, houses are meagre, as was evidenced recently at the Paramount, and at the present Apollo show, seen at a time when moppets are otherwise occupied.

The Apollo show presents a study in contradictions. A mere handful of youngsters in the first few rows were whooping it up, and the more mature customers just sat. The performers worked with their usual zest in representative r'n'r layout, but the applause was meagre even when exhortations were made by emcee Bud Bowser. Whether other forms such as calypso have been making inroads into this audience isn't known, or whether more than acts are needed to get the heavy boxoffice is still a matter of conjecture.

However, at this point, it seems evident that some enlargement of audiences are necessary if r'n'r is to remain on the boards profitably for long. The Apollo bill has good performers worthy of headline status in this medium. There's the Cardinals, Screaming Jay Hawkins and Bo Diddley. Latter has a way of providing tremendous excitement, yet the receipts were sparse. Such a state would have been unlikely a year ago.

It could be that rock 'n' roll's uniformity is taking its toll. Perhaps the lack of change in its format and concept is responsible, and maybe failure to develop a rock 'n' roll dance form acceptable to the ballroom trade might be the reason.

But whatever the reason, rock 'n' roll has defied acceptance into the mainstream of American music. Maybe the representative orchestras

(Continued on page 64)

New Acts

KOVACH & RABOVSKI

Dancers 12 Mins. Hotel Pierre, N.Y.

Kovach & Rabovski don't need the saga of their Iron Curtain escape from their native Hungary three years ago—it only adds an anecdote to their professional script because, fundamentally they are competent unto themselves. So much so that they were an outstanding hit in their metropolitan niterie debut in the Cotillion Room of the Hotel Pierre.

Actually this is not their Gotham debut. They showed with the Judy Garland vauder at the Palace this past winter but not to best advantage. So much so that their turn, as a New Act, was in sharp contrast to their present entry. A team whom the fates seemingly destined for the dramatic, Kovach & Rabovski were among the SS Andrea Doria survivors and their Palace bow saw them in obviously unperturbed condition—the male especially—not to mention their makeshift wardrobe.

Here are the posh Pierre they are a pirouetting pair of terpsichorean pros in the best tradition. Her entrance, from the side rostrum, in arresting purple and toungeous attire, on the plastic toes, is showmanly and dramatic. She's a looker and he's a handsome vis-a-vis in their flirtation double, built around a stepladder prop.

Her sense of humor anent the Gabors—"who don't have to work so hard"—is manifested in a brief monolog while he makes a change, but not before her "Lullaby of Birdland" toe jazz. They wind up to a strong hand-to-hand acclaim, a surefire niterie turn as they have been in the orthodox tour-jete circles. They can play anywhere—video, vaude, saloons, the politer rostrums; in short, where a personable pair of legit terpsers enjoy the best market. They were a resounding click at the Cotillion.

Abel.

PABLO PALITOS

Comedy 15 Mins. Chateau Madrid, N.Y.

Comedian Pablo Palitos, according to his Chateau Madrid billing, is appearing there "direct from the Argentine." His stint at the club took in one routine, a takeoff on the handling of "Granada" by singers of different nationalities. The act had some funny moments, but, in the overall, wasn't too strong.

Palitos' impersonations took in an effeminate Spanish singer, a Cuban, an Italian, a German and a Frenchman a la Chevalier. His bovoif impression of a stereotyped Jewish rendition of the number night rub some the wrong way, especially the intro that he's going to do the number "In Jew." ssaf

DIE NAUKOS

Cycling Novelty 8 Mins. Empire, Glasgow

Unicyclist and partner offer novelty act with unicycle. On offbeat value alone it looms as good bet for vaude.

Riding the one-wheeled machine, male manipulates it in hopping style up the 17 steps of an ascending ladder, then descends in similar hops to win solid palming. Sequestered by working rope-clipping routine while astride unicycle on trestle.

Act's gimmick is a "bridge" of musical pads, on to which he hops his unicycle. By jumping from one to t'other, he plays out semblance of a tune. This gets good ad response. Is supported in act by femme partner.

Gord.

RUSTY

Canine 12 Mins. Empire, Glasgow

Cute pooch act has the right quota of puzzlement for the out-fronters.

Directed by male trainer, collie opens by standard jumps through hoops, then picks out assorted colors as blues, red and greens at word of command. Trick winning most applause is when the pooch, a rusty-colored beast, tilts up the correct figures after audience has been asked to give addition and subtraction sums, using numerals below eight. Pooch also selects flags of different nations, including U. S. A., at word from its master, and winds act by un-draping its favorite banner, that (for local patriotism) of the U.K.

Okay for general run of vaudeeries.

Gord.

GINA GLAZER

Folk Songs 15 Mins. Gate of Horn, Chicago

Young folk singer with an intense and austere presentation keeps her audience listening. Standards, including mountain ballads and Bahaman tunes, are pitched softly in a slightly lisped accent with guitar accompaniment. Nothing cute about this.

Gina Glazer offers a genuine musical feeling, gets good response on group songs and works close to her material. She could probably handle a talky crowd for 15 minutes in any intimate spot.

Leva.

MICHELE MARCONI

Dance 15 Mins. Cirque, Medrano, Paris

Racy, offbeat, elegant terp entry looks to be something that could easily fit into U. S. show news. Michele Marconi, an ex-Opera Ballet dancer, has studied and gotten down pat the rhythmic, agitated, showy gait of the horse. Dressed in a catching Hispano bolero and hat, with sheer black tights, she comes out and essays her equine poise and prancing. After this thoroughbred display she brings out a real horse, ridden by Andre Rancy, with a bull-fighting cape. Then she falls in with the horse for a series of dance-like duetting.

It is a neat, unusual bit and she looks like a good entry with or without the horse.

Mosk.

DENNIS SPICER

Ventriloquism 9 Mins. Pavilion, Glasgaw

Young ventriloquist, already popular via tv and summer revue, is a polished artist with lotsa confidence and goodly quota of talent.

Displays deft manipulation of his dummy, and throws his voice skillfully. Use of latter in an echoes routine is particularly good. Strongest palming when Spicer, as vent, thrust himself into his dummy and gives the latter his own speaking voice. This is surefire routine as voices are cleverly switched. Winds act with subtle characterisation of the dummy weeping on his master's shoulder as he brays in the song "At End of the Day."

Okay act for vaude and tv.

Gord.

KAYE SISTERS (3)

Songs 12 Mins. Empire, Glasgow

Trio of smartly-garbed girls shapes up as close-harmony act with lotsa promise for future clicks in vaude, video and on disks. Threesome have well-blending pipes, and punch home current pops with much showmanship.

Act is obvious result of much rehearsal, and distaffs pay considerable attention to wardrobe and coiffures, latter being a fringe style for each. A recent teaming on the British vaude stage and on tv, act has youthful and fresh approach. Songalogue includes the calypso "Money Tree," "First Row Balcony" and "Singing the Blues."

A good bet for most show biz media.

Gord.

SICKI

Juggling 15 Mins. Cirque Medrano, Paris

Youthful juggler goes through a smartly paced series of familiar workouts with hats, cigarboxes, etc., for a good warmup. Then he ups on a large ball and foots a saucer onto his head. He follows this by five cups and saucers, a teapot, a covering, a lump of sugar and a spoon.

Act has a proper growing interest and gasp appeal and looks a fine entry for U. S. usage.

Mosk.

JOHNNY STEWART

Songs, Comedy 12 Mins. Prince of Wales, London

Making his West End bow at the Prince of Wales, Johnny Stewart impresses as a comedian of promise. "He has style, ideas and the inherent Welsh quality of a fine voice." He's also fashioned an act which has out-of-the-rut qualities. In the main, he tries to crowd too much into his restricted 12-minute stint, but his talents emerge in his one-man impression of a seaside concert party, in which he interprets all the roles from emcee to can-can dancer. That's a fine instrument for displaying his versatility. He has a smooth delivery, good comic expressions, but some of his patter is on the flimsy side.

Myro.

St. Regis, New York

Genevieve; Milt Shaw Orch and Ray Bari Ensemble; \$1.50-\$2.50 cover.

Genevieve is one of the best Gallic song belters extant. She is relatively late in the Franco-American sweepstakes although Jacqueline Francoise at the nearby Hotel Plaza (Persian Room) came perhaps a season later, but she is certainly more flamboyant than most of the Champs-Élysées chirps. The analogy to the Edith Piaf school is automatic and inevitable, because she is as vibrant and dominant a song delineator. However, she's a lighter disease, not as tragic as "la petite môme." In fact the pixie brunet gets perhaps a shade more out of Piaf's trademarked "La Vie En Rose" because the Genevieve interpretation is a joyous, lusty paean of la grande passion and not as desultory as the kid in the plain black dress likes to make it.

Genevieve follows in the Gallic tradition of Piaf and Patachou of simplicity—her "gowning" is also blouse (green-on-white) and skirt (black) as she sings with the robust "Paris Canaille" and follows with a repertoire that includes "I'd Love to Fall Asleep" (American pop in French; Miss Francoise goes in for that idea too, as did Jane Morgan, among others), "Java" (Apache-type song-and-dance), "Sea Gulls," "La Vie," "Chantez-Chantez," "Un Jour tu Veras" (One Day You'll See) and a stirring French medley which, for all their familiarity, are done in above-par manner. "La Guinche" is another Parisian folk-dance number in the Montmartre Porte Bastille tradition.

Genevieve is a pro and does her stuff with professional authority. She is wise in mastering some of the Anglaises for the introductory. She has, of course, been split from Luc Poret with whom she originally came over and who was her guitarist backupper. Latter has since gone out solo.

Per always, violin-maestro Milt Shaw gives the chanteuses, here, the general attractions, here, formidable backstopping with the musical accompaniment, along with his tiptop d'Amazement. Same goes for the relief Ray Bari combo. Maitre d' August is back at the door, biz is good, and not for naught is the St. Regis' Maisonette one of the most relaxing and civilized boites on the Gotham scene. The customer turnout attests to this.

Abel.

Stallor-Hilton, Dallas

Dallas, March 22.
DeCastro Sisters (3), with Herbie Dell and Sammy Goldstein; Bob Cross Orch (12); \$2-\$2.50 cover.

Plush Empire Room, in its 14-month history, hasn't been rocked as it was at opening (21) of the DeCastro Sisters. Cuban cuties gave the full house the full treatment—songs, comedy and dances—and built all the way to a begoff after 45 minutes, and three encores. Flame-haired lookers, in tight, white gowns, were on top from opening "Look On the Good Side," and from there it was a breeze. Sisters, on straight thrashing, are great—but they bonus their bits with takeoffs on Eartha Kitt's "C'est Si Bon," Presley's "Heartbreak Hotel" and "Hound Dog," and "Tonight You Belong to Me." Vocal gamut includes a calypso, "Banana Bhat Song"; Spanish lyrics for "Noche de Ronda" and a 1920 revival, "Four Leaf Clover." Trio pipes "I Know Plenty" and "Flowers On a Hillside," from their latest Victor waxing, but there's no showtime plug.

Pert Peggy's comedies via dancing and mugging provide bulk of hilarity, but she's got hefty assists from Babette and Cherie. Also, showtime conductor Herbie Bell leaves the 88 for one hefty comedy assist. He and drummer Sammy Goldstein help punch the act to a smash finale.

Bob Gross' versatile orch still has the terps before and after showtime. DeCastros end their stint April 3, with comedienne Patricia Wilson due April 4 for two frames.

Bark.

Bimbo's 365 Club, S. F.

San Francisco, March 21.
Rusty Draper, The Cardinals (3), Dorothy Dorben Dancers (9) with Betty Ashton and Woody Sherwood, Don Menary Orch (8) with Allen Cole; \$1-\$1.50 cover.

Rusty Draper and his guitar still have that old hick magic in a well-balanced show. Draper gives customers their money's worth in a 35-minute stint which includes such identifying standards as "Just Bumm'n' Around," "Best Things in Life Are Free," "Up the Lazy River" and "Gambler's Guitar." Draper intersperses a few gen-

uinely funny stories—in his outrageously rube accents—and offers a number of specialties, including the delightful "I Won't Go Hunting with Ya, Aude," which he sings with Ya, Aude. Aude likes him fine, though it must be remembered that this is his town. He's always done well here. He could help his patter a bit by cutting down use of the word damn and eliminating a few of his bluest remarks, but these are minor quibbles.

Cardinals start out as a two-man xylophone act, end up as a trio—a girl is added—of acrobats. Perhaps transition is too abrupt; perhaps all three talented young people should concentrate on one specialty a bit more. Act falls rather flat, though it has some nice turns. Two men are surely talented, play sax, clarinet well, but audience seems bothered by question, What are they doing?

Dorothy Dorben line is excellent and finale dance duet by Betty Ashton and Woody Sherwood is endearing, in old-foot-shoe tradition. Don Menary orch is smooth, Allen Cole nice emcee.

Stef.

Chi Chi, Palm Springs

Palm Springs, March 19.
Billy Daniels (with Benny Payne), Bennett & Patterson (2), Donna Kaye, Bill Alexander Orch (9); \$2-\$2.50 cover.

Billed as "Mr. Black Magic with Benny Payne at the piano," Billy Daniels proves that Nat King Cole may be a tough act to follow but not for Daniels. He opened Monday (18) and filled the house that night and the next, which is a bit of nocturnal magic for this town where biz is becoming more and more a weekend affair.

Chi Chi has become simplified in a staggering way. A top attraction can fill the enlarged Starlite room but it costs so much there's no money in it for the house. Lesser attractions rattle around in the place like dice in a piano crate.

Daniels has two supporting acts as well as his own pianist and fiddler. His is a seasoned and sure performer and ranges from a Whispering Jack Smith to a Vaughan Monroe. His songs run the gamut too, from "Bye Bye Blackbirds" to "I Could Have Danced All Night." He also chases rainbows, is bewitched, bothered and bewildered and begins the Beguine, all to sock rest.

As the night wears on he loosens his tie, unbuttons his shirt, tries "True Love" from "High Society" and then opens up his pipes to give his best to "Yiddish Mamma" (a chorus in Yiddish yet) and finishes on his old fave "Old Black Magic."

This finishes his first show. The house seemingly can't keep enough people up nights to fill a second show. Tourists want to get up early to sun, swim or golf, so a midnight frolic doesn't appeal to them as it would in the old snow-clad hometown.

Bennett & Patterson patter around to some good laughs and Donna Kaye gives the well-nourished gals in the audience some backbending exercises to take home with them.

Scul.

Steuben's, Boston

Boston, March 21.
Beatrice Kraft Dancers (3), Guy Marks, Carol Joy, Don Dennis, Tony Bruno Orch (5), Harry Fink Trio; \$2.50 minimum.

Switching the format from operatic kick to terp, Joe and Max Schneider score this frame in bringing in Beatrice Kraft, last seen here in the old Oval Room on the nitery circuit and in "Kismet" on the boards. Kraft Dancers give Steuben patrons an edifying evening in the intricacies of east Indian-terp and make solid impression. Opening, escorted by two turbaned, red-robed and bearded partners, Miss Kraft dances to stilled, appreciative and for heavy rounds of mitting. In second appearance, Miss Kraft does a solo for big returns.

Guy Marks, standup comic, is good with impressions of machine noises, horses, singing parodies and flamenco dance comic interp. Tall, personable comic registers with nice bit on jungle-noises and patter. Marks could stand some polishing of his act, especially in intro, and cutting of patter material is indicated. Concentration in impressions and more buildup in this vein should remedy.

Carol Joy, blond contortionist, opens the show with walk-on acrobats carrying parasol and hat, climbs to table and goes through astonishing contortions routine for nice reaction. Don Dennis, singing emcee, registers strongly with "Cherry Pink," "Wonder Why." Tony Bruno cuts the show with a crisp beat and Harry Fink Trio is slick in the dance interludes. This layout exits April 3. Guy...

Palmer House, Chi

Chicago, March 21.
Lisa Kirk with Buddy Pepper and Bob Morrison, Happy Jesters (3), Charlie Fisk Orch (10); \$2 cover.

Decorated with a ponderous mass of production gadgetry, Lisa Kirk swirls through a rococo of vocals with sureness and ease that sparkle across her 40-minute stint. The quick transition from the austere settings enlivened by the preceding Empire Room attraction, Edith Piaf, to the current conception of lavish lighting and plush plumbing that lends a showy appeal to dressing room-staging and quick costume changes marking the essence of Miss Kirk's turn, has come off with perfection.

Stage entry is to a special material bit "Chicago Merry-Go-Round" with piped in takeoff on an NBC "Monitor" interview. Miss Kirk gets top hands for change of pace numbers "Hi-Lili" and "See You Later, Alligator." She gets top backing on rhythmic stuff from Bob Morrison and handles vocal duos with pianist Buddy Pepper with spirit. Satire with "Good Little Girls Go to Heaven" is a sander and her under-the-shower signoff with the opening material makes a flashy finish. Miss Kirk's shower equipment gets standup attention from the enthusiastic audience.

The Happy Jesters, who open the show, are familiar figures in Chicago. The lantern-jawed giant draws howls with comic strip impersonations and nasally resonant vocals. The trio bounce through a half dozen burlesked standards with impressions of recording artists and imitations of their instrumental sounds. Twenty minutes of house-shaking antics—and song make an uproarious complement to the Kirk production.

Charlie Fisk's musicos do the backing with the usual savvy and provide adequately for the dine-and-dancers between shows. Richard J. heads the next Palmer House bill April 20.

Leva.

Eddys', K. C.

Kansas City, March 22.
Sue Carson, Pin-ups (5), Tony DiPardo Orch (8); \$1-\$1.50 cover.

Switch in bookings just recently has brought back Sue Carson, comedienne who made a successful stand here only last fall. She's combined with the Pin-ups for 40 minutes of show that rates pleasant enough for her to repeat her former rating.

Comedy along smarter lines stretched on original material is the Carson forte, and she has a good half-hour of fun in this show, some of it with real guffaws and much of it of the sly type. She chatters about various subjects from psychiatric parents to boyfriends, and reels off series of impressions in a variety of numbers. She spoofs glamorous actresses in "Too True To Be Good," has a bit as a lush who kids "Person to Person," and offers advice to the femmes in "Never Trust a Man, Period." Customers are largely with her, and it all makes for a light-hearted interlude.

Line girls do well with a modern tap to open, and blossom as vocalists in a South Seas number for closing. Tony DiPardo handles orch and m.c. assignments with his usual gusto. Next are Pepper Davis & Tony Reese and Terri Stevens due in April 5.

Quin.

Bal Tabarin, N. Y.

"A GI in Paris" with Billy Fields, Toby Reynolds, Don Penny, Latin Demons, Lou Harold Orch; \$2.50 minimum.

The Bal Tabarin seems to be moving out of the can-can routine by degrees. Under its new management, the Houelle Bros. having sold out recently, after 25 years, to Chris & Siggy Petroff, a type of show more indigenous to the local scene seems to be taking over.

The new type of show now installed on this spot is based on good pace, movement, and an idea which calls on the revue genre. Labeled "A GI in Paris," the show extracts the better portion of a performer's turn and adds a lot of values which wouldn't come off in the orthodox type of display.

The keystone in the revue is singer Billy Fields and comic Don Penny, with major assists by a dance duo billed as the Latin Demons and ballad singer Toby Reynolds.

The format is such that the entertainers get a brief turn at their specialty but work in concert with each other so that it looks like a big act. Thus Miss Reynolds gets a chance to prove that she can also spoof when she does the vocal backgrounding of "Frankie &...

Johnnie" while the Latin terp twin does a series of lifts and spins. The whole tune is satirized nicely.

Billy Fields, who some time ago worked the Latin Quarter, presses in his solo song turn. His pipes are strong enough to carry in this room sans mikes, and in series of standard walks off with a hearty palm. Penny's contribution is a series of characters doing a Walter Mitty bit when left alone with a full-length mirror. It's a clever and entertaining piece.

Miss Reynolds can deliver a line as well as a song and hits a good stride in her ballad offerings. Backing the show, aside from the Lou Harold band, is a conga drummer and guitarist who provide added punch to the proceedings.

Jose.

Liberty's, Paris

Paris, March 18.
Charpin & Brancato, Mathilde Casadesus, Julian Bouquet, Karen, Lucette Raya, Jacques Courtis, Jean Raymond, Jacques Meyran; \$4 top.

Small dinner club still stirs up a jolly atmosphere via waiters who double on travesty tableaux and numbers as dancing girls. It's a three-hour procession of talents, old and new, that always add up to a pleasing show. Owner Ton-Ton has uncovered plenty of top stars in his day but present entry gets its main sheen from the oldtimers. In all, club has a high entertainment value and remains a staple, typically Parisian boite with most of the clientele Gallic and the visiting tourists wishing they could speak French. But visual aspects are enough to make it worth while.

Karen is a Charles Addamsish femme, only with close cropped hair, who blandly drops aphorisms and epigrams about life and life intersperses with a few magic stunts. An okay offbeater.

Julian Bouquet spins a group of self-accepted songs, but, in spite of an acceptable voice, ditties are hokum without the saving grace of sincerity.

Mathilde Casadesus is a hefty song and personality impressionist who makes some telling killing but whose material does not live up to her smart imitations. Jean Raymond, on the other hand, has the idiom of the singers he punctures down pat and cuts them to ribbons with devastating caricatures of their idiosyncrasies backed by bright, pungent material. Lucette Raya is an arch chirper who sings breathless tales about little outraged innocents. She shapes okay for this type of boite but needs plenty of training in song interpretation and has to cut the whimsy to give her budding voice a chance to find itself.

Jacques Courtis has an adroit ventrilo number with a rather sinister puppet. Voice is well thrown and patter is good to make this a fine entry in this field. Jacques Meyran is a storyteller who blazes up the place but lacks the taste to keep this from falling into vulgarity. He belabors points and effects but elicits enough guffaws for an okay entry.

Toppers are Charpin & Brancato who duet on takeoffs of operatic arias with enough camp clowning to make this risible rather than affected. Solid pair, with fine fashions, get laughs as well as applause on some well balanced straight dueting. Waiter interludes also give the show a feeling of cohesion and it all adds up to a good offbeat spot. It runs the season.

Mosk.

Chateau Madrid, N. Y.

Malagon Sisters (3), Pablo Palitos, Chunga, Al Castellanos Orch, Louis Ortiz Orch; \$3.50-\$5 minimum.

With the Malagon Sisters back for a return engagement, the Chateau Madrid has one of the hottest acts in town. This femme trio, although latino in flavor, could hold its own as a major entry in most situations. The plus factors are numerous essential attributes as sex appeal and performance savvy.

The gals are on for 20 minutes in an energetic display of song-selling and terp styling. The stint is spiced with humor and the sisters, decked out in skin-tight gowns, are easy on the eyes. Also on the bill are Chunga, a flamenco dancer, and Argentine comedian Pablo Palitos. Both are reviewed under New Acts.

The Club, a fave for dancers who dig the south-of-the-border beat, has a bachelor and bachelorette night Wednesdays and a mambo matinee Sundays. Customer footwork is also heavy other times, with the Al Castellanos and Louis Ortiz orches doing a slick job of providing the rhythmic lure.

Jess.

Chez Paree, Chi

Chicago, March 19.
Jimmy Durante with Sonny King, Jackie Barnett, Jack Roth, Jules Buffano, Ben Wigley; Cerneys (2), Chez Paree Adorables (6) with Benny Nichols; Ted Fio Rito Orch (12); \$1.75 cover. \$4 minimum.

Consistent with the Chez policy of fighting the pre-Easter slack in nitery attendance with top names, the perennial Jimmy Durante draw comes in on the heels of successful set of Sammy Davis Jr. This hour and a quarter package unwraps at an unrelenting pace and Durante, shows an uncanny ability to bring the best out of all his accomplices.

Durante's timing is perfect throughout the farago of song and capers and the howls build steadily through the new and old routines. Sonny King gives the veteran a run for top honors with his punchy treatments of songs at the beginning of Durante's show and grows in stature as he mixes it with the Schnoz till the very end.

Drummer Jack Roth and Jules Buffano on the keyboard still provide plenty of foil material for the maestro. His routines with the house six-girl line are done with the standard Durante class. Contortionist Ben Wigley fits into the latter routine and scores high, likewise the Jackie Barnett takeoffs on Durante material which he has written.

Durante alone of the recent performers here avoids the lox & bagel patter which reaches out for whatever ready-made laughter the house will descend to. The occasional blue material involving Durante and orch' leader Fio Rito goes over by its appeal to the audience's sense of humor. Result is a healthy control of the house by Durante and his crew who could have stayed on all night.

The Cerneys, Jeanne & Charlie, precede the Durante ensemble with three well-received terp numbers, Spanish music backing plenty of spins and twirls. This seasoned act has class which shows in the technique and timing. Colorful garb marks the blonde doll with plenty of flash during up-in-the-air bits.

Show opens with Chez Adorables brightly decorated for a walk-around to Benny Nichols' piping of "So This Is Paris." Singer is often inaudible. The Adorables don't display the life or choreo stuff that Durante brings out of them later in the show. Ann Sothern headlines the next Chez bill, April 21.

Leva.

Silver Slipper, Las Vegas

Las Vegas, March 19.
Hank Henry, Barbary Coast Boys, Boubouka, Jody Lawrence, Jessica James, Sparky Kaye, Jimmy Cavanaugh, Mac Dennison, The Peopettes, Silver Slipperettes, George Redman Orch (4); choreography by Barry Ashton; produced by Eddie Fox; no cover or minimum.

The burlesque revues presented by the Silver Slipper stock company are consistently the funniest shows in town, and the latest, "Girlesk Follies of 1957," upholds the enviable reputation. Hank Henry and his fellow vets of the burley circuit, Sparky Kaye, Jimmy Cavanaugh and Mac Dennison, have a way of socking their skits across which is actually a burlesque on burlesque, making the inevitable blue gags palatable to all but devout purists.

Henry's comic genius sparkplugs the horsplay of his colleagues; the expressive face, the hefty body, the perfect timing, make him a comedian's comedian, and he's the top banana for most stars who play Vegas—stars who can be seen in front pews at each night's late show. Currently he revives his classic pantomime drunk act, a bit which draws the evening's top yucks.

With handsome Cavanaugh, tiny Kaye and rubber-faced Dennison, he injects freshness into sketches which emerge here with mellow newness.

The Barbary Coast Boys, Milt Ferber and Bob Fisher, are appropriate for the room, which has a gaslight-era motif.

Two "exotic dancers" on the bill are interestingly contrasted. Boubouka is a seductive brunet undulator; the other, Jody Lawrence, is a highschool type blonde who strips as if she knows she shouldn't, but would like to please the fellows at the stag party.

A queen-sized redhead named Jessica James throws electric personality into her production chirping, belts "Red Garters" and "Bill Bailey" to set the fast pace of the package. Miss James also scores as a comedienne, being an ideal foil for Henry. A clever puppet act, in which "The Peopettes" perform in a giant tv set, balance the bill. George Redman's orch (4) capably blends the units.

Duke.

Moulin Rouge, Paris

Paris, March 19.

Line Renaud, Felix Marten, Nuk, Shaller Bros. (2), Trio Vedette, Whirlwinds (4), Charita Leon & Ernest Lapena, Moulins Rouge Ballet (12), Lyane, Glorova, Jean De Smet Orch. (24). Sylvain David Orch. (14); \$1 cover, \$4 minimum.

Line Renaud is back before the public here after two years of travelling and filmmaking. Her U. S. hotel work seems to have smoothed her out in technique, and now the bombast and drive are more controlled and telling. A zesty voice is captured into a bouncy songolale that underlines her best features as a belter with the right musician-ship and feeling.

Mixing pop and special songs clefled for her by hubby Loulou Gaste, who also leads her accompaniment on a guitar, she shows up well in a simple blue dress and displays a savvy mike presence and inventive ways of getting off between songs. Peppery and pleasant, she scores big, and especially on a gimmick number, "The Shadow," in which someone perfectly sync'd as her shadow on a screen behind her undresses while they are miming each other to the number. She gets big mits and will be pulling them into this big house.

Felix Marten is a singer relying on special material. Average entries of a drunk, a man trying to get a drink in a noisy bar, etc., are well projected, but are weak and familiar in content. Marten is still too frozen in mien and smile, and some relaxing and more heady material would help. He has a pleasant voice but sorely needs the right songalole.

Nuk is a classical musical clown who pulls instruments out of all corners of his outside coat. Painted face, pointed timing, plus an uncanny blend of comedy and music makes this a fine entry and one that would be of interest for U. S. video.

Trio Vedette are comedy dancers who pull their entry by musical clowning with wit and lin. Fast and funny, this is a good filler. Whirlwinds are four women who bound through an acrobatic number with agility and speed to make this easy on the orbs and to top opener potential on any bill.

Shaller Bros. (2) do a fast trampolene act whose perfection is belied by their ease. A good grain of comedy wraps this into an excellent act. Charita Leon & Ernest Lapena are racy-looking Hispano terpers who make the flamenco seem live and torrid even in these cabaret circumstances. They are well backed on the guitar by Leo Heredia. Moulins Rouge Ballet (12) looks young and savvy in the terp scenes, and insure adequate dance interludes as well as scoring with the gyrations, perennials can-can, Lyane Glorova adds a passing, graceful note in more classical dance bit. Jean De Smet orch does good overture shores plus sound backing of acts, while Sylvain David orch allows for the dance interludes with emphasis on latino rhythms.

Moulin Rouge has just reopened after a month's shuttering for renovations. However, nothing seems changed except that this barnlike, tinsely room looks a bit cleaner. It is ready for the tourist season, and its cheapie prices and solidly manned vaude programs should insure this local as well as tourist patronage.

Mosk.

Shamrock, Houston

Houston, March 22.

Mindy Carson, Paul Neighbors Orch. (10); \$2-\$3 cover.

Mindy Carson's stint is swan song for the Shamrock Room which will become part of International Club, a newly formed private club opening in Shamrock Hilton April 1. But there was nothing sad about patrons' reception of singer's 50 minutes of solid sending.

With top backing by arranger and 88-man Sherman Edwards, as well as by Paul Neighbors' sidemen, she starts strong and finished stronger. Her well-handled lyrics fight an even battle with sexy, skin-tight dress for audience's attention. She's an ear & eye feast. Typical of Miss Carson's style is a fresh version of "I Can't Give You Anything But Love," which Edwards arranged. She launches tune with interesting special verse spiel. Clever orchestration and change-of-pace delivery clicks for strong applause. Signed for summer musical circuit ("Pajama Game," Dallas), she shows acting talent as an advantage the average thrush would envy. With a yen for mimicry, and get good chuckles for obvious takeoff on Lena Horne with "Wrong Time And Wrong Place." Strong, balm, pounding

vetoed two begoffs and forced an encore.

Neighbors' departs: for Blue Room in New Orleans March 28, and Shep Fields, signed with International Club, takes over music stand duties. Fields and Miss Carson will open privately with the Sportsman skedded to replace her April 4 for two-week stanza.

Burt.

Sands, Las Vegas

Las Vegas, March 20.

Will Mastin Trio starring Sammy Davis Jr., Allan Drake, The Beachcombers with Natalie (4), Copa Girls (12), Antonio Morelli Orch. (16); \$2 minimum.

It's not surprising that Sammy Davis Jr., one of the hottest niter attractions extant, conys Copa Room patrons with the same kind of heatwave he exhibited at previous Strip stints in the late New Frontier Venus Room. Extra added detraction is a pair of horn-rimmed specs which he's not quite used to wearing during his animated romp, but even such a handicap doesn't prevent him from spouting the electricity for which he's famous.

Biggest excitement churner is "Old Black Magic," smart touch in this is gimmick of tearing into another chorus before peak of applause subsides. His mimicry is excellent, especially a Sinatra bit complete with scolding of orch; he gets guffaws with an Ed Sullivan impress; and his contribution to the pickers-on-Presley would even make Davis laugh. Will Mastin and Sammy Davis Sr. are in there too, and to quote young Sammy, they add class to the act. However, they don't contribute as much this time as they did in the Venus Room stanzas. The versatile Jr. does an okay job of specialty drumming and trumpeting. The act, one of the top sockos to hit here, is capably backed by Morty Stevens conducting Antonio Morelli orch (16), featuring James Crawford at the drums and Ernie-Royal on trumpet.

Allan Drake is a surefire laugh-getter with his anti-wife and tough childhood jokes. His comedy know-how makes for smooth transitions from gags to song parodies and back; his "Horseface Harry" monolog finale is fine humor on the upbeat.

Two holdover productions with the songs of the Beachcombers with Natalie (4) and the Copa Girls (12) are plushly built around the tunes "Banana Boat Song" and "Two Different Worlds," adding icing to the cake, which cuts out April 9.

Duke.

Blinstrub's, Boston

Boston, March 19.

Carmel Quinn, Evi & Eberto, Los Rómeros & Rosita (3), Tonito, Moro Landis Line (10), Ted Cole, Michael Gaylord Orch. (10), Lou Weir; \$2.50 minimum.

What could be more appropos than Carmel Quinn in South Boston on the celebration of St. Patrick's Day? Timely booking by boniface Stanley Blinstrub packed the 1,700-seater with aud in holiday mood. The red-haired Irish thrush nabs a tumultuous greeting from the green-necked patrons and can do no wrong from walton to boyf with cheers, stomps and whistles punctuating her stint.

Miss Quinn, with shamrock on white gown, opens with "It Must Be the Irish in Me" for cheers, weaves some slick Irish patter and essays the "Banana Boat Song" with an intro that if Belafonte is going to sing her songs, "Danny Boy," she'll sing his. For the most part, however, she sticks to the Irish tunes with "Galway Bay," "There's A Little Bit of Irish in Everybody's Heart," her new disk; does a dramatic bit, "If I Was a Lady," and an Irish medley for maximum returns. For the South Bostoners, she does "Innish Free" and "Dan Dooley From Dublin Town," walking off way ahead. Moro Landis line, in green shamrocked costumes, with Ted Cole piping Irishly, interl the jig to then the show and reappear with Charleston number.

Evi & Eberto, unicycle act with brunet looker and partner in white costumes are slick with trick riding stunts. Clincher has femme riding miniature cycle while partner circles stage on high one. Los Rómeros & Rosita, flamenco terpers, are playing a return date. Tonito has aud on chair edges with wire wizardry topped by an amazing somersault on the strand.

Mike Gaylord cuts the show in nice fashion. Lou Weir is slick on the organ in the dance sessions. Carmel Quinn exits Sunday (24); balance of show holds through the 31st; Mills Bros. open Monday (25).

Guy.

Colony, London

London, March 19.

Virginia Somers, Felix King and Don Carlos Orchs; \$5 minimum.

Some years ago Virginia Somers came to London to fill a cabaret date and has stayed on ever since. Now that she's married to an English conductor-composer-arranger (Reg Owen), she's permanently domiciled in the U.K., and that gives her an added advantage on the employment roster.

Miss Somers is a shrewd cafe entertainer who appreciates the limitations of the restricted niter circuit in London and the consequent needs for new material. She's taken advantage of her frequent Continental booking to prow for original songs which she uses to good effect in her current engagement. All of them have a fancy arrangement, which suggests that her husband is playing an active part in the background.

Taking her cue from the current trend, the songstress opens with a new r'n'r entry, "Rock 'N Roll-mops," which she picked up on a recent tour of Belgium. Also from the Continent she has a special material number. "He said Bon-soir," an amusing variation on the fractured French theme as practiced by two Brits in France. A change of style and taste is indicated by her "Souvenir of Chopin" in which she displays her unquestioned skill on the ivories. Almost throughout, she's self-accompanied on the 88, which she manipulates with professional accomplishment.

Booked originally for a two-week run, Miss Somers' engagement was extended to five weeks after the initial opening impact. Her performance is handsomely backed by the Felix King resident combo, who take care of the dance sessions, alternating with the Don Carlos rhythm aggregation.

Myro.

Gatineau, Ottawa

Ottawa, March 23.

Lionel Hampton Orchestra (15) & Revue with Billie Mahoney, Elsie Smith, King Johnson; \$1.50 admission.

Handsome in new floors, new high-wall drapes and other fresh decor, the Gatineau Club preemed its 1957 season (22) after a two-month hiatus to top business drawn by Lionel Hampton, his band and revue. The Gatineau's impresario, Joe Saxe, couldn't have picked a wiser opening booking for the Hamp is big with oldsters and youngsters alike around here. It's been a long time since the sound of a top-size, top-rank band has been heard in these parts and the customers should crowd the place for the show's nine-day (to April 1) run.

The 15-piece Hampton crew handles both show and dance tunes, opening dance time at 9 p.m. and running to 2 a.m., with two shows a night. In the show segments, Hamp produces socko terper Billie Mahoney who grabs top mitting in a routine using a clicking metro-nome as partner. Femme's looks and ability give her standout rating.

King Johnson, limber and lean lad, gets good reception with tap terps on roller skates. Including a thrill bit where he's blindfolded while skate-dancing on a table top. From the band's reed section comes tenor sax gal Elsie Smith for a rousing jazz horn solo session to heavy palm slaps.

In between, Hampton holds the house in his hand with nothing more than great showmanship. He blasts drums, ripples the vibes, leads the brass and reads on a parade through the tables while heating up rhythm with drum sticks on glasses, bottles, chairs, tables, people, anything handy. At opener he kicked a big cymbal over and made a small production out of it, and broke a snare drum head, then distributed autographed bits of the torn skin to tablestitters. To say he got begoffs is putting it mildly.

Gorm.

Hotel Bostonian, Boston

Boston, March 21.

Pat Mathews, Clarence Jackson Trio; \$2.50 minimum.

Pat Mathews, calypso piper in for two weeks ending Thursday (28), is bringing record biz to 150-seat Jewel Room intimer with Trinidad warbling fetching the chichi set. The blue-eyed blonde looker presents an unusual stint liberally sprinkling her patter with Jamaica jive which has the patrons talking calypso-like.

Miss Mathews, the first femme calypso singer in Hub, overcomes unhip auds in slick fashion, warming up with "Mambo Jamaica" and "Calypso Cha Cha Cha," then seguing to voodoo "Smilau." She chants "Tie Tongue Mopsy" for good effect, slicing in explanatory

bits neatly. Puts on Jamaican straw hat for "Hold 'Em Joe," scores with "Goombay," takes "Occasional Man" for nice ride and bows off with "Ugly Woman" followed by "Jamaica Farewell" for encore. She interprets her calypsoes with movements as she traverses floor with miles and looks to be No. 1 saleswoman for calypso-kick, which is just beginning to make inroads in Hub.

Clarence Jackson Trio takes over following femme's stint with nice rounded interps of "Mama Look At Bub," "Banana Boat Song" and "Marianne." Guy.

M. Franklin's, M. Beh

Miami Beach, March 23.

Murray Franklin, Irwin Corey, Dick Haviland, Johnny Franks, Billy Mitchell, Eddie Bernard; Two-drink minimum.

This small-niter, the only room of its kind in town, has become a must spot with the after-dinner set. Operator Murray Franklin keeps setting up a laugh-angled show for the returnees, with an eye to smarter comics.

Current lineup is illustrative of the canny Franklin casting. Irwin Corey he has himself a literate comic whose rambling dissertations, stemming from the "professor" intro and pseudo-Shakespearean quotes worked into sly topical commentary, are caught fast by the mob. The intimate lay-out lends itself to his zany material and the carefully disveiled appearance to the carefully disveiled is suited. Corey's a shrewd comedian who also hypnos laughs with deliberately paced ad libs at the hecklers around the room. It adds up as a canto of consistent howls for Corey's off-tail material.

In another vein of literate comedy, Dick Haviland marks up a solid score. The lean, Clifton Web-bish guy works via the surprise element to latch onto the laughter. Also of the deliberate school, his bland, deadpanned delivery of weird yarns and sudden breaks into equally weird tonal song spoofs break up the crowd.

Haviland also works a cut burlesqued song-biz to the blackout segment which is part of the goings-on. The "scenes" are staged on a curtained shelf behind the bar in the old 18 Club panto-style, with Nat Poolgate and Billy Mitchell heading up the broadly delivered, blue-tinged bits to continuing ad appreciation.

Franklin himself emcees the festivities with vet know-how. For the musical end, Billy Mitchell spells matters with a load of aud-participation warmups, accomplishing himself expertly on the guitar.

Johnny Franks is the current discovery here. A small, dark handsome youngster, he gets there talking with his vocal mimicry of a jazz group's instrumental stars going full beat. It's a mitt-raising gimmick now, and once he gets himself smoother routineing — a matter of experience and time — he'll be on his way as a novelty entry.

Eddie Bernard cut it straight and fancy at the 88 for the acts.

Lary.

Gate of Horn, Chi

Chicago, March 19.

Luc-Poret, Glen Yarborough; \$2.50 minimum Fri-Sat.

Luc Poret in his lusty French and English stylings of flamenco and cafe songs, first billed at the Gate's opening a year ago, returns with the same contagious enthusiasm that infects this room. From his potpourri of guitar strummings and song Poret has a solid act which builds an intensity with a ch comment and carefully worked out movement.

His interpretive talent puts him outside the usual run of folk singers. The stage becomes his natural setting and the audience doesn't have to condescend to participate in the act. When he swings and strikes the guitar like a church bell it's an effective piece of staging that goes beyond flashy trickery. His turn includes various of his own numbers well received, audience participation in traditional material and request numbers that run the gamut successfully. This is a sure draw for the next six weeks; they won't let him off the stage.

Glen Yarborough makes his first appearance in Chicago with songbook folk standards and a lyric sound to make a fine contrast with the volatile Frenchman's rangings. Yarborough has on easy stage manner although he's sometimes breathy in his singing. The tenor meanders from the mountain cabin to the saloon without the cornball baggage and with strong, direct presentation that carries him comfortably through his stint without dropping his audience into the usual lyric tenor trance. Yarborough is to remain another five weeks.

Hotel Pierre, N. Y.

"Robert Clary, Kovach & Rabowski; Stanley Melba Orch directed by Joseph Sudy; Alan Logan's Music; \$2 and \$2.50 cover."

Stanley Melba, the batoning impresario of the Pierre's Cotillon Room, should have better b.o. results with the new Robert Clary and Kovach & Rabowski layout than the predecessor Frank Parker-Lucille & Eddie Roberts show. Not that the latter was lacking—it had values, but missed only in pull.

Clary, billed as "French singing star," practically keeps the Gallic antecedents a secret, and to good purpose. Customers who come to cafes prefer to leave their Berlitz behind, or at least if there's a little French sauce it's more palatable if diluted with beaucoup Anglais. Clary, who came to the fore in "New Faces," is meagre on the Montmartre flavor and heavy on the Brill Bldg. repertoire.

On top of that he's a "cute" personality, as the femmes might say about any diminutive and appealing guy. He has come a long way since first "noticed" in VARIETY in 1950 at the London Chop House, Detroit—a somewhat contradictory environment for a newcomer French comedy singer.

Clary is a canny song salesman. He mixes up Gershwin, Loesser and Arlen in good proportions, interlards a typical calypso cantata, racks up a compelling half-hour divertissement.

He is given tiptop musical support by emcee-maestro Melba's band, under Joe Sudy's baton, alternating with the Alan Logan combo. There also is a strong estate in Kovach & Rabowski (New Acts), the magyar ballet team who dramatically danced their way through the Iron Curtain from their native Hungary. In combo the two-act lineup is strong niter fare. Maitre d'Pasqual should be a smiling kid once again. Abel.

Crescendo, Hollywood

Hollywood, March 19.

Mary Kaye Trio, Lon Fontaine, Ray Toland Orch. (6); \$1.50 cover.

Few acts on the contemporary cafe circuit can achieve the supercharged excitement generated by the Mary Kaye Trio. It's a driving, throbbing example of showmanship at its best, and in this stand at the Crescendo which marks the turn's first date in a couple of months, during which Mary Kaye had her baby.

It's unusual for a combo of this kind to make few, if any, concessions to current pop material. Audiences, however, don't seem to miss it and such time-tested Mary Kaye routines as "Lonesome Road," "Love For Sale," "Fools Rush In" or "Funny Valentine" evoke thunderous and deserved response. In addition to Miss Kaye, the act features some good vocalizing by Norman Kaye (who also clicks with a hilarious off-key "Begin the Beguine") and the irrepressible zanyisms of Frank Ross. Sole weak spot in the layout is their new version of their original "Toreador." It was better before it was overarranged and then served as an effective change of pace.

Show opener is Lon Fontaine, a long-limbed dancer who bounces through a trio of routines in about six minutes. Some of it is interesting but he leans too heavily on cluttered choreography to achieve any real effect. Ray Toland orch is back for dance and show chores. Bill runs for three weeks. Kap.

RSVP, N. Y.

Isobel Robbins, Don Carey; \$2.50-\$3.50 minimum.

A room such as the RSVP, which seats about 60, can serve as an important showcase for performers in the intimo orbit. Located eastside, directly across the street from the Blue Angel, this postage stamp frequently gets the overflow from that spot. However, it can stand on its own, with a duo of performers of taste and ability.

Isobel Robbins is a youthful singer who has made the rounds of many of the eastside spots. She's a blonde looker who does well at both special macters and the standards. She has an excellent ear for the comedy and an easy and charming delivery with sufficient strength so that she can be heard here without use of the mike. In her standards, she has a graceful style that impresses itself without use of force and cons the pewholders into a warm mitt.

Don Carey, who fills in at the piano, occasionally gives out with song. He angles his offerings into rarely heard tunes from the masters. He goes in for some of the overly clever works of the early Noel Coward and the lesser known writings of wellknowns. Result is a session that entices a lot of in-

VARIETY BILLS

WEEK OF MARCH 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tirolli; (W) Warner

NEW YORK CITY

Music Hall (P) 28
Ann Gilbert
Foursome
Rockettes
Eleanor Reina
Ann Buchanan

Palace (R) 25
Alma Dal
Karp Chandler
Tapeaters
Coronados
J. Nemello
Roger Ray

AUSTRALIA

MELBOURNE
Tivoli (T) 25
George Wallace
Jim Gerald
Colleano & White
Jennie Howard
Queenie Paul
Millie Hansen
Morry Barling
Peggy Mortimer
Jandy
Christine & Moll
Tony Moynihan
Brenda Charles
George Nichols
Jack O'Dowd
Willbur Wheeler
Flat Tops
2 Rappers
Honky Tonk 4
SYDNEY
Tivoli (T) 25
Richard Hearne

Julia
Nicolas Darvas
Joan & Pierre
Lane Bros
Bob Bromley
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jacob

Al Pernie
James & Jardine
Burnell Dancers
Ned Harvey-Ore
La Playa
Two Guitars
Kostya Pollansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamov

Viennese Lantern
Monica Boyar
Dora Shal
Barbara Kirk
Ernest Schoen Ore
Black Orchid
Dagmar
Joy Lawrence
Wayne Roland
Blue Angel
Calypso Tropi-
cans
Jennifer Marshall
Dick Chino
Priscilla Hood
Maraca King &
Tijuana
Ladylama
Al D'Arcy Ore
Blue Note
K. Dunham & Co.

Harold Sandier
Paul Mann
William Barn
Norma Smith
Ralph Michele
Denny Davis Ore
Larry McMahon
Billy Kelly
Irving Harris
Village Vanguard
Mae Barnes
Faith Winthrop
Dick Gibson
C. Williams Trio
Waldorf-Astoria
Benny Goodman
Emily Coleman Ore
Mischa Borr Ore

Boys (2)
Crest
Colston (2)
Karen
Jo Ann McGowan
Benny Christopher
Paul Gibben
Naomi Wolf
Dick Clark
Ann Cuckey
Encore (4)
Dance Masters Ore
Boulevardiers &
Dons (12)
Riviera Hotel
Gale Robbins
Gate of Horn
Lue Port
Dina Fraser
Glen Yarborough
London House
Hedwood (3)
Ahmad Jamal (3)
Mister Kelly's
Joseph Premice
Sally
Harry Sliotak (3)
Marx & Frigo
Frank
Palmer House
Lisa Kirk
Charlie Fisk Ore

CHICAGO

ASTON
Hippodrome (I) 25
Tony Stewart
Ted Lane
Valery Joy
Tony Edwards
Dallas Boys
Don Rummser
Leslie Roberts Co.
BIRMINGHAM
Hippodrome (M) 25
Teenagers
A. V. Shelley
Albert Burdon Co.
Anita
Kirby & Hayes
Vera Gody Co.
Grossetto & Gaston
BRIGHTON
Hippodrome (M) 25
G. & B. Bernard
Ray & Ronny
Joan Rhodes
Roy & Rita
Armley & Gloria
3 Pauls
Mac Geldray
Tattersall & Jerry
EDINBURGH
Empire (M) 25
Harry Balch
Rhoda Rogers
George Meaton
Bob Grey
Baldwin & Ptnr.
2 Rexasos
GLASGOW
Empire (M) 25
Platters
Dorothy Reid
Pharos & Marina
El Granadas & P.
Fred Atkins
2 Palmers
Dennison & Niblock
Flack & Mills
MANCHESTER
Royal (M) 25
Frankie Howard
Kiss
Lee Young
Sunny Rogers
Doris Bros. & J.
Sandow Sis
Bobby Collins
Bill Hepper
Roger Webb
LEEDS
Empire (M) 25
Miss Wall
Fry Kennedy Co.
Anne Hart
Campbell Jax
5 Speedeas
6 Teen-Agers
LIVERPOOL
Empire (M) 25
Ken Platt
Gilbert & Sylvia
Edna Savare
Les Rayner & B.
Desmond Lane
20 G. Stuart
3 King Bros.
Dowie & Kane
LONDON
Hippodrome (M) 25
Dave King

Shani Wallis
Andrea Dancers
Jones & Arnold
Lionel Gatis
Jimmy Lee
NEWCASTLE
Empire (M) 25
Mitchell Torok
Sylvia & Audrey
Katie
Jimmy James Co.
Die Naukos
Henderson & Kemp
Rory
NORWICH
Hippodrome (I) 25
Vera Gody Co.
Willie Carlisle
Benny Garcia
Allyn Evans
ST. HAMPTON
New (I) 25
Roy & Rita
Munday & Earle
3 Harmonicas
Ellie Ashton
Edele Cornell
Ren Tunstall
NOTTINGHAM
Empire (M) 25
Nancy Daley
Ken-Tons
George Lacy
Dave O'Gorman
Marianne Mainlin
Daphne De Witt
Bill & Billie
Rock 'n' Roll Girls
Currie & Jee
PRINCETON, WALE
The Heath Band
Lila Rose
A. H. Ward
Billy Baxter
Les Malini
Daisy Dainty
5 Katynas
Johnny Stewart
Fierstein
SHEFFIELD
Empire (M) 25
Tina Turner
Gillie Bell & June
Hillbillies
Len Young
G. & S. Lamonte
Ron Perry
Morton Fraser Co.
Fry Kennedy Co.
SOUTHAMPTON
Grand (I) 25
Jimmy Mac
Julie Mendez
Par-Jennies
SUNDERLAND
Empire (M) 25
Earle & Vaughan
V. & L. Aubrey
Hank Haffwick
Granger's Puppets
Jim Guiton
Carmen Phillips
Dunn & Grant
Margoes

Black Orchid
Dagmar
Joy Lawrence
Wayne Roland
Blue Angel
Calypso Tropi-
cans
Jennifer Marshall
Dick Chino
Priscilla Hood
Maraca King &
Tijuana
Ladylama
Al D'Arcy Ore
Blue Note
K. Dunham & Co.

Bar of Music
Fulton Burley
Jimmy Shown
Jerry Linden Ore
Lord Fie
Calypso Review
Gordon Gallan
Felix Martini Ore
Crescendo
Marty Kaye Ore
Ray Toland Ore
Interlude
Cal Tjader Quintet

Desert Inn
Frankie Laine
Beverlee Dennis
Art Johnson
Donn Arden
Carlotta Hayes Ore
Dunes
Ben Bili
Gags & Gals of
Roy
Hoyt Henry Ore
El Cortez
The Rover Boys
Jr. Giovanni
Kenny Davis &
Redheads
Redheads
El Rancho Vegas
Milton Berle
Betty Hutton
Stal Fisher
The Dunhills
Metropolitan Sextet
Renee, Waldo
Dick Rice Ore
Fleming
Tony Martin
Elmer Hotel
Flamingoettes
Luis Basile Ore
Roy
Lah Kabbille &
Shy Guys
The Make Believes
Golden Nugget
Hank Penny & Sue
Thompson
Nelson Twins
Leone
Jill Adams Dixie-
land Band
Eddie Peabody
Ann Weidman
Joy Graydon
Cathy Davis
Cow-Eyes Engler

Riviera
Dennis Day
Carson Bros.
Dorothy Dorn
Dancers
Novelites
Lenny Kent
Ponyne
Ray Sinatra Orch.
Tony Bennett
Constance Bennett
Cee Davidson Ore
Marty Kaye Ore
Sahara
Will Martin Trio
Silva Davis Jr.
Copa Girls
Antonio Morelli Ore
Lionel Drake
Seacombers with
Natalie
Vicki Young
Bert Henry
Chesti Dahl
Roy
Showboat Girls
Mick Werner Ore
Herb Lurie
Hank Henry
Peop-etis
Euboukita
Jessica James
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Slipperettes
Lenny Everett
Thunderbird
"International Rev"
Lara Lee
Peg-Leg Bates
Barney Rawlings
Thunderbird Dancers
Al Johns Ore

Miami-Miami Beach
Americana
Jack Carter
Charlives
Jackie Heller
Joe Reichman Ore
Bar of Music
Bill Jordan
Roy
Harvey Bell
Clark Fiers
Vivian Lloyd
Colton Club
Cab Calloway
Roy
Sallie Blair
Will Gaines
Vivian Lloyd
Joe Chisholm
Anioel Tor
Savar Dancers
Norma Miller Dors
Orieles
Eddie
Baltimore
Charlie Farrell
Roy
Tana Lene
Club Calypso
Lord Fie & Co.
Carmen Phillips
Cubanaire
Di Lido
Mandy Kaye
Bella Shepard
Rita Kalmus
Maria & Toni
Connel Ore
Ede Ore
Vic Demone
Mama Mary
Hal LeRoy
Mal Malkin Ore
Merry Nellie
Palmetto Boys
Empress
Mickey Katz

Murray Franklin's
Irwin Corey
Saxony
Dick Haviland
Joan Perry
Johnny Franks
Murray Franklin
Billy Mitchell
Eddie Bernard
Nautilus
Molise Oysher
Frankie Scott
Antonio & Ina
Syd Stanley Ore
Sams Hotel
Recap & Damita
Jo
Freddy Calo Ore
Place Pigalle
Bix E Evans
French Polles
Saxony
Charlie Farrell
Mickey Meyer
Tommy Ryan
Johnny Silvers Ore
Ray Mambo Ore
Saxony
"East Meets West"
Louise Hoff & Co.

Mapes Skyroom
Don Cornell
Shyrettes
Bill Clifford Ore
Ed Fitzpatrick Ore
Starlets
Riverside
Shirley Bassey

Wazzan Tr.
Chuck Mitchell
Peter Good
Bill Clifford Ore
New Golden
Romaine Brown
Sherry Martin 4

House Reviews
Continued from page 61

Apollo, N. Y.
tras, singers, arrangers and com-
posers have been unable to come
up with tunes that would retain
the vitality and the near athletic
rhythm of the music, without its
bad features. However, it seems
necessary to enlarge its audience
hold, and perhaps the form will
come up with a composer who can
do for rock 'n' roll what Gershwin
did for jazz, and give it the entree
into the higher social levels.

The present Apollo layout at-
tempts to do on its own what the
deejays such as Jocko Henderson,
Tommy Smalls and Alan Freed did
for the theatre-stands. But while
it works out as far as entertain-
ment is concerned, it's not that
potent at the b.o. The entertainers
are zesty and energetic. Diddley,
with an amplified fiddle, plus gui-
tar, got the first few rows in a
state. Backed by drums and a
maracas shaker, he goes into a
rhythmic frenzy with bodily gyra-
tions to match and hits top hand
of the occasion.

Screening Ray Hawkins, coming
out with a fancy burlesque on his
head, works similarly in the ath-
letic vein. His stuff isn't very
funny, but it has the feel of vital-
ity. The Cardinals also work in a
manner that should have created
a major noise, and efforts would
have been rewarded with a wind-
fall in a more crowded house.

House Reviews
Continued from page 61

Andre Williams is an energetic
singer who can get along hand-
somer and Larry Birdson similar-
ly shows a lot of energy in his
falsetto renditions. In the femme
contingent, Claudia Swann, dressed
in blue overall arrangement,
pounds out a pair of numbers, and
Phyllis Branch attempts a Latin
twist to the proceedings.

Of course, the next act is the
same as the bulk of the rock 'n'
rollers at this music stop. Maybe
the neighborhood has been gluttoned
by this type of show and r'n'r
should seek out some new loca-
tions. But a few bills of this cal-
ibre in a downtown house would
create more absent audiences.
Rock 'n' roll must look for some
alterations in its own structure,
and try to attract some fresh
minds to make it palatable for a
wider variety of people. Jose.

Punta del Este
Continued from page 1

(20th). The last two drew the most
of the top audience reaction. Miss
Ekberg and Yul Brynner, whose
pictures have yet to be exhibited
below the Equator, focused most of
the attention, both in Uruguay and
in Argentina.

There was a such visible and in-
visible turmoil. Perhaps the only
people made happy by the whole
thing were the pseudo organizers,
whose object is to boost Punta as
a real estate development.

Because of the lack of organiza-
tion, the stars had no idea what
they were expected to do, where
they should go, and at times were
marooned in their Cantegril Coun-
try Club bungalows or nearly torn
to pieces by autograph hunters.
Some planned over to Buenos Aires
in desperation, and had to be per-
suaded to return. It's doubtful if
any of those who came this year
will ever want to do so again.

Old Folks' Homes a La Hollywood

Continued from page 1

on a monthly basis. But all have one essential requirement—the applicant must be 65 or over. Generally speaking, these are not designed for indigents or invalids, per se, but—if applicants have a monthly income of \$200 or X amount of investments (for life care) and is not a bed patient on arrival—they'll be accepted even though suffering from a chronic ailment—diabetes, asthma, cardiac condition, arthritis, arteriosclerosis, etc.

Rates range from \$200 per month to top fee of \$25,000 for life care; in some establishments the applicant may need over all of his property, even as little as \$5,000, for life care and retain the income for luxury expenditures. Space, too, influences the price—a suite or private cottage costs more than a single room.

A few generations ago, an elderly person or couple with a small income or average savings invested in a home or securities, when handicapped by failing health, impaired vision or the death of a mate, had a grim choice: living with children; entering a home for the aged; a charitable institution; or rattling around in the old home-
stead, isolated from friends and worried about making ends meet.

Today, as never before, retired persons have a fixed income from Social Security, private insurance, industrial retirement-pensions and private investments. Fixed income is the raison d'être that these new clubs are scoring bigger than Mickey Mantle.

Former Show Biz Haunts
Up and down the west coast, some of the fave resorts of show biz folk have been taken over by these luxury-on-a-budget enter-
prises. The Casa de Manana in La Jolla, the William Penn, Cham-
pelyssee and Arcady in Los Angeles, and numerous other apartment
hotels in Laguna Beach, Newport
Bay, Carmel, Palm Springs and
Agrowhead led the parade, to be
followed by a long list including
the Del Mar Hotel, White Sands in
La Jolla, Constance in Pasadena,
Piru near Ojai, Samarkand in San-
ta Barbara, and Carlsbad: Mineral
Spring Hotel near Oceanside.

The White Sands, a 3-story, 170-room hotel, opened in '55, was sold to the Presbyterian Church for more than \$2,000,000 the following year. Casa de Manana, a swank re-
sort which primarily appealed to
east coast celebs, was purchased by the Methodist Church at a cost of
\$2,500,000. The Samarkand, a
landmark in Santa Barbara, with
accommodations for 120 guests,
represented an investment of \$1,000,000. The Carlsbad Hotel,
opened in '30, was sold to the Lu-
theran Church for \$450,000. Cham-
pelyssee, re-named Field
Manors, was once a stamping
ground for Warner Bros.' stars re-
cruited from Europe and Broad-
way and for eastern writers, includ-
ing Thyra Samter Winslow, Larry
Riley, and Allene Corliss. It is es-
timated that the Congregational
Church invested more than \$4,000,000 in this project.

Including a Racing Form
Nearly 50 years ago, the charm-
ing Elizabethan-style Hotel Del
Mar was constructed. With beau-
tifully landscaped grounds, a mag-
nificent swimming pool and one of
the best bathing beaches in Cali-
fornia, its history is three-faceted.
During the '20s it was popular with
socialites. Following the opening
of the racetrack—"where the turf
meets the surf"—sponsored by a
group including Bing Crosby, Pat
O'Brien et al, it became a rendez-
vous for Hollywoodites lured not
only by the races but by the name
celebs recruited by Larry
Crosby. Now it typifies the best in
resort clubs.

A score of stars from stage and
screen came out of semi-retirement
to attend the transition festivities.
These included Gilda Gray, the
Duncan sisters, and Claire Wind-
sor. Among the other celebs were
Alan Mowbray, Gene Nelson, Lou
Costello, Betty Grable, Harry
James, Gregor Garsen, Victor Ma-
ture, Vince Barnett, Lucille Ball
and Desi Arnaz.

Accommodations here vary from
a cottage to a suite to a single
room, no entrance fee, no contract
is involved on a monthly basis; life
care charges are based on annuity
tables, compiled by leading insur-
ance companies. In '54 the hotel
underwent a \$75,000 facelift to
ready it for the racing season; and

additional remodeling was made by
new management, Armstrong Man-
ors Corp. (owners of three similar
establishments in San Diego coun-
ty). The monthly charges range
from \$200-\$350. This price includes
room and meals, utilities, maid ser-
vice, nursing care and resident
physician and dentist—a 6-bed in-
firm is located in one wing—
and all recreational facilities, in-
cluding tennis courts, swimming
pool, private pier for fishing, pri-
vate beach for ocean swimming,
television, twice weekly movies,
and family dinners once a month.
Relatives are urged to enjoy pool,
tennis courts, etc.

There are no taboos concerning
liquor or tobacco, but the cocktail
lounge has been transformed into
a private non-denominational
chapel. And at any time, the month-
ly tenant may change over to a life-
care patient, with numerous "ex-
tras," including choice of three ma-
jor hospitals; Mercy, Sharp and
Scripps, surgery, blood transfu-
sions, and guided tours throughout
the Southland. Everything to add
life to years as well as years to
life.

Paris' Vaude Bid

Continued from page 2

(Chevalier, Ziti Jeanmaire), but is
still not quite in as a staple as
yet. Coquatrix would "be faced
with competition from Jacques Ca-
netti, who directs the Alhambra
for Jeanne Breteau and owns the
small chaussonier Aux Trois Bau-
dets, and the Clerico Bros. and
Pierre-Louis Guerin, who run the
Lido, Moulin Rouge and intend to
reopen the Bal Tabarin next season.

Coquatrix also runs the Comedie-
Caumartin which features
strippo revues, and he is planning
a big-scale niterony on the Cham-
pelyssee, to feature big names. He
feels that with all this playing
time he could offer the fat money
demanded by top U. S. stars.

He is in negotiation with Judy
Garland, Betty Hutton, Marilyn
Monroe, Rita Hayworth, Danny
Kaye, Frankie Laine, Marlene Diet-
rich, Elvis Presley and Frank
Sinatra. This may be wishful think-
ing, but it is a definite trend here
since the French still lack enough
topnotch names to keep these
houses and boites going full blast
all year.

With all this playing time in the
offing, Paris looks to become a
mecca for stars and acts who will
be able to do months of dating in
the various houses and boites. The
split nabe public allows for this
sort of booking. So it seems Co-
quatrix will stir up plenty of activ-
ity for the coming season. It will
probably perk up the fading niterony
scene and restore Paris as the
vaude leader of the world.

Li'l Films Do Well

Continued from page 3

other \$100,000 actioner. Out 10
weeks, and having played 1,561
dates, it's virtually earned back its
negative cost.

At all of the majors, there is a
great feeling of confidence re the
drawing power of the upcoming
product. "If this industry lineup
can't beat any competition, then
nothing will," was one sales exec
comment.

This is in line with the b.o. per-
formances of such pictures as "Gl-
ant," "Ten Commandments" and
"Around the World in 80 Days,"
which seem to surmount all over-
all trends. There's a strong convic-
tion that, come what may, the real
biggies will do the business.

At Warner Brothers they put
much faith in such entries as "Pa-
jama Game," "A Face in the
Crowd," "The Story of Mankind,"
"Marjorie Morningstar" and
"Auntie Mame," etc. At 20th-Fox,
"Island in the Sun," "Desk Set,"
"Peyton Place," "A Farewell to
Arms" and "The Day Christ Died"
loom among the important releases.

United Artists touts "Saint
Joan," "The Pride and the Pas-
sion," "The Viking," and others.
Metro has "Raintree County" and
"Something of Value" coming up,
along with "Don't Go Near the
Water."

Paramount is coming up with
"Funny Face," "Beau James" and
"The Joker Is Wild" among others.

Cabaret Bills

NEW YORK CITY

Bon Sol
Kaye Ballard
Johnny Haymer
Felicia Sanders
Jimmie Daniels
Three Flames
George Kirby
Warren Vaughan
Wals Angel
Allison Pearce
Johnny Mathis
Charles Manna
Martha Davis
& Spouse
Jimmy Lyons 3
Charles Sudy
Anny Kapitany
Lili
Lila Babal Ore
Rube Rakosky
Bill Yedia
Dick Martz
Chateau Madrid
Malagon Sis
Goyo Reyes
Johnny Sevilla
Curro Amaya
Olga Fernandez
Al Castellanos Ore
Lila Ortiz Ore
Cocabacana
Roberta Sherwood
Morton Cohen
Gaylords
Dorrienne Gray
Ron Beatty
Ruth Dean
Bud Spencer
Michael Dursio Ore
Frank Hart Ore
Downstairs Room
Cell Cabot
Frank Fletcher
Erica Eragon
Gerry Matthews
Julius Monk

No 1 Fifth Ave
Nancy Andrews
Dick Miley
Bob Downey
Harold Penville
Billie Ambassador
Chaucery Gray Ore
Jani Sarkozl
Gypsies
Quintette Rhumbas
Hotel Pierre
Robert Clary
Marilyn Kelly & Kovach
Stanley Meiba Ore
Alan Logan Ore
Charles Sudy
Hotel Roosevelt
Eddie Lane Ore
Hotel Tati
Vincenzo Ore Ore
Hotel St. Regis
Genevieve
Rock Shaw Ore
Ray Earl Ore
Hotel Statler
Ray McKinley Ore
Latin Quartet
A. L. Simpkins
Isabel & Miguel
Lila Ortiz Ore
Kitty Dolan
Carmen Phillips
Dick Miley
Syncoated Waters
Jo Lombardi Ore
B. Harlowe Ore
Hotel Plaza
Jacqueline Franciose
Ted Straeter
Marilyn Kelly & Lessy
Park Sheraton
Mimi Warren
Marilyn Kelly
Spik Thurman
Town & Country
Al Hibbler

Holly Warren
Mandy Campo Ore
Fontainebleau
Betty Hutton & Co.
Seven Ashtons
Roy
The Upstarts
Murray Schlamm
Roy
Sally Navas Ore
Sally Navas Ore
Malapoplin Club
Olsen & Johnson
Roy
Malagon Sisters
Eileen O'Dare
Roy
Leonard Sues
Gene Austin
Roy
Latin Quarter
Ziegfeld Follies
Roy Kennedy
Roy
George Matson
Ying Merlin Strings
Roy
Leon & Eddie's
Vanities of '57
Bubbles & Gene
Roy
Lucerne
Havana Revue
Marquez Sisters
Roy
Miles Velarde
Renee & Lida
Roy
Mardi Gras Girls
Don & Tyler
Luis Varona Ore
Roy
Melayan
The Riveros
Mighty Pather
Roy
Conrad Hodges
Calypsonians
Roy
Billy Eckstine
Leonard Young
Sid Tucker Ore

1545 B'way Is The New Legit Hub, Superseding Sardi Bldg. & W. 42nd St.

The southwest corner of Broadway, at 46th Street, is emerging as a focal point of New York legit production. Several of the top producing offices are now situated in the building above the Victoria Theatre. Consequently, a hefty share of the seasonal play output is emanating from there.

Among the managements located in the building (1545 Broadway) is this season's most active producing outfit, the Producers Theatre. The firm is currently represented on Broadway by five plays, all having premed this semester. They include "Separate Tables," co-produced with Harold Hecht & Burt Lancaster; "Major Barbara," co-produced with Robert L. Joseph; "Waltz of the Toreadors," "Hole in the Head" and "Orpheus Descending."

Earlier in the season, the Producers Theatre was partnered with Gilbert Miller in the flop Broadway production of "The Sleeping Prince." Also, headquartered at the 46th Street location is Kermit Bloomgarden, whose current Broadway production includes "Diary of Anne Frank" and "Most Happy Fella," which he co-produced with Lynn Loesser.

Besides those, both holdovers from last season, Bloomgarden toured "The Lark" this semester and mounted two new productions, "Night of the Auk" and "Maiden Voyage." The latter closed recently, during its pre-Broadway tryout, while the former did a fast New York fold.

The Playwrights Co. is another major producing firm operating out of the building at 1545. The organization has nothing on Broadway at present, having mounted two flops earlier in the season. Those were "Build With One

(Continued on page 68)

'Kingdom Come' to Open Religious Drama Series Outdoors at Salem, Va.

Salem, Va., March 26. "Thy Kingdom Come," the first in a projected series of outdoor religious dramas planned for the 2,094-seat Sherwood Amphitheatre here, will preem June 23. The drama, based on the story of St. Paul, is by Kermit Hunter, yet another al fresco dramas and member of the dramatic art staff of Hollins College.

The production, financed by the Roanoke (Va.) Valley Drama Assn., will run through Sept. 2. It's figured the cost of opening the production will run around \$75,000. That coin has been raised by the sale of non-interest bonds. Any money made on the venture will go to retiring the bonds and to the Lions Club for work with the blind.

After the bonds have been paid off, 75% of the profits, up to \$75,000, will go to the Lions Clubs, while the other 25% will be divided among other charities selected by the association, of which Jack E. Andrews is executive director. The drama, which will use a cast of 60 paid actors, dancers and singers, will be directed by G. Dean Goodsell.

The vocal chorus will be directed by Oscar J. McCullough, with choreography by Paula J. Levine and Dr. David Weiss, technical director of the U. of Virginia Theatre, as designer, technical director and stage manager. Composer of the musical background is Jack Frederick Kilpatrick, who's collaborated with Hunter on prior projects.

James R. Goodwin Jr., a local insurance-realty agent, is responsible for development of the venture and the amphitheatre.

'TRIAL OF MARY DUGAN' IN REAL COURTROOM

Hartford, March 26. The Probate Court Chambers in the Municipal Building here will double as a theatre for a Hillier College production of "The Trial of Mary Dugan." Edgar Klotten, director of Hillier's Theatre Workshop, received permission from city officials to stage the courtroom drama in the realistic locale.

The production is scheduled for April 11-13.

'Hunting' Is Ballyhooing Merman as N.Y. Hostess

Designation of Ethel Merman as official hostess for the fourth annual "New York is a Summer Festival," beginning June 20, has provided publicity fodder for the Broadway production of "Happy Hunting," in which she's starred. Bill Fields, pressagent for the musical, took off last Sunday (24) on a 10-city, nine-day tour to ballyhoo the event. A \$6,000 ad-promotion-outlay has been provided by the production for the purpose.

Fields is visiting Rochester, Buffalo, Cleveland, Toledo, Detroit, Indianapolis, Cincinnati, Columbus and Pittsburgh. He's due back early next week.

Musical Stock In Central Park

A permit has finally been issued for legit production in New York's Central Park. Michael P. Grace and Chris F. Anderson have succeeded in breaking the ice in obtaining an okay to convert the park's Wollman Memorial Skating Rink into an outdoor theatre next summer.

Grace, who's been represented on Broadway as a producer and is a member of the Grace shipping family, and Anderson, who's been active in summer stock, plan a series of musical presentations for the park. The project was given the greenlight by Robert Moses, City Commissioner of Parks.

Getting the permit rates as a coup for Grace and Anderson, since use of the park for summer legit has long been eyed by Broadway producers. The theatre will be a 3,000-seater. Tickets for performance, to be given every night in the week, will range from \$1.15-\$3.45, including tax.

The season, slated to begin June 8, will take in three-to-seven shows. It's figured the cost of the project will run from \$150,000-\$200,000, with the park department having the final say on who will be permitted to invest and the selection of productions and actors.

DETROIT HIGH SCHOOLS FILLING LEGIT SHELF

Detroit, March 26. By promoting special student tickets in 50 area high schools, the Shubert Theatre is adding \$2,000 a week to its gross and is making an effort to insure future audiences by exposing thousands of young people to the entertainment value of the legitimate theatre, according to Joseph Nederlander, Shubert treasurer.

Like other theatres around the country, the Shubert's 300-seat second balcony, scaled at \$2.20, remained empty night after night. Nederlander wrote letters to drama and English teachers in the area's 50 high schools offering to sell second balcony tickets in blocks of 25 or more for 90 cents.

The two plays selected for the experiment were "The Lark" and "Fanny." Nederlander reported that the response was so great that thousands of requests for tickets had to be denied for lack of room.

"The Detroit Board of Education and Mayor Albert E. Cobo is solidly behind this effort to enable students to see legitimate productions," Nederlander declared. "The Shubert will continue this policy for it is not only good business but good for the legitimate theatre."

Drops Canadian Barn

Ottawa, March 26. Canada's oldest strawhat, Brae Manor Theatre in Knowlton, Que., may fold after 21 seasons.

Mrs. Florence Sadler, widow of its founder, is retiring and the spot is for sale.

Manny Kaye has joined the Leo Brode, Inc., theatrical sign firm.

N.Y. State Measure Would Up Ticket Broker Fee

Albany, March 26. The N.Y. State Assembly passed the Farrell bill last Thursday (21) to amend the General Business Law to increase from \$1 to \$1.25 (plus tax) the maximum premium for the resale of theatre tickets. It's now subject to Senate vote and if passed, approval by Gov. Harriman.

The measure, which had been amended, would take effect immediately.

'Paradiso' Credits May Outnumber First-Nighters

The incoming Broadway production of "Hotel Paradiso" will represent a sign-painter's and printer's field day. The show, not only has one of the most elaborate managerial setups in years, but also an unusually complicated billing line-up of stars, featured players, authors and adaptor-director.

The comedy, due to open April 11 at the Henry Miller Theatre, N.Y., is being presented by two managerial firms, Richard Myers & Julius Fleischmann and Charles Bowden, Richard Barr & H. Ridgely Bullock Jr., but there is an extra credit line for the original London presenters, Hardy W. Smith and H. M. Tennent Ltd.

The star lineup includes Bert Lahr, Angela Lansbury, John Eppery (succeeding Arthur Treacher), Vera Pearce and Douglas Byng, with Carleton Carpenter, Sondra Lee and Sorrell Booke featured. Peter Glenville is billed as adaptor and stager (he's also silently partnered with Smith, the co-presenter of the London edition). The co-authors of the half-century-old original French fare are Georges Feydeau and Maurice Desvallieres.

The billing for decor is fairly simple for an imported show, with Osbert Lancaster, who designed the scenery and costumes for the London production, listed for the same assignments here, plus "lighting and supervision" credit to local designer Charles Eisanby.

The whole billing setup is much more complex than that for the revival of "Major Barbara," current at the Morosco, N.Y. The latter opened with five costars, Charles Laughton, Burgess Meredith, Glynn Johns, Eli Wallach and Cornelia Otis Skinner (all but Miss Johns are still in the show, with her successor, Anne Jackson, getting featured listing).

As an extra wrinkle in the "Hotel Paradiso" billing situation, there will be seven names on the Miller Theatre marquee, including the five stars, adaptor-stager Glenville and top-featured actor Carpenter.

Shep Traube Tries Art, Instead of Crix Quotes In 'Holiday' Display Ads

Producer Shepard Traube apparently goes along with the adage, "a picture is worth a 1,000 words." After holding off six weeks on any large-scale New York newspaper ad displays for his Broadway production of "Holiday for Lovers," Traube broke through this past weekend with five-column spreads in the Journal-American and Sunday Times.

The ads, however, were in the form of photos showing "a typical capacity audience enjoying the comedy hit." Besides those ads, the production takes 3-sheet posters for spotting on Long Island and New York-New Haven & Hartford railroad stations.

Milwaukee Season Ending; Miller Theatre's 10 Plays

Milwaukee, March 26. "Bell, Book and Candle," co-starring K. T. Stevens and Hugh Marlowe, will wind up the 10-play stock season at the Fred Miller Theatre here April 22-May 11. "Roumful of Roses," starring Louise Albritton, is current through March 30.

The next-to-closing bill, April 1-20, will be "Member of the Wedding" with Ethel Waters recreating the role she originated on Broadway.

Shuffle-Touring 'Fanny' Bookings So 'Matchmaker' Can Extend in Chi

Mull Eva Bartok For Playwrights' 'Lucrece'

Eva Bartok, Hungarian-born film and legit actress, may make her Broadway debut next season in Christopher Fry's adaptation of the Jean Giraudoux play, "So Like Lucrece," to be produced by the Playwrights Co.

Before leaving for the Coast last Friday (22) Miss Bartok disclosed that she and Roger L. Stevens, of the Playwrights, have discussed the venture, but as yet plans have not gone past the discussion stage. Two seasons ago the actress co-starred opposite Sam Wanamaker in a London production of "The Lovers," based on Emile Zola's "Therese Raquin."

Playwrights Co. Has Full Slate

The Playwrights Co., which slowed up its production pace to two shows this season, is stocking up for the future. That includes projected co-production and independent ventures.

On its own, the producing organization is slated to present "Time Remembered," Christopher Fry's adaptation of a French original by Jean Anouilh, with Susan Strasberg mentioned for the lead. There's also a possibility the company's member playwrights, Maxwell Anderson and Elmer Rice, may have scripts ready for production next season.

The co-production slate includes Morton Wishengrad's "Rope Dancers," with Gilbert Miller, and Stanley Young's "The Little Giants," with Donald Oenslager. The latter property was tried out several years ago under the title, "The Big People."

Other co-production prospects, in which the Playwrights may participate are "Saturday Night Kid," by Jack Dunphy; "So Like Lucrece," a Fry adaptation of a French play by Jean Giraudoux, and "West Side Story," the Arthur Laurents-Leonard Bernstein-Steve Sondheim musical, to be done in partnership with Cheryl Crawford.

The two shows mounted by the Playwrights this season were "Build With One Hand" and "Small War on Murray Hill." Both were flops, the former folding during its out-of-town tryout and the latter shortly after its Broadway bow.

'PATRICK' PAYS \$6,000; TOTAL IS NOW \$58,500

Backers of "Loud Red Patrick," which folded on Broadway earlier this season, received another \$6,000 repayment last week on their \$75,000. That brought the total returns, thus far on the Richard W. Krakeur - Robert Douglas - David Wayne production to \$58,500.

The latest distribution represented income from the final payment on the purchase of the stock and amateur rights for a \$25,000 advance. A deal has been made on the English rights with Jack Buchanan and John Nash, and the German rights have also been sold. The film rights have not been sold.

Arthur Kennedy and David Wayne costarred in the John Boruff-Ruth McKenny comedy, which had a 93-performance run at the Ambassador Theatre, N.Y.

Cain Park Music Shows Dead For This Summer

Cleveland, March 26. Cain Park summer strawhat theatre, operated by the city of Cleveland Heights for 19 years, has been scuttled as a result of dissension among it disgruntled civic sponsors.

Series of open-air tuneshows in the 3,000-capacity amphitheatre lost money steadily for the last two or three years, it was pointed out by councilmen who voted four-to-two to drop the project. Shutting of theatre also kicked the props from under several theatrical organizations which often borrowed guest-stars from it.

A four-week extension of "The Matchmaker" stand at the Blackstone Theatre, Chicago, has resulted in the juggling of several bookings and the cancellation of three dates. David Merrick, co-producer of the comedy and the touring "Fanny," has rerouted the latter show to fill some of the vacancies resulting from the Chicago holdover.

"Matchmaker," originally booked into the Blackstone for four weeks ending next Saturday (30), will now remain at the theatre until April 27. It was slated to move from Chicago to the Nixon, Pittsburgh, for a week beginning April 1. Subsequent dates were April 8-20, at the National, Washington; April 22-27, at Ford's, Baltimore; April 29-May 4, at Her Majesty's, Montreal; May 6-11, at the Royal Alexandra, Toronto, and May 13-18, at the Hanna, Cleveland.

Merrick could switch the dates in Washington, Baltimore and Cleveland by altering the original "Fanny" sked for those cities also. However, he was unable to do the same in Pittsburgh, Montreal and Toronto. "Fanny" had already played the Canadian houses, while the Nixon has booked the film "Around the World in 80 Days" for a run starting April 11.

The three theatres that were cancelled, although there's said to be no cancellation clause in their contracts, are reportedly stewing (Continued on page 68)

London's Drury Lane Had 112G Deficit in '56; Lost \$126,000 on 'Fanny'

London, March 26. As a result of losses of over \$126,000 on the run of "Plain and Fancy," the Drury Lane Theatre ended last year more than \$112,000 in the red. During that same period, however, the theatre paid the Treasury over \$84,000 in admissions tax.

The losses wiped out the reserve of \$98,000 built up in the past years and, as a result, the company is passing its dividend. In the previous year there was a distribution of 5%.

"Plain and Fancy" was the first financial failure at Drury Lane since the house started the policy in 1947 of staging ace American musicals. Over the years "Oklahoma," "Carousel," "South Pacific" and "The King and I" grossed around \$7,764,000.

The theatre is currently playing "Fanny." The next Broadway importation, "My Fair Lady," is not due until the spring of 1958. In the event that "Fanny" does not continue until then, the Drury will probably offer a production of "Titus Andronicus," starring Laurence Olivier and Vivien Leigh. The revival is set for a European tour this spring and summer.

DALLAS MUSICALS SET BIGGEST STAR LINEUP

Dallas, March 26. State Fair Musicals' 16th summer season, June 10-Sept. 1, has the six fortnightly shows skedded by managing director Charles R. Meeker Jr., with lead roles set for all but "Fanny," the second show. The producer returned today (Tues.) from New York, where he sewed up several loose ends.

Opener is the Judy Garland revue, June 10-23; "Fanny," June 24-July 7; "Texas Li'l Darlin'," starring Jack Carson (a repeat for the comedian, from the 1951 season), July 8-21; "Annie Get Your Gun," starring Gisele MacKenzie, July 22-Aug. 4; "South Pacific," starring Patrice Munsel, Aug. 5-18, and "Rose Marie," with Anna Maria Albergheiti and Carla Albergheiti, Aug. 19-Sept. 1. It's the heaviest star lineup in the series history.

Meeker's revamped staff to date includes Donald Saddler, new stage director; Dania Krupka, new dance director and Peter Wolf, returnee scenic designer.

For its annual fall booking, State Fair of Texas has signed the national company of "My Fair Lady," starring Anne Rogers and Brian Aherne, for a 16-day, 24-performance run at the expo, Oct. 5-20.

Off-Broadway Shows

Show Out of Town

Show On Broadway

The Duchess of Malfi

T. Edward Hamblenton & Norman Houghton (in association with John Houseman) revival of drama in three acts by John Webster. Features Hurd Hatfield, Ernie Hyman, Pernell Roberts, Joseph Wiseman, Jacqueline Brookes, Jan Farrand. Staged and designed by Jack Landau; costumes, Saul Bolas; lighting, the Holby; lighting, Jean Rosenthal; festival stage, Rouben Ter-Arutunian. At Phoenix Theatre, N.Y., March 19, '57; \$5.95 top (\$4.00 opening).

Ernie Hyman
Richard Easton
Dello Bosola
Pernell Roberts
Hurd Hatfield
Joseph Wiseman
Jan Farrand
Justice Watson
Charles Macaulay
Felicity Kendal
William Cottrell
Jacqueline Brookes
Dorothy Patten
Julia
Ellis
Michael A. Guss
Guests, Servants, Officers, Jack Cannon, Anthony McLeod, John Ragin, Barbara Lord

Four corpses litter the Phoenix stage at the end of "The Duchess of Malfi." En route to this sanguinary denouement in John Webster's Elizabethan chiller, several other people have been summarily despatched by poisoning or strangulation. By conventional standards such events are too wildly improbable for belief, yet there's a hypnotic fascination akin to watching a snake uncoil.

Jack Landau created a stir two seasons ago with his revival of Webster's "The White Devil" as a Phoenix Sideshow. Now the Phoenix entrepreneurs have booked Landau and Co. into the main tent with appropriate fanfare and flourish.

It isn't surprising, therefore, that Landau has succumbed to making "Malfi" ornate where "Devil" was simple, to attempting refinement where previously elemental passion predominated. On the evidence, Landau did better the first time around because he didn't let skillful production intervene between customer and Webster's primordial furies.

But if "Malfi" doesn't seem as good, it's still alluringly harrowing theatre. In Webster, Elizabethans had their own Mickey Spillane, and literary to boot. In his two principal works he was master of "the mighty line" and he didn't let inhibitions mute his rending work or mask fearful events.

A cardinal offers his mistress the bible to kiss, then advises her he has rubbed poison on the cover. A brother enters a dark room and tells his sister to take his hand, but when lights go on she finds she's holding a bloody hand. He says he believes to be her husband's. In such environment, miscellaneous stabbings become drably routine.

Jacqueline Brookes plays the unhappy duchess whose marriage to her steward incurs the fratricidal displeasure of her two brothers. Her purity of speech and clarity of performance make her duchess a sympathetic figure, if not quite a tragic one, though the latter fact may be Webster's, for where all is mayhem, how can one tragedy seem deeper than the next?

Pernell Roberts is the bustling busybody Bosola who arranges deaths and then sets about avenging them. As the cardinal, Hurd Hatfield is properly cold and withdrawn, and Joseph Wiseman, as his brother, who jealously convives in their sister's strangulation, has serpentlike detachment.

Using Rouben Ter-Arutunian's Shakespeare Festival stage, with wide sweeping staircases on either side, Landau has moved his company about with pointed vigor, kept the story line uncluttered, and largely succeeded in making "Malfi" a shocker. But the horror remains objective, whereas Webster unquestionably wanted the audience's blood to run cold.

Geor.

Exiles

Daniel S. Brown & Barry Fredrick revival of comedy in three acts by James Joyce. Staged by Walt Witcover; settings, John Boyl. At Renata Theatre, N.Y., March 13, '57; \$5.00 top.

Cast: Mabel Cochran, Betty Miller, Mark Lenard, Michael Kane, Forest Van Zandt, Julia Wolf.

The paradox of James Joyce's single play, "Exiles," is that while what he has to say is interesting, his telling is stolid theatre. It doesn't seem to matter that the production is sensitive and intelligent. By third act, forpor has set in.

A further paradox is that seeing the play arouses the desire to read it, together with faint intimations that perhaps reading would be a more rewarding experience. Since Joyce didn't fancy himself as a playwright, there's no particular stigma attached to his lone dramatic effort turning out to be closest drama.

The story is of a young writer

who almost masochistically struggles for self-alienation in his drive for artistic integrity. Surely in "Exiles" there are fragments of Joycean autobiography as the young artist tries to come to terms with his world, particularly as it relates to Dublin milieu circa 1912.

Walt Witcover, who succeeded E. G. Swackhammer as director a week before the opening, has evolved a sort of sit-back-and-reflect approach. It suits Joyce's style nicely, although it breeds moments when it would be pleasant to be able to put the book down and come back later.

Mark Lenard has aloof sensibility as the young writer who urges his wife on his friend in order to learn from her emotional reactions. Julia Wolf has susceptible naivete as the questioning wife, and Michael Kane, as the friend, is amusingly baffled beneath his pseudo-sophisticated waistcoat.

As a maiden lady with a wide-eyed regard for the author, Betty Miller uses nervously fluttering gestures and voice to achieve tender credibility. John Boyl has tended setting that in its calculated incompleteness is admirably suited to Joyce's play.

The Renata Theatre is Bleeker St.'s new addition to off-Broadway. It's long narrow house, with comfortable seat (for a grateful change), and an airy lobby. Just the place to see and talk about Joyce if only "Exiles" didn't appear to be transient.

Geor.

The Trojan Women

Wayne Richardson revival of tragedy in two acts by Euripides, translated by Richmond Lattimore. Staged by Richardson; choreographic staging, Marvin Gordon; sets, Robert Verberkmoes; costumes, Adri; lighting, Charles Levy. At Theatre Marquee, N.Y., March 18, '57; \$2.50 top.

Cast: Michael Ebert, Judith Hunter, Rowena Burack, Jane Groves, Carol Van Dorn, Richard Easton, Olive Deering, Elizabeth Townsend, Robert Joseph Maloney, Charles Carlson, Diana Adams, William Shust, Roy Bacon.

At the end of the first act of "The Trojan Women," as revived at East 59th St.'s new Theatre Marquee, Hecuba asks, "What is there left to suffer?" The answer is all too painfully obvious.

Not that scripter Euripides can be blamed. His keening over man's brutality to his peers has been kicking around for a couple of millennia and, in sundry translations and productions, has built up a handsome list of credits.

At rise, a painted dog shows the rough geography of the Grecian Isles. A p.a. system then sonorously gives a five-minute history lesson. All this preludes a chat with the audience by Poseidon. He carries his three-pronged fork, natch, and in his subsequent colloquy with a flimsily gowned Athene, affairs become faintly coy as she pokes her spear at the old sea-dog god.

Not the least difficulty in Wayne Richardson's revival lies in the restricted facilities of the fourth floor walk-up theatre. Greek tragedy wasn't written for intimacy but for the bigness of open air amphitheatre production. Reducing the tremendous passions and speeches to the scale of a 140-seat theatre is a futile, for Euripides is anything but cozy.

Richardson has staged, with a choreographic assist from Marvin Gordon. Between them they must bear the onus for listless movement, monotonous groupings and frequently unintelligible line delivery. Since this is the first in a planned repertoire of three Greek plays, it at least has the virtue of leaving somewhere to go.

Most of the burden in this classic tale of woe, slaughter and reavement is borne by Hecuba. Townsend Burack faces the task (and the audience) grimly, wandering about with straddle-legged gait, using curious changes of pace in her speech, and sporting a putty-nosed Grecian profile that's almost a satire on the real thing. As Cassandra, Olive Deering gives faint intimations of some style and belief.

Diana Adams, of the N.Y. City Ballet, makes her acting debut as that femme fatale, Helen of Troy. (The company's spindly-legged, stoop-shouldered warriors might observe her posture.) While she moves as a dancer, she speaks with a clarity the cast could usefully emulate.

Robert Verberkmoes scenery consists of green crates of questionable stability, a peculiarly draped bathhouse-like structure that proves to be Helen's busy home, and a serpent-like ship's prow which has a remarkably jovial expression on its face for so sombre an occasion.

Next week, "Agamemnon." Geor.

The First Gentleman

New Haven, March 20.
Alexander H. Cohen & Ralph Alsang (in association with Arthur C. Twichell) production of comedy in three acts (seven scenes) by Norman Ginsburg. Stars Walter Slezak; features Inga Swenson, Robert Goodier, Dorothy Sands, Helen Burns, Clarence Derwent, Wesley Addy, Peter Donat, Tonia Selwatt, Guy Spaul, Maria Fein, Stephen Darwin, Phyllis Threlkeld, and lighting, Ralph Alsang; costumes, Motley; hair styles, Ernest Adler; decor, French & Co., Shubert, New Haven, March 20, '57; \$4.50 top.

Cornelia Knight Dorothy Sands
Princess Charlotte Inga Swenson
Prince Regent Robert Goodier
Duke of Kent Clarence Derwent
Bishop of Salisbury Helen Burns
Lady Conyngham Maud Scheerer
Queen of England Peter Donat
Princess Elizabeth Frances Greet
Princess Mary Joyce Ballou
Prince of Orange John Milligan
Princess of Wales Maria Fein
Servant to Caroline James Neylin
Dr. Stockmar Tonia Selwatt
Sir Griffiths Guy Spaul
Sir Rickett Croft Phyllis Threlkeld
Dresser The Rol Opert
Guests: MacGregor, Gibb, Edward Dwyer, Olga Blalock, Earl Thompson, James Neylin, Jon Wiley, Phena Darner, Rosanna San Marco, Sally Kemp.
Footlight: Edmund Rogers, Curt Lowens, Rex Farlington, Dario Rari.

An uneven premiere leaves the impression that radical revision is in order if this opulent production isn't to become on the season's costlier flops. The story takes too long to say too little, and highlights are too fragmentary.

The historically interesting tale involves the hopes and frustrations of the egocentric Prince Regent George of early 19th century-Britain. It leaves a sense of potentials unfulfilled as it intermittently drops to the realm of mediocrity.

"Gentleman" is billed as a comedy, but has overtones of heavy drama, which could confuse and disappoint audiences. The laughs remain subordinate.

In the title role, Walter Slezak has grasped the self-centered, domineering aspects of the character. His comedy sequences carry authority, but his top dramatic scene, following the death of his daughter, lacks polish.

Inga Swenson exhibits romantic charm and acting skill as the Regent's daughter and Peter Donat scores as the suitor who wins her. Clarence Derwent as a bishop, Dorothy Sands as a lady-in-waiting, Helen Burns as mistress of the Regent, Wesley Addy as advisor to the Princess, Tonia Selwatt and Guy Spaul as royal physicians, Maud Scheerer as the Regent's mother, fit into the acting pattern. Maria Fein has an especially effective scene as the emotionally wracked mother of the Princess.

The sets and costumes are lavish, and Taron Guthrie's staging has made excellent use of the production's finer ingredients.

Bone.

Legit Followup

The Most Happy Fella

IMPERIAL THEATRE, N.Y.
Whatever may have been its boxoffice uncertainties in advance, "Most Happy Fella" has come through as an undeniable smash. Now nearing the 11th month on Broadway, it has earned over 50% profit thus far on its \$350,000 investment, and is still doing hefty business. It remains an excellent show.

There have been no important cast changes, but with Jo Sullivan taking a brief vacation last week, the femme lead was sung by Carolyn Maye, understudy and walk-on. Richard Torgi, who sings the title role at matinees, and this week, while regular featured lead Robert Weede is vacationing, is a worthy sub, and the Frank Loesser musical is equally fortunate in having a femme pinch-hitter of the ability of Miss Maye. She acts and sings admirably, and looks virtually perfect for the part.

In other respects, too, "Fella" holds up beautifully. The performance has lost little of its edge and may actually benefit from the ease and confidence of the cast. The Kermit Bloomgarden-Lynn Loesser management, as well as stage manager Anthony and stage manager Henry C. Causen, Herman Johnson and Arthur Rubin, as well as choreographer Dania Krupka have obviously kept an eye carefully on the show.

Perhaps as a concession to audience convenience, the numerous musical numbers are now listed in the Playbill, which is an improvement over the original lack of such credits.

Hobe.

Elliott Nugent returned last week from Jamaica, B.W.I., to begin directing on "The Greatest Man Alive."

Orpheus Descending

Producers Theatre presentation of drama in three acts (seven scenes) by Tennessee Williams. Staged by Harold Clurman; scenery, Phyllis Threlkeld; costumes, Lucinda Ballard; lighting, Feder; producer, Robert Whitehead. Features Maureen Stapleton, Robert Whitehead, Lois Smith, Joanna Roos, Graham Denton, Jane Rose, Elizabeth Eustis; Robert Webber, At Martin Beck Theatre, March 21, '57; \$5.00 top.

Dolly Hamma Elizabeth Eustis
Emma Binnings Jane Rose
Pearl Robert Whitehead
Carol Hamma David Clarke
Dog Cutturer Lois Smith
Eva Temple Nell Harrison
Sister Temple Mary Farrell
Uncle Pleasant John Marriot
Vee Talbot Joanna Roos
Ledy Torrance Maureen Stapleton
Jabe Torrance Graham Denton
Sheriff Talbot R. Armstrong
Mr. Dubinsky Beau Tilden
Nurse Janice Marx
Dog Cutturer Robert Webber
Woman Porter Virginia Chew
Men Albert Henderson, Charles Tyner

Tennessee Williams' first produced play, "Battle of the Angels," folded 17 years ago in Boston during its pre-Broadway tryout. As the author explained in an eloquent article recently in the Sunday drama section of the N.Y. Times, he somehow identified the play with his own youth, and he has been rewriting it ever since.

The result, which he finally decided is as near as he can ever come to what he wanted to express in it, opened last week as a presentation of the Producers Theatre. It's now titled "Orpheus Descending" (another retitling, "Something Wild in the Country," was dropped during the re-tryout tour) and it is a sort of melodramatic tone-poem tragedy in the Orpheus-Eurydice pattern, but with the familiar Willtown south.

As he has shown an increasing tendency to do, Williams has written in luridly sultry terms of love and hate, lust and cruelty, loneliness and despair, and of ignorance, fear and bigotry. What he seems to be saying is that purity and integrity are corrupted when dreamers and idealists descend to the reality of life. But he's also apparently preaching a gospel of nihilism, for the story relates the triumph of evil over good, with all the sympathetic characters destroyed and every decent action ending in disaster.

Even accepting the author's negative philosophy, however, "Orpheus" is neither a cogent nor satisfying drama. The Williams name and the sensationalism of the situation and dialog should help at the boxoffice, but the show is not likely to rival in popularity even local successes as his "A Streetcar Named Desire," "Glass Menagerie" or even the in-and-out, "Rose Tattoo." It seems dubious for more than a limited run, but could be the basis of a picture, if skillfully adapted.

"Orpheus" is fairly absorbing in its early scenes, with a grimly humorous flavor as the locale is set in a general dry-good store in the hate-riddled southern hamlet. The proprietor arrives from a hospital siege, and crawls upstairs, obviously dying of cancer. His high-strung, embittered young wife scorns gossiping hangers-on, then is wryly amusing in a scene with a strolling guitarist-ballad singer who arrives in search of a job.

But the yarn gets progressively mired in seething melodrama as the itinerant youth goes to work in the store and, between symbolic confabs about a fabulous bird that spends its entire lifespan in flight, and the inescapable aloneness of every human being, becomes the wife's lover and is thereafter corrupted. Just as he's about to leave, and perhaps thereby save both their lives, he turns back, in the fatal example of the legendary Orpheus, and is thereupon murdered by a lynch-mob while the wife is shot and killed by her husband.

Under Harold Clurman's strangely accented and slanted direction, the performance tends to be played with a sort of portentous casualness in the early scenes, and then becomes slightly overwrought in the final passages. Maureen Stapleton, whose emotional playing has been much admired in recent seasons, reveals an engaging light comedy touch in her opening scenes, but gives the impression of being almost mechanical in the stunner act.

Cliff Robertson, who took over as the catalytic young guitar player during the tryout tour, is plausible if not especially stirring. The performance is doubtless complicated by the weakness of the character (virtually all his important decisions are made by others), but the actor weakens the impression by frequent inaudibility. Lois Smith gives a curiously contorted portrayal of a tragic local belle whose epic gesture of compassion turned to tragedy and who is bent on

destroying herself as a "lewd vagrant."

Among the secondary players, Graham Denton acts the dying husband with a kind of snarling malevolence, Joanna Roos is plausible as a dotty local matron whose religious zeal has a basis of carnal passion, Elizabeth Eustis, Jane Rose, Nell Harrison and Mary Farrell are convincingly harpy-like tongue-waggers, and R. G. Marshall is a sinisterly quiet sheriff.

Boris Aronson has designed an ominously rickety, cluttered cut-out setting of the store in which nobody ever buys anything. Lucinda Ballard has provided suitably tawdry costumes and Feder has devised lighting that varies with the dramatic mood rather than the time of day.

Hobe.

Stock Review

Second Wind

Dallas, March 23.
Ramsay Burch production of comedy in three acts (four scenes), by Elinor Lunt. Stars Edward Cullen, Ruth Ann Shaw, Bonnie Claire Edwards, Bob Mullen. Staged by Hal Shelton; technical direction, James Pringle. At Margo Jones Theatre '57, Dallas, March 22, '57; \$3 top.

Connie Goshin Alisa Dawson
Bessie Ruth Ann Shaw
Grandpa Goshin Edward Cullen
George Goshin Harry Bergman
Ellen Goshin Bonnie Claire Edwards
Aunt Cornish Bob Mullen
Harry Cornish Edwin Whitner
Milo John O'Leary
Diana Lester Bea Shaw
Doctor Arthur Nations
Deliverymen Charlie West, George Spelvin

This innocuous farce is good "family fare," acceptable as a modern romantic comedy for smaller houses, such as the local arena, but its future for bigger boards is something else. Higer, per usual, a competent cast makes a tryout look good, so it rates the running laughs and a few yocks from satisfied viewers.

"Wind" hinges an octogenarian who defies old age with good digestion and vision. Dressed as a teenager, he paints, plays trap drums, drives a hot rod, chases fires and keeps the neighborhood alive. He lives with his son's family, and ignites fireworks by playing Cupid for his granddaughter's elopement. A young art dealer almost snares the old cuss, but he gets the measles on his wedding day, slows down temporarily, then perks again and marries the cook.

Edward Cullen animates the grandpa role for the bulk of the laughs and Ruth Ann as the cook sparks the three-act. Alisa Dawson is a devoted daughter-in-law and Harry Bergman capably plays the son. Bea Shaw complements the comedy as an art dealer, while Bonnie Claire Edwards and Bob Mullen hold romantic interest as teenage elopers. Edwin Whitner, as an "all business" boss, neatly interrupts the romantic trend and John O'Leary ably duals bits as art patron and business whiz.

Hal Shelton's staging keeps "Wind" lively, and James Pringle's solo living room set amply suffices for this active comedy.

Opera Review

Pagliacci

(Metropolitan, N.Y.)

Kurt Baum, a German tenor of considerable technical skill but unfortunate stage manner for Italian values, proved ill-met, in the unavoidable pun, at the opera house last Friday (22) when he braved the Caruso-boffo role of Canio. Baum literally got in his own way on the laugh, clown, laughing aria.

He chilled his own starting applause by an unfortunate, arrogant-seeming gesture with his finger, a sort of not-now-you-peasants-I-must-fall-down-first message in sign language. They let him fall down, but hard, after that.

Opera singers occasionally muffle the high notes, don't quite rise to glory and there have been two or three notable stumbles at the Met this season. But Baum as Canio was a full step over the line of embarrassment into the zone of downright bad judgment, not his alone. After pancaking with the Pagliacci itself at the end of the first act the final curtain of the opera was greeted by such a concentrated restraint of audience reaction that it was almost possible to hear the customers breathing.

Land.

Philip Mester is new production stage manager for the off-Broadway presentation of "The Iceman Cometh."

Chi Picks Up; 'Matchmaker' \$28,500, 'Sergeants' \$22,700, 'Bridge' \$18,700

Chicago, March 26. Windy City legit traffic perked up slightly last week, with final-week notices up for all three shows.

"Desk Set" berths at the Harris next Monday (1) for four weeks and "Cat on a Hot Tin Roof" is due April 30 at the Erlanger for a run, on subscription.

Estimates for Last Week
Matchmaker, Blackstone (C) (3d wk) (\$5,145; \$33,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Nearly \$28,500 for final week on subscription; previous week was underquoted, actually registering over \$28,200; booking here extended through April 27.

No Time for Sergeants, Erlanger (C) (28th wk) (\$5,135; \$34,495. Almost \$22,700, previous week, \$22,500.

View From the Bridge, Harris (D) (2d wk) (\$4.95; 1,000; \$22,000) (Luther Adler). Nearly \$18,700; previous week, \$14,400; closes Saturday (30).

Miscellaneous
Lysistrata, Studebaker. Stock revival ends Sunday (31), to be followed by "Guardians", opening Tuesday (2).

'Joker' NG \$4,900, 'Liza' Dead, Phila.

Philadelphia, March 26. Two current tryout comedies, seeking out an existence on First Nighters (reduced-price subscription plan), failed to overcome unanimous critical pans. "The Joker," undergoing repairs during its second and final round here, has gone to Washington for further overhauling.

A new entry, "Liza," got vetoes from all three reviews (Murdock, Inquirer, Gaghan, News); de Schauensee, Buller, and de Schauensee declared the comedy adaptation of Faith Baldwin novel was out-moded.

"First Gentleman," starring Walter Slezak arrived last night (Mon.) at the Forrest. Next on the callboard is the return of "Hatful of Rain," due April 8 at the Walnut. "Greatest Man Alive," with Dennis King, is the season's last booking, slated for April 22 at the Forrest.

Estimates for Last Week
Joker, Forrest, (C) (2d wk) (\$4.80; 1,760; \$32,500) (Tommy Noonan). Comedy built somewhat during its second week, but was still dire at \$4,900.

Liza, Walnut (C) (1st wk) (\$4.80; 1,340; \$30,000). Production folded Saturday night (23) after eight performances; got a lethal \$6,300.

British Shows

(Figures denote opening dates)

LONDON
 At Drop of Hat, Fortune (1-24-57).
 Boy Friend, Wyndham's (1-21-57).
 Bride & Bachelor, Duchess (1-20-56).
 Chalk Garden, Haymarket (4-11-56).
 Drury Lane, Palace (6-5-56).
 Double Image, St. James (11-14-56).
 Dry Rot, Whitehall (3-14-57).
 Swiss Family Co., Palace (3-4-57).
 Fanny Drury Lane (11-15-56).
 For Amusement Only, Apollo (6-5-56).
 Grab Me a Gondola, Lyric (12-25-56).
 Hatful of Rain, Globe (6-5-56).
 House by Lake, York's (5-5-56).
 Iron Duchess, Cambridge (3-14-57).
 Muscadine, Wyndham's (11-22-56).
 New Crazy Gang, Vic. Pal. (12-18-56).
 No Time for Sergeants, Her Maj. (8-23-56).
 Nurse with Vengeance, Globe (11-15-56).
 Plaintiff in Hat, St. Mart. (10-11-56).
 Plume de ma Tante, Garrick (11-3-56).
 Polish Theatre, Wind, Gaiety (3-25-57).
 Repertory, Old Vic (6-7-57).
 Romanoff & Juliet, Piccadilly (5-17-56).
 Sallier Beware, Strand (2-26-56).
 Salad Days, Vaudeville (6-5-56).
 Subway in Sky, Savoy (2-26-56).
 Under Milk Wood, New (9-20-56).
 View From the Bridge, Criterion (3-27-56).
 Waltz of Terebinth, Criterion (3-27-56).
 Wit to Woo, Arts (12-27-57).

Scheduled Openings
 Damn Yankees, Coliseum (5-28-57).
 Zuleika, Saville (4-4-57).
 Camino Real, Phoenix (4-8-57).
 Plaisirs de Paris, Wales (4-20-57).
 Gaiety & Symphonic Comedy (4-25-57).
 Gless Case, Piccadilly (4-26-57).

Closed Last Week
 Mrs. Gibbons' Boys, Westminster (12-11-56).

On Tour
 Doctor in the House
 Dr. Billy Carter Opera
 Ghost Squad
 Glamour Girl
 Harmony Closs
 Is Your Moonbeam Necessary
 Janus
 Kismet
 Life Defector
 Look Back in Anger
 Lovelord
 Mille of Mille
 Month of Sundays
 Paloma Game
 Pen Pen
 Restless Heart
 Reluctant Dufanteo
 Second Sea Bubble
 Selzer's Web
 We Must Kill Toni
 Whole Truth
 Zuleika

'Yankees' \$43,400, Balto; Figured Local Record

Baltimore, March 26. "Damn Yankees" cashed in on Baltimore's starved appetite for legit musicals to the tune of almost \$43,400 at Ford's Theatre last week. House manager Percy Murphy figures that to be only a little short of the theatre's record for a musical. Gross potential at 100% capacity would have been \$49,000 with the \$4.50 top. Ray Walston replaced Bobby Clark as star of the touring edition, with Devra Korwin taking over from Sherry O'Neil as femme lead.

"Hatful of Rain" is current on Guild-ATS subscription. "Matchmaker" is expected sometime in April as the final subscription offering.

'CAT' HEALTHY \$24,500, 'PAJAMA' \$9,000 IN L.A.

Los Angeles, March 26. Hefty pace was set last week by "Cat on a Hot Tin Roof" in the first of its scheduled five frames at the Huntington Hartford Theatre. Tally hit \$24,500, having been limited by the cutrate Theatre Guild-American Theatre Society season subscription tickets.

At the Forum, "Pajama Tops" bounced back to \$9,000 for its 22d week, comfortably in the black. Farce has repaid its investors and returned a profit thus far of around 80%.

Next legit opener locally will be "No Time for Sergeants," due May 22 at the Biltmore Theatre to launch the new TG-ATS season. It will be followed June 3 by "The Apple Cart" and July 1 by "Matchmaker."

'Fanny' Bullish \$46,010 For Full Week, Cincy

Cincinnati, March 26. The touring "Fanny," costarring Billy Gilbert and Italo Tajo, grossed a nifty \$46,010 last week at the 2,000-seat Shubert Theatre here. The top was \$5.09 week-nights and \$5.65 Friday and Saturday nights.

Incidentally, the gross was incorrectly reported as \$47,000 by house manager Noah Schechter.

Paris Shows

Amours de Don-Juan, Mogador.
 Amour & Colons, Maline.
 Les Femmes de l'Hotel, Les Femmes-Elises.
 Belle Arabelle, Porte St. Martin.
 Bifos, Montparnasse G. Baty.
 Cagis, Franklin.
 Carmen, Lutèce.
 Cantatrice, Rochette.
 Cella qu'on aime, Ambassadeurs.
 Châteaufort, t'off, Antoine.
 Corens, Rond.
 Corniflorète, Apollo.
 D'estec et d'eau fraîche, Comédie de Paris.
 Ecole des Cocottes, Aris.
 Femme trop honnête, Edouard VII.
 Femme est née, Potinière.
 Français à Moscou, Renaissance.
 Grandeur et décadence, Petit Marigny.
 Guerre du Sucre, Bouffes Parisiens.
 Hamlet et Pierrot, Tertre.
 Isabelle, Théâtre de la Madeleine.
 Hibernatus, Athènes.
 Irma la Douce, Grammont.
 Isabelle, Théâtre de la Madeleine.
 Mal court, Bruyère.
 Maman, Madeleine.
 Maman forte, Variétés.
 Maitre de la Bastille, Studio Champs Elysees.
 Méditerranée, Châtelet.
 Minnie, Mouffet.
 M. Masure, Comédie Wagram.
 Mon petit Pota, Ambigu.
 Nuit Romaine, Robert.
 Ouf, Atelier.
 Or de la Paille, Michel.
 Patale, St. Georges.
 Petite Maitre, Nouveautés.
 Quincellerie de Chicago, ABC.
 Requiem pour une Nonne, Mazarins.
 Repoussoir, Alliance Française.
 Sacres Fantomes, Vieux Colombier.
 Temps est un songe, Franklin.
 The of Symphonic, Paris.
 Topaze, Gymnase.
 Tobie et Sara, Tertre.
 Toulouosa (4); Toulouosa (Ala.) College Aud. (5).
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Legit Bits

A revival of "Hamlet" with Judith Anderson in the title role, is announced to tour next season under the management of Leonard Sillman and John Roberts.

Actor Peter Cookson and his actress-wife, Beatrice Straight, have purchased "The Land of Oz," a 2,600-acre estate in New Marlboro, Mass., for \$150,000.

Betty Lee Hunt will pinchhit for Bob Ullman as pressagent for the John Drew Theatre, East Hampton, L.I., next summer. She is also handling "Take a Giant Step" and the upcoming production of "Salvage," both off-Broadway. The former entry is scheduled to end its longrun at the Jan Hus Theatre next June.

Allan C. Datzell is pinchhitting for Louis Sheaffer as pressagent with Arthur Cantor on "Long Day's Journey Into Night" and "Iceman Cometh." Sheaffer is on a two-week vacation revising proofs on a Eugene O'Neill book he's written.

Victor Samrock, general manager for the Playwrights Co., returned to New York last Saturday (23) from a 10-day Coast business trip in connection with the San Francisco and Los Angeles bookings of "Cat on a Hot Tin Roof."

Mitchell Lear, who's currently on a two-week vacation from "Threepenny Opera," was out of the show for three performances last week to appear in two West Point films shot at the academy. Frank Perry subbed.

Bernie Gersten, production stage manager for the N.Y. City Center revival of "Brigadoon," will repeat that assignment on the Center's production of "South Pacific."

The Wayside Producing Co., formed by a group of tv writers, will present John Duff Stradley's "Wayside" at the Barbizon Plaza Theatre, N.Y., beginning April 18. Bruce W. Marcus will direct, with Arthur Aronson designing the sets and lighting.

Zeke Berlin has been appointed managing director of the Chase Barn Playhouse, Whitefield, N.H., which begins its 19th season July 9. The house, operated by Mrs. Lucy Chase Sparks, will remain open through Aug. 31.

The legit and film rights to N.Y. Appellate Court Judge Bernard Bofen's latest book, "The Prosecutor," have been acquired by Milton Sperling, head of United States Pictures, an independent company releasing through Warner Bros. The author will collaborate on the dramatization with an undesigned playwright.

"Rush Hour," a new revue, is planned for production by Jack Pedersen late in April at the Chamin Auditorium, N. Y. Jack Harold will direct, while music-lyric-sketch contributors include Dave Panich, Martin Charnin, Robert Kessler and Jay Umberto Torchia.

"Cross the River" by Milton Robertson, editorial manager of NBC-TV's "Home" show, is scheduled for off-Broadway production late in April by the newly-formed Maximilian Productions. Another Robertson play, "Rainbow at Home," was tried out at the Margo Jones Theatre, Dallas.

Bob Fosse will double as choreographer and one of the male leads in the Cy Feuer and Ernest H. Martin production of "Stay Away, Joe," scheduled to go into rehearsal next Sept. 1.

"Storm Girl" and "Night's Nothings Again," two musical books by Dorothy Herbert, are slated for Broadway production by Robert Goodhue, a former member of the Shubert production staff and manager of the late C. Aubrey Smith. "Storm" is based on Joseph C. Lincoln's novel, while "Night's," the title of a Carl Sandburg poem, is derived from several of his poems.

"The Irrational Knot," an obscure George Bernard Shaw novel, is the source of a similarly-titled script by Edward Chodorov, which Anna Deere Wiman has under option.

A reading of "Candida" will be presented tomorrow afternoon

(Thurs.) as the fifth and final offering in the Theatre de Lys, N. Y., matinee series sponsored by the Greater N. Y. Chapter of the American National Theatre & Academy. Appearing in the production will be Peggy Wood, Judson Laire, Bill Butler, Bramwell Fletcher, Stratton Walling and Ruth Hammond.

A London production of Don Appell's "Lullaby," presented on Broadway a couple of seasons ago, is planned by actress Sylvia Myles and the author.

"Two for the Seesaw," a two-character play by William Gibson, playwright, novelist and tv scripter, is scheduled for Broadway production next season by video producer Fred Cae.

Herman Middleton will stage the second annual edition of "Chucky Jack," Kermit Hunter's historical pageant to open June 21 at Gatlinburg, Tenn., as a presentation of the Great Smoky Mountains Historical Assn. He's head of the drama department at Woman's College, Greensboro, N.C., and for the last four summers has been stage manager and assistant director of "Unto These Hills," Hunter's historical pageant at Cherokee, N.C.

Singer-actress Barbara Ashley has been doing a series of local television appearances around the country to raise money for the cerebral palsy fund. Recent dates have included Rome, Ga., and Mobile, and she's due for stints April 12 in Wichita and April 27-28 in Ottumwa, Ia.

London Bits

In a bid to give new writers a break, Jimmy Wax has launched a series of shows at the New Lindsey Theatre Club, London, offering excerpts from four plays by writers whose work had never previously been performed on the English stage.

Belita, Bill Kerr, Betty Paul, Ivor Emmanuel and Donald Stewart top the cast of "Damn Yankees," which premees March 28 at the Coliseum, following recent closing of "Pajama Game" at the same theatre.

Diane Cilento was ordered to the hospital last week during the tryout of "Zuleika" at Oxford and it's uncertain whether she'll be available by April 4, when the show comes to the Saville. Donald Albery is presenting this Cambridge U. musical adaptation of Max Beerbohm's novel about Oxford.

Paul Scofield, Megs Jenkins and Harold Scott head the cast of "A Dead Secret" by Rodney Ackland, opening April 22 for a tryout run in Liverpool. The piece is being staged by Frith Banbury for H. M. Tennent Ltd.

H. M. Tennent has also acquired Elleston Trevor's first play, "The Labyrinth." It's thriller.

Tyrone Guthrie, who is staging the Broadway version of Norman Ginsbury's "The First Gentleman," is interested in performing a similar function for the same author's latest play, "The Queen's Confidante."

Eric Maschwitz and Bernard Grun, who have collaborated on adaptations of "White Horse Inn," "Three Waltzes," "Pink Champagne," etc. are now working together on "Passion Flower," based on Bizet's "Carmen." It's aimed specifically for the amateur market, and Keith-Prowse is publishing the score.

Priestley's 'Glass Cage'

Due April 26 in London

Toronto, March 26. "The Glass Cage," currently in the fourth week of its world-premiere engagement at the Crest Theatre here, will be presented in London, opening April 26 at the Piccadilly Theatre. The entire present cast, headed by Donald and Murray Davis and their sister, Barbara Chilcott, will remain with it, the first time an all-Canadian company has appeared in London.

The J. B. Priestley drama will be presented in England by H. M. Tennent Ltd. The same firm will do the show on Broadway later, probably in partnership with an established New York management. Current at the London Piccadilly, but due to close shortly, is Peter Ustinov's "Romanoff and Juliet," which is also due for Broadway presentation next fall.

The West End presentation of "Glass Cage" has been capitalized at \$30,000, with most of the money raised in Canada.

Are the Actors Really Awake at That Hour?

When it comes to early curtains the champ is the Theatre in Education, Inc. The non-profit organization, formed last year by Lyn Ely and sponsored by the American National Theatre & Academy, presents Theatre Assembly Programs in secondary schools of Connecticut. The offerings, comprising scenes from Shakespeare and performed by pros, are put on as early as 8:40 a.m.

This year, the operation has lined up 16 schools; nine more than were played in 1956. Connecticut is being used as the pilot state in the development of the program, which will be extended if sufficient financial support on a sustained basis is obtained. Since the start of the project, contributions covering at least three years' operation have been made.

The schools are charged a nominal fee for the performances, with the students getting in free. The Fact Finding Committee of the various entertainment unions is co-operating in the venture.

Shuffle 'Fanny'

Continued from page 45

over the situation. The Montreal and Toronto managements are particularly miffed, since it's figured "Matchmaker" could have played those dates had it extended three weeks in Chicago. The reasoning there is that "Fanny," due April 8 at the National (the original date for "Matchmaker"), has been booked for four weeks instead of the three initially planned for the musical, April 18-May 4.

If the tuner adhered to the three-week Washington stand as originally planned, going in April 15 instead of the prior week, that time plus a loppoff of one stanza from the Chicago extension could have provided the fortnight necessary to play Her Majesty's and the Royal Alexandra. In the case of the former spot, the scheduled "Matchmaker" opening night had been sold out to a charity organization.

The new "Matchmaker" schedule, following its Chicago windup, is April 29-May 4, Baltimore; May 6-25, Washington, and May 27-June 1, Cleveland. "Fanny," originally slated to play Cleveland April 8-13, has extended its stay there to two weeks beginning May 13. The musical's one-week Baltimore stand will begin May 6 instead of April 15.

New Legit Hub

Continued from page 45

Hand," a tryout folderoo, and "Small War on Murray Hill," another rapid Broadway closer.

The touring "Cat on a Hot Tin Roof" is a Playwrights entry, however, as was "Bad Seed," which played the hinterland at the start of this semester. Mary K. Frank, who produced the short-lived "Too Late the Phalarope" on Broadway this season, is another of the building's tenants, while Roger L. Stevens, a member of the Playwrights and the Producers Theatre, dispatches his numerous independent production ventures through those offices. They have included "Clearing in the Woods," with Oliver Smith, and "Sin of Pat Muldoon," with Richard Adler.

Lyn Austin & Thomas Noyes, who recently extended their production activity overseas with "Crystal Heart," also headquarters at the Broadway location, "Heart," incidentally, folded shortly after its preem in London. Various American National Theatre & Academy projects emanate from the building, while director Elia Kazan, pressagents Barry Hyams and William Fields and the City Playhouses also have office space there.

Until the emergence of 1545 Broadway as the production hub, the focus of managerial activities in New York was the Sardi Building, at 234 West 44th St., with several offices in the adjacent St. James Theatre Building, at 246 West 44th St. Many years ago legit producer operations centered in West 42d St., before such theatres as the New Amsterdam, Selwyn, Harris, Wallachs, Lyric and Republic, etc., switched to films.

Inside Stuff—Legit

Commenting on a statement by singer-actor John Phillip, as quoted in a recent issue, to the effect that the Beatrice Lillie skit, "Milady Dines Alone," in the current "Ziegfeld Follies," is new, VARIETY's Washington correspondent, Herman Lowe, writes, "I saw the same material done last December at the Crazy Horse Saloon, a stripper joint in Paris. Instead of a gal, the diner was played by a man, a country bumpkin in the big city. It was virtually identical with the Lillie skit. It even had the wilted stalk of asparagus, though not the lobster, and had the waiter carrying away every course before eaten, etc. The tall, skinny Parisian comedian who played the diner did a better job than Miss Lillie, in my opinion. Also, I've seen similar stuff in burlesque in the old days in this country."

The Prince of Wales, London, closing the end of this week, will remain dark until the new Folies Bergere revue opens April 20. During that period structural alterations will be carried out to meet the needs of the new production.

The new revue, presented by Val Parnell and Bernard Delfont, will be titled "Plaisirs De Paris" and will be staged by Robert Nesbitt. Frankie Howard will be the star and among the femme talent already lined up will be stripper Lee Sharon, Sabrina, Maggy Saragane and Noel Adam from France, and Miss Glamor from Cuba. The specialty acts to be featured in the production will include the Three Monarchs and Les Mathurins.

Shows Abroad

Royal Scotch

Glasgow, March 8.

Citizens Theatre presentation of farce in three acts (five scenes), by Robins Millar. Staged by Richard Mathews; sets, Nevill Dickinson. At Citizens' Theatre, Glasgow, March 4, '57; 51 top.

Star James Craigston. Jack Hedley MacPater. Russell Hunter. Mrs. MacPater. Irene Suinters. Mrs. Poggert. Edward Waddy. Lucy Semple. Jeanette. Robbie Richard Clayfield. Peter Stuart-Smith. Henry Seaton. Fulton Mackay. Margaret Seaton. Joan Scott. Jessie Semple. Marjorie Thomson. Douglas. John Greive. Maj. Turnbull. James Nairn.

Scotch whisky is the basis of the title of this amusing light farce aimed at local consumption. The play is by veteran drama critic Robins Millar, of the Scottish Daily Express.

The yarn involves an alert and prankish valet who joins in hijacking a cask of whisky from a distillery on a bet. The liquor is deposited in a mill-house cellar, then discovered by a nimble ancient with a nose for spirits.

Apart from Russell Hunter's cheekily exuberant portrayal of the valet, the role of the thirsty greybeard is well handled by Fulton Mackay. Jack Hedley is pleasant but needs to show more humor-sense as the Scot laird, and Edward Waddy links good nature and ire as the distiller.

The Nevill Dickinson set, especially of the mill-house interior, is a standout, and Richard Mathews' direction has proper pace.

Gord.

Man ist nur zweimal jung

(The Second Youth)

Vienna, Feb. 20.

Kammerspiele production of comedy in three acts by O. F. Beer and Peter Prezes. Stars Maria Andergast, Erik Frey. Staged by Warner Kraut; set, Inge Fiedler. At Kammerspiele, Vienna, Feb. 20, '57.

Peter Grafenegger. Erik Frey. Marie. Maria Andergast. Hans Nibel. Leopold Hainisch. Dr. Schroeder. Ernst Waldbrunn. Hertha Eckl. Marianne Schönerer. Wanda Cipriani. Sylvia Lydi.

This new comedy, inspired by U.S. Professor Edmund Bergler's science-fiction book, "The Revolt of the Middle-aged Man," is a smash here. The script is by the wellknown critic O. F. Beer and the noted German language comedy director, Peter Prezes, and is their first collaborative attempt.

The theme of the play is the male change of life. The idea is that men approaching the 50's have a panicky sex compulsion. In this case, a wife cunningly arranges a new business interest for her husband, but in so doing, she unwittingly involves him in a love affair.

Kammerspiele has provided a distinguished cast. Maria Andergast and Erik Frey are outstanding as leads, and Ernst Waldbrunn and Leopold Hainisch are excellent as old time buddies. Inge Fiedler has designed a fine single set and Werner Kraut has directed with an experienced hand.

Maas.

Ein Besserer Herr

(A Better Gentleman)

Berlin, March 6.

Schlosspark Theatre presentation of comedy in two acts, by Walter Hasenclever. Stars Martin Held. Staged by Hans Lietzau; musical arrangements, Herbert Bauman; settings and costumes, H. W. Lennewitt. At Schlosspark Theatre, Berlin; \$2.75 top.

Otto Graf. Frau Compass. Romy Bain. Harry Compass. Klaus Kammer. Lia Compass. Lore Hartling. Moebius. Martin Held. Rasper. Walter Blum. Von Schmuetta. Paul Wagner. Frau Schmuetten. Lotte Kleh. Aline. Barbara Sade.

"A Better Gentleman" which the late Walter Hasenclever wrote 30 years ago and which was banned by the Nazis, is authentic boulevard entertainment. Those able

to laugh at themselves will particularly enjoy it.

This satirical fairy-tale (for very modern people, of course) centers around a middle-aged man who lives by swindling elderly women. He's by no means unscrupulous or unpleasant, and when the police arrest him, none of his victims will appear against him. On the contrary, they forgive him explaining that without him they probably would not have had any man at all. At the finale, the professional Casanova falls in love with his last victim.

The frank dialog is not for the prudish, but the action is brisk and the satire of morality and sentimentality is funny, despite the fact that the piece was written 30 years ago.

Hans Lietzau staged "Gentleman" with taste, wit and pace. Martin Held is outstanding as the professional Romeo. H. W. Lennewitt's interiors and fashions of the 1920's are excellent, as are Herbert Bauman's musical arrangements. "Gentleman" has good film potential.

Hans.

La Nuit Romaine

(The Roman Night)

Paris, March 5.

Jacques Hebert presents a drama in two acts and eight scenes by Albert de Badier. Stars Roger Hanin, Claude Genia; features Jacqueline Corot, Jacques Dufilho, Pierre Reynal, staged by Marcelle Tomasson; sets, Jacques Marillier; costumes, Stanislas Leprie; music, Yves Darlet. At Theatre Hebert, Paris, Feb. 26; \$2 top.

Francesco. Roger Hanin. Lucrezia. Claude Genia. Beatrice. Jacques Corot. Letti. Jacques Dufilho. Cardinal Serati. Pierre Reynal. Felicio. Jean Dalmain. Cecelia. Rosine Constant.

Melodrama takes place during the end of the sweeping Italian Renaissance and concerns a family whom the new freedoms have left cruel, immoderate and decadent. Murder, incest, parricide are the themes on a backdrop of intrigue and blasphemy. Written with a poetic, orthodox drive, it has a theatrical power that has made it a hit here. For the U.S. it might be an item for repertory or off-Broadway.

Decors and costumes are good, also there is a fine musical score. Roger Hanin has presence as the blasphemous, dark Cenci, while Claude Genia paces him as the wife. The rest of cast gets into the mood of this anarchic piece.

Mosk.

N.Y.'s Alvin Theatre Will Get a Perk After 'Sgts.'

The Alvin Theatre, N.Y., is in for a refreshing. New seats, a paint job and the installation of an improved air conditioning system are planned for the house following the exit of its current longrun tenant, "No Time for Sergeants."

The Columbia Broadcasting System, which owns the 1,331-seater, will continue to operate it as a legit theatre, with Herman Bernstein remaining as general manager.

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Literati

Time Inc.'s Peak Profits

Time Inc. reported record revenues and earnings for 1956 in its annual report to stockholders last week. Total revenues from sales jumped 15% from 1955 to a new high of \$229,374,000, while net income rose to \$13,850,000, equal to \$7.10 a share as compared with \$4.72 a share the previous year. The earnings figure excludes a capital gain of \$15,113,700 from liquidation of Time's investment in Houston Oil Co.

Major factor in the peak sales and earnings was an increase in advertising revenues for Time's magazines, which totaled \$165,600,000 last year, up more than \$21,600,000 from the year before. Pacesetter was Life, which jumped its revenues by \$12,900,000, while Time mag also broke records with a \$3,500,000 jump. Fortune was up 32% for its most successful year and Sports Illustrated's ad revenues rose 54%. Circulation for every one of the company's six magazines and six international editions was also up, and new circulation bases have been or are being established for Life, Time, Fortune and Sports Illustrated.

Show Biz Hors D'Ouvres

"Bands of America" (Doubleday; \$5) by H. W. Schwartz, long with the C. G. Conn instrument company, treats with the yester-year bandmaster—greats Sousa, Graetz, Karyl, Fryer, Conway, Jules Levy, Brooke, Clarke, et al.) in a warm, nostalgic and authoritative manner. This is affectionate Americana when the bandmaster was king—until, of course, the Dixieland jazz-band influence of the 1920s, and their refinement, spelled finis to the grandiose, sweeping styles of the musichioled and military-garbed brass bands and their personality bandmasters. In one fell swoop a surge of names like the following spelled finis, even for the great John Philip Sousa—King Oliver, Nick LaRocca, Paul Specht, Ted Lewis, Paul Whiteman, Jean Goldkette, Mai Hall, Isham Jones, Paul Ash, Coon-Sanders, Paul Biese, Jan Garber, Eddie Elkins, to name those whom the author reprises.

Harold J. Reilly, of the Rockefeller Center Reilly's Health Roof in the RCA Bldg., has authored a common-sense, do-it-yourself, set-who's who. "Easy Does It" (Thos. Nelson Sons; \$3.95) is not only a good personal memoir but a practical handbook. Abel.

'Turned Loose In Jungle'

John Lardner sounds off in the current Authors Guild Bulletin anent new demand of paperback publishers, when they "originate" a book, to share with the author in the event work subsequently gets hardcover edition contract. Comments Lardner:

"What's wrong with the deal? On the face of it, it's the same proposition you'll get from the hard-cover publisher, if you take your book to him first. But who says that one kind of publication equals the other?"

"Well, the paperback publisher says so, in effect. Roughly speaking, his contract is a sleight-of-hand effort—and a successful one, when the author signs it—to palm off the two kinds of original publication as identical. The contract implies that the paperback publisher is the equal of the hard-cover publisher in service, performance, and prestige, and, therefore, in rights.

"Is he? A book published originally in hard covers (the old way of life, you might call it) is promoted, advertised, and reviewed. There's a case, then, for the publisher's getting a 50-50 split with the author of a further sale to the paperbacks. But the process is the same in one respect only: The money demanded from the author. The paperback original is neither promoted, advertised, nor, with rare exception, reviewed. It is simply turned loose in the jungle.

Boston Post's \$8,190,596 Bkpy.

Schedules have been filed in bankruptcy court listing the Boston Post Publishing Co.'s liabilities as \$8,190,596, and its assets as \$1,508,003. Also listed in bankruptcy court at Boston were 1,600 creditors, the majority wage claimants. The biggest creditor was the Transiting-up exercises book that is unique in that he has made generous illustrative usage to prove his points. Reilly's RCA Bldg. clientele reads like a show-biz Penn Transit Corp. of Bradford, Pa., with a \$2,470,736 claim. John Fox, former publisher of the de-

funct newspaper, was listed, as a \$1,552,430 creditor. Biggest asset is \$900,000 in real estate.

A petition was filed by receivers to sell real and personal property, and a hearing was set for April 3 before Edwin F. Hannon, referee in bankruptcy.

2 More Theatre Books

Macmillan has added two titles of its Theatre World Monograph series: "Evelyn Williams" by Richard Findlater, and "Margaret Ruth-erford" by Eric Keown (each, \$3). Books are imprinted in Britain, where original publication was handled by Rockliff. Both are copiously illustrated from stage and screen careers of their subjects, mainly from stills supplied by the fabulous theatre collection of Raymond Mander and Joe Mitchenson.

Like most monographs in this series, these books great careers in progress, hence there is no attempt at definitive biography. The Williams study offers good material about the actor-playwright's youth in Wales. Findlater is openly critical of complete fruition of Williams' career, mainly because his subject has divided his energies so thoroughly between writing and acting. Praise is given Williams' one-man shows as Dickens and Dylan Thomas. Actor feels pix have not yet fully realized Williams' potential, and that at age 50, Evelyn Williams stands at "the frontier of a new career."

Keown's study of Margaret Ruth-erford, "the universal aunt," also stress unfulfilled nature of his subject's artistic development—in Ruth-erford's case, blaming the movies, which have struck only one rich vein of her character, being content to repeat at that level. American readers will be interested to learn that Miss Ruth-erford got her first opportunity of importance in 1935 in a play called "Hervey Street," written by Jane Cowl under the pen name, C. R. Avery. This led to work with Tyrone Guthrie, and ultimate acceptance in the West End and in pix. Actress is married to Stringer Davis, character player, who often appears in productions with his wife. Roda.

Show Biz Teenage Book Pitch

Dena Reid, formerly with Metro and now a free-lance who's written for Reader's Digest, This Week, Coronet and other mags, has authorized "Follow Your Star," a soft-cover Teenage Book Club selection for April.

In this, 19 stars of show biz, tell how they started, what influenced them when teenagers and what guides their lives today. Personalities include Julius LaRosa, Perry Como, Debbie Reynolds, Marian Anderson, Dinah Shore, Lawrence Welk, Paul Winchell and Jimmy Durante.

Dutton Show Biz-Minded

E. P. Dutton & Co. is another old-line publishing house which is relaxing its publishing standards and eyeing more and more show biz properties, or books with a more "popular" appeal.

The upcoming Bosley Crowther saga of the Loew's Inc.-Metro dynasty, titled "The Lion's Share," is a step in that direction. Scott Bartlett, who shifted over from McGraw-Hill recently, and Jean Frank (ex-Macmillan) and Beulah Harris (ex-McGraw), have their sights on show biz personalities.

Incidentally, N. Y. Times film critic Crowther goes on Mike Wallace's "Nightbeat" show April 5, just ahead of the April 8 publication of his book; does a "Today" questioner on Monday (8), the actual publication day dittoes on Marcha Deane's WOR-Radio show, along with other exploitation stunts.

Record 30G Serial Price

Probably a record price for newspaper serialization rights is the \$30,000 paid by the Boston Globe which outbid the Traveler for the first newspaper serial rights to ex-Mayor and ex-Mass. Gov. James M. Curley's memoirs, "I'd Do It Again." It's a \$4.95 Prentice-Hall book which will be published May 13 but, as consideration for the fancy price, the newspaper serialization, in 28 parts, starts a day earlier in the Globe. The daily apparently figured that for a little over \$1,000-a-day, for the run of the serial rights, it would have a built-in circulation builder-upper.

Intra-book publishing the vet. Boston politician's memoirs are called "Curley's answer to 'The Last Hurrah,'" the Edwin O'Connor bestseller, wherein the "Skef-

lington" character has been popularly identified with O'Connor. It, too, tells the saga of a tough politician.

Power (Sales) of Faith

Dr. Norman Vincent Peale's "Power of Positive Thinking," which has sold over 2,100,000 copies at \$3.50 in the five years since publication, seems to have another runaway bestseller in "Stay Alive All Your Life." With-in five days of its March 18 publication, Prentice-Hall had to put another 100,000 print order into work.

The \$3.95 book's first edition of 100,000 was virtually pre-sold. The cleric is a prolific author, and his inspirational books have an unusual marketability. "Positive Thinking" still sells at the rate of 1,000 copies a week despite its 1951 initial publication.

Another Huckster Book

George Panetta, a copywriter at Young & Rubicam, has penned a satire of ad row, titled "Viva Madison Avenue," published by Harcourt, Brace. It's Panetta's third published book, others being "We Ride A White Donkey" and "Jimmy-Potts Gets A Haircut."

He is also the author of about 5,000 commercials over a 13-year span, none of which, he admits will make him immortal.

Toronto's Sabbath Beefs

Following first sale of the new Sunday a.m. edition of the Toronto Telegram, this at 15c, newspaper representative have been instructed by Attorney General Kelso Roberts to appear in court April 3 to meet charges of violating The Lord's Day Act. Also charged with the same offense, and to be heard later in these test cases, are the Canadian Broadcasting Corp. for broadcasting news on Sundays via radio and tv; CKRY, Toronto, radio news coverage; the Toronto Globe & Mail for being on the street at 10 p.m. Sundays with its first edition; and the Toronto Star which puts out a Sunday edition; though this is printed mid-week.

Complaint has been laid by The Lord's Day Alliance, backed by certain church groups, that those named are "doing work on the Lord's Day," this ranging from reporters and mechanical staffs to door-to-door delivery on Sundays, plus truck distribution to newsstands, etc.

CHATTER

Bob Goldfarb joined literary department of William Morris Agency.

Graham Greene's play, "The Potting Shed," slated for book publication by Viking in May.

Marion Searchinger, formerly associated with Daniel Hollywood Associates, has joined the literary department of Ashley-Stelner.

Dora Maugham, former singer who, of late, has been a comedy writer, has written her autobiography, "I've Had It."

Penn Kimball, former senior editor of Collier's mag, named a partner of Louis Harris & Associates, research consultants in marketing and public opinion.

With Maureen McManus back at Henry Holt & Co. as promotion director, Betty Ringle has assumed the post of advertising manager; heretofore she handled both pub and ad.

Compiled by the former scribe for radio's "Who Said That?," James Beasley Simpson, and foreworded by H. V. Kaltenborn, "Best Quotes of '54, '55 and '56" is soon due via Thomas Y. Crowell.

The Greenock Telegraph, Greenock, Scotland, pioneer of the half-penny evening newspapers in Britain, celebrated its centenary. In 1863 the newspaper began a new era in British journalism by reducing its price to a half-penny, the first evening paper in the U.K. to be sold at that figure.

James McGovern, who was with the State Dept. in Germany for three years and now in the p.r. department of Shell Chemical, has put between covers a second novel of an American's closeup on the contemporaneous German scene. It's titled "No Ruined Castles." His first book was "Fraulein," both published by Putnam's.

"How To Give Away An Air-base," article by Porter McKeever which got the Harper's-Readers Digest exposure, spotlighted political and economic blundering of U.S. in Iceland. Resultantly there are now five scholarships for Icelandic youth (three at U of Delaware, two at Wisconsin).

Having finished his first novel, "The Pistachio Touch," Bill Ornstein, Metro trade contact, is back at his short story writing, having turned out more of his "Ma and Me" yarns for the American Jewish Times Outlook, which next month will publish his first shorty in more than two years.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, March 26.

Let me tell you what happened to me not long ago. I had dipped a dry typewriter ribbon in some kerosene to lengthen its short life in this dehydrated land and was gazing at the endless wonder of the desert while the ribbon dried when the secretarial madonna of the Scully Circus said, "We'd better get on addressing those beautiful invitations Marty Ingram of Allied Artists got printed for us or your elevation to knighthood will be the top secret of the year. Besides, we will have to feed at least one hundred hungry pilgrims coming from afar. So get busy and round up seven loaves, five fishes and a miracle, or your name will be Sir Francis Mudd in the best circles."

This sort of shocked me right off Cloud 7 (the luck one) and my hand hit the goosed-up typewriter ribbon with a thud. It seems that when word came from the Vatican before Christmas that I had been tapped for the Order of St. Gregory the Great, that was only the beginning of a vast, complicated, dignified and beautiful ceremony. I still had to be cited, tapped on the shoulder with a sword, topped with a plumed hat, congratulated and parted.

Few Knights In This Day

It seems this signal honor has a top membership around the world of only 300, and at the present time is down to 265. This in itself could explain to belittling minds how I got in, but actually there's a long evaluating process that sometimes takes six years and even then the prospect does not always get the nod. Unless he does, however, he will never even know he had been considered and found wanting. It follows that solvent, conservative fellows who never did anything foolish would have an inside track over madhatters like myself who have written on all sides of almost every question in the last 40 years and have been coming in on a wink and a prayer and little else.

As far as I know there was no writer in the Order of St. Gregory, certainly none from Hollywood, until I slipped by the guards. Almost on the heels of the announcement, I received a telegram from a fellow-knight, Sir Thomas Allison, urging me not to do anything about a uniform until I had talked to him. When I did I learned that one knight's uniform, sword, plumed hat and medal ran to 800 bucks, but my adviser knew a way to reduce these costs to \$200. These costs could explain the scarcity of writers in the order.

Father George Dunne, S.J., author of "Trial By Fire," wired his congratulations, adding that I probably was the most impetuous knight in the history of papal honors and he thought it was good for a change. He also extended his felicitations to Alice, "who was a lady long before the Pope dubbed you a knight."

Not to have me lose the point entirely, he then had Bill Littlejohn, husband of Fini Rudiger, a Viennese doll we knew years ago, make a sketch of me billed as "the greatest Roman of them all." On an over-aged, spavined charger—he had me riding in patched armor, with my toes out of one boot and waving an elbow crutch as my lance. Behind me, however, were three well armored knights of the old Crusader school to lend lethal and moral support should any Saracens (or Egyptians) cross our path.

Knight In Borrowed Armor

But I have not survived this long on no resources whatever. I remembered that John Harris, owner of "Ice Capades," was a papal knight of some sort, so I wrote him asking if I could borrow his plumage for my investiture. He answered that he was not a Knight of St. Gregory and mentioned, according to my bigoted opinion, some inferior order which had tapped him in more ways than one. The same was true of John Farrow. Harris added, however, that he could use his influence with Western Costume to rent me an old Ku Klux Klan ensemble for little or nothing.

I struck him off the list and then went after Sir Emmet Culligan, a knight who knows more about water than any man living. Here I really hit a gusher. He rushed down to Palm Springs with everything—uniform, hat, sword, gloves, even a pair of congress-gaiter type patent leather boots which had cost him 100 smackers. He insisted everything was now too small for him and it was mine if I could use it.

As my toil-worn bride was a graduate cutter from la belle France, it was no task for her to shift the buttons here and there to fit my slenderella figure. Then she brightened the buttons and silver embroidery, with a magic formula the Vikings invented before 1066.

One of my pet quotations is a poetic phrase credited to the Founder of Christianity. It concerned the lilies of the field which neither toiled nor spun and yet Solomon in all his glory was not arrayed as one of them. It was advanced to comfort those biblical characters who were perpetually worried about where their next catch of fish was coming from. It is truer today in a world lousy with anxiety neuroses. But I have never been able to believe that God who looked so well after the lilies of the field would remain indifferent to what we wanted, especially if it was something we wanted for others.

Alice and I wanted to treat well those who had come to the investiture from afar and we went to Andrea Leeds Howard as one skilled in such receptions. She laid out a menu for us. We followed it to the letter. She said she would have the Howard Manor chef cook our hams and turkeys and get them to our place around 5 o'clock. Wrapped in some bottles of scotch and vodka, the whole biz arrived on time and was her gracious gift to the honor which she felt had befallen Palm Springs.

Then we scrounged around and got enough garden furniture, dishes, glasses and liquor to feed a famished mob. We asked Bishop Buddy to importune those saints he worried with small pleas to pick out a good day for us. Either side of our day the weather was n.s.g. On our day it was as rare as a day in June. Rarer, since it was in March!

Chin Up—For Stitches

Only one accident marred the weekend. Lt. Skip Scully and his sister Patt were driving to town to pick up some last-minute baubles Saturday night when an 18-year-old kid took a sudden left turn and got his car's rear end smacked as he crossed Skip's path. The kid was able to drive on but the car Skip borrowed was wrecked and Patt, a beautiful doll, was taken to the hospital in an ambulance. She came out with seven stitches in her chin. Neither car was insured for what happened, meaning \$450 will be added to our festive bill.

But these were trivia in a great day that happens once in a lifetime in all too few lives. For the investiture and eulogy and crowd was the kind usually reserved for one's obit. Bishop Buddy was in one of his gay, informal moods and he talked off his embroidered cuff. He said many lovely things but the loveliest was when he pointed out that the Bible rarely referred to beautiful women but spoke more of "valiant women." St. Veronica, who wiped Christ's face with a towel on the road to the crucifixion, was one of these and he thought my lady was another, and who, knowing her, would take issue with that?

No School For Scullywags

Our show closed around midnight with Gordon Currey taking a tape-recorded interview to bring back with him to Australia.

As a reward for all the parts they played in the gala affair the Bishop declared March 18 "Sir Francis Scully Day" and gave the school kids a holiday.

But of course to the knight in borrowed armor it was plain Monday, with the hot breath of press day breathing down his ever grateful neck.

And now if you-all will kneel down, I'll give you-all a Papal Knight's southern-fried blessing, and Pax et Bonum as extra special to writers of letters, telegrams and words of praise.

Broadway

Ira Ashley, the radio director, back from holiday in Virgin Isles (St. Thomas).

Mal Braveman handling press relations for the Art Students League annual ball at the Hotel Roosevelt April 12.

Marvin Kohn's name as press-agent for Roberta Sherwood was inadvertently omitted from last week's ad in *VARIETY*.

Seems that nearly all Gotham cab drivers have pet theories on solving the traffic problem and trapped passengers are forced to listen.

Nigel Balchin, British novelist and screen writer, and French film director Roger Vadim arrived from Europe yesterday (Tues.) on the Queen Mary.

Calvin (Mrs. David) Smart, widow of the Esquire publishing group's head man, rushed to St. Mary's Hospital, Mayo Clinic, Rochester, Minn., for a brain tumor operation.

Piece on weather in next Sunday's (31) Herald-Tribune syndicate supplement is by Norman Ober, now with CBS program writing division but once a Navy weatherman.

Anniversary issue, "The Call Board," of the Catholic Actors Guild, this year is being dedicated to the memory of the late Gene Buck, longtime president of the organization.

Walter and Molly Jacobs "pouring" at the Saxony, Miami Beach, April 13 for confirmation of their son, Peter McKibbe. Jacobs is a vet Florida hotelier, now building the new DuPont Plaza in Miami.

Dore Scharf's daughter, Joy, engaged to Arthur Stashower of Cleveland. The Scharfs, in Gotham before sailing on April 18 for an extended European tour, went to Cleveland for a week to meet the parents of their soon-to-be son-in-law.

Milton and Melisse Blaw back to Palm Beach April 1 when the head of the ad agency bearing his name will probably decide on some future plans. He's not liquidating The Blaw Co., however, which will administer whatever future activity he engages in.

Senator Estes Kefauver and Joseph Nellis, of Washington, have suggested to Hugh Fulton, of the New York law firm of Fulton, Walter & Halley, that a memorial committee be formed to set up a scholarship fund, to encourage gifted law students at Columbia Univ., as a memorial to the late Rudolph Halley.

The spectacular \$79,925 jewel theft from the 5th Ave. home of Dr. and Mrs. David M. Levy was P. 1 news. She is the daughter of the late Chicago philanthropist Julius Rosenwald, and—what was not indicated in the press reports—the mother of film producer Armand Deutsch, long at Metro, under Dore Scharf, and latterly an independent.

Comedian-pianist Victor Borge, along with Mrs. Borge and their son and daughter, sails for Europe today (Wed.) on the Queen Mary. Also sailing are actor J. Carroll Nash, playwright Terence Rattigan, and actress Julie Harris, C. J. Latta, managing director of Associated British Picture Corp., is another passenger following a several week U.S. stay for confabs with Warner Bros. and Allied Artists execs. WB has a substantial interest in ABPC.

John J. O'Connor, Universal v.p., is chairman of the motion picture industry committee of 56 serving as part of the Cardinal's Committee of the Laity in the 1957 Catholic Charities Drive of the Archdiocese of New York which is seeking \$3,500,000 in gifts through 50 different committees of business men. George J. Schaefer, producer's rep. is treasurer of the 1957 drive and L. Douglas Netter Jr., Todd-AO executive, is v.p. of the motion picture committee.

Honoraria Plesch, longtime secretary to the late Sir Charles Cochran and latterly a legit designer and producer in London, in the U.S., where she's discussing top potential for a half-hour revue-form pilot film shot in the streets of London which is being handled for her by George K. Arthur, and also the possibility of bringing her "Blueprint" and "Late Interlude" revues to Las Vegas. She's been to the Coast and back, and returns again to N.Y. today (Wed.) after a Canadian visit.

Barcelona

By Joaquina C. Vidal-Gomis (Angel, 43; Tel. 240018)

American Delta Rhythm Boy at Emporium nitery.

Jacqueline Piereux here to star in pic, "Cumbres luminosas" (Light Heights).

Director Pedro Lazaga shooting "Frontier of Fear" in streets of Barcelona.

Vic & Adio, comedians from

Brazil, and Evelyn & Hellmuth at the Rigat.

Chelo de Mexico and Nini Daysi and 30 beauties at Boite Jardines Casablanca.

Alfredo Alarria a hit at Rio nitery with his South American song-dance show.

Young Italian singer Torre Bruno in Spain for first time at the Emporium.

Rod Steiger and Ken Annakin in Seville to work in the pic, "Across the River."

Russ piano soloist Nikita Nagaloff here for one concert at the Palacio de la Musica.

Prizewinner as it's known The Comedia has the Lope de Vega Co. doing "Anna Frank's Diary."

Belgian cameraman G. Felix in Canary Islands on his way to shoot a documentary in the Belgian Congo.

Morris and Dupuy at the Emporium nitery, their first visit to Spain. Also Elda Mayda and her Brasilerios Orch and Les Garçons de la Rue.

Miami Beach

By Lary Solloway (1775 Calais Dr.; Union 5-5389)

Tommy Dorsey's widow, Jane New, houseguesting with Marianne O'Brien Reynolds.

Irwin Corey and Dick Haviland held over at Murray Franklin's as was Nat Poolgate.

New Diplomat Hotel building in Hollywood Beach will have a cafe that will feature names next season.

Herb Kelly upped to amusement by the Miami News; replacing Herb Rau, now assigned to "gossip" column.

Families of Phil Foster and Dick Shawn spending spring here while the comedians play dates around the country, the duo air-commuting between dates.

Janet Davis-gandering the acts around the local circuit while on vacation at Kenilworth until "Talent Scouts" bossman Arthur Godfrey returns from Africa.

"Havana Mardi Gras," Latin revue-imported by Selma Marlowe Harris for click run at the Lucerne, set to play Caribbean tour, with Caribe-Hilton in San Juan on itinerary.

Boston

By Guy Livingston (344 Little Bldg.; Hancock 6-8386)

Mills Bros. current at Blinstrub's, through Sunday (31).

Dunninger in for Filene's service recognition dinner at Hotel Statler.

Helen Hayes to address banquet for New England Theatre Centre here April 26.

Cindy Parker, Hub thrush, current at Francis Marion Hotel, Charleston, S.C.

Danny Kaye International Show at Colonial extended two weeks through April 20.

Hub Musician's Union, Local 9, celebrated its 60th anni receiving a bouquet from James Petrillo, International prexy.

Newport Jazz Festival set to open July 4 with special tribute to Louis Armstrong on this date which is his birthday.

John Morris new musical director Cape Cod Melody Tent, Hyannis, replacing Julius Rudel, now managing director New York City Opera Co.

Tokyo

By David M. Jampel (Tokyo Press Club)

Irving Maas, MPEA veepee, here to tackle annual quota-remittances chores for the U. S. majors.

Ella Kazan may visit here if work sked allows. His "Baby Doll" (WB) is slated to open in April.

Les Petits Chanteurs a la Croix de Bois (Little Singers of Wooden Cross) are due here April 20 for a 20-concert series.

Chinese screen actor Huang Ho here to recuperate from suicide attempt, made after being duped by a Chinese Commie actress.

Jane Russell due in these parts with L. A. disk jockey Johnny Grant's show, playing Korea March 27-April 1; at Nigata, April 2; and Chitose April 3.

A charity show of "Anastasia" (20th) will be given at Shochiku Central night of April 1 with complete take going to a Sophia University slum clearance project. All 2,000 seats will be priced at about \$2.80.

Shochiku actress Chikako Kaga, who apparently "will travel," returned from Copenhagen after making an appearance on Denmark's National Radio and Television station. She visited Scandinavia briefly as a guest of Scandinavian Airlines System on occasion of inaugurations of SAS' Tokyo-Copenhagen polar flight.

London

(Temple Bar 5041/9952)

Shepherd Traube, in town for confabs on West End production of a new American play.

Sir Egbert Cadbury, father of chairman Peter Cadbury, joining the board of Keith Prowse.

Sandu Scott, voted Miss New York of 1952, opens a cabaret season at Colony Restaurant April 1.

Carl Foreman, who recently closed a production deal with Columbia, guest of honor at a Claridges reception last week.

Anthony Carthew, Daily Herald show columnist and film and drama critic to Hollywood on a six-week visit for his paper.

Sam Lomborg named by Mike J. Frankovich as Columbia's London branch manager; formerly was in charge of their 16m division.

Eve Boswell planes to N. Y. April 15 for tv dates and will later go on to the Coast to plug her first Capitol LP, "Sugar and Spice."

Sam Zimbalist and Jose Ferrer introduced the cast of "Captain Dreyfus" at a press reception before film went into production at Metro British Studios.

Phil, Sid and Norman Hyams hosted a party last night (Tues.) to celebrate the 10th anni of Eros Films, their independent production and distribution outfit.

All proceeds from sale of souvenir programs for "Fantasia" being handed over by Walt Disney Organization to the Marie Curie Foundation for relief of cancer suffering.

Rome

Irwin Shaw in to join company of "Sea Wall." He scripted De-Laurentis-Columbia production.

Luigi Comencini returning to film-direction with a new script, tentatively titled "City Husbands."

Rock Hudson interrupted work in "A Farewell to Arms" to return to Hollywood for retakes and a chance at Academy Award presentations.

Business for "Miss Spogliarello" (Miss Stripper) has spurted since Vice Squad confiscated all posters. Pressure is now on to change title of the Brigitte Bardot starrer.

Kenneth Giner, Hawthorne Books veepee, here with wife, presented leather-bound copy of "Crown of Glory," biography of Pope Pius XII, to the Pontiff at a private audience in which co-author Seamus Walshe (with Alden Hatch) participated.

Paris

By Gene Moskowitz (28 Rue Huchette; Odeon 4944)

Stripper Rita Cadillac, of Folies-Bergere, signed by Lou Walters for his next Latin Quarter revue.

Roland Petit, dancer-choreographer, turns to film direction for "Charmants Garçons," which will star his wife, Zizi Jeanmaire, Vittorio De Sica and Cerd Jurgens.

"Giant" (WB) in for a big opening here on solid advance publicity. Running in its original length, it looks to rack up big returns, with reviews helping.

Darryl Zanuck directing some Paris exteriors of "Sun Also Rises" (20th), with Tyrone Power and Eddie Albert while director Henry King readies shooting facilities in Mexico.

Françoise Rosay doing some telephex here, under the direction of her son, Bernard Farrel, before heading for the U.S. to begin rehearsals for a Broadway legitier next season, "Rain of Memory."

Michael Cacoyannis' young Greek director whose two films, "Stella" and "Girl in Black," got critical attention at recent film fests, confabbing with Darryl Zanuck on doing a picture-a-year for him.

Joe Bellfort, Continental manager of RKO, says the company will continue distribution activities in Europe. However, the company is going in for more distrib of foreign pix and has picked up some German and Italo films for Continental use.

Curd Jurgens says he is making pictures in other countries because of low salaries paid pic stars in West Germany. Jurgens said he received \$24,000 for a film at home while here he gets as high as \$90,000 and has been offered \$140,000 for a Hollywood stint by 20th-Fox.

Jean-Louis Barrault-Madeleine Renaud Co., back from U.S. legit stint, have no regular house here as yet. Company will be on the road until next season and then will come back to Paris to ensconce themselves either at the Theatres Des Champs-Elysees or the long shuttered jinx house, the Pigalle.

Air France dispatching a special flight next month to New York to wing a group of Gallic pix stars there for an Ed Sullivan teeveer, which will kick off the French

Film Season at the Museum of Modern Art. Among the stars will be Francoise Arnaud, Juliette Greco (who opens at Waldorf Astoria), Micheline Presle, Gerard Philipe and Jean Marais. An air France special plane, in early May, also will wing a flock of U.S. pic personalities and newsmen to the Cannes Film Festival May 2, which opens with Mike Todd's "Around the World in 80 Days" (UA).

Ireland

By Maxwell Sweeney (22 Farney Pk; Dublin 684506)

Marie Comnee leaving legit for vaude dates.

Cabaret acts being used more by late night eateries to hypo hix.

Dutch longhair pianist Hans Henkemans set for recitals here in May.

"Finian's Rainbow" to get its Irish preem at Gaiety, Dublin, in June.

Radio Eireann symphony currently on provincial circuits tour in south.

Terence Hennessy will direct Mozart Opera for Galway Gaelic Theatre.

Lord Mayor Robert Briscoe okayed project for Dublin civic concert hall.

Count Basie band set for two performances at Theatre Royal, Dublin, April 14.

Otto Preminger will screen his "St. Joan" at Cork during World Film Week, June 3-9.

Abbey players doing out-of-town Sunday night one-nighters in provincial centres near Dublin.

Tom Willoughby, manager at Pike Theatre, Dublin, bowed out; successor is Aidan C. Maguire.

Former Abbeyite Doreen Madden set for John Ford's production of "The Last Hurrah" for Columbia.

Thesper Alan McClelland currently finishing adaptation of James Joyce's "Ulysses" for stage production.

"Royalties," hoofers at Dublin Theatre Royal, will provide ballet for the opera, "Aida," during Dublin Opera season this spring. "Moby Dick" (WB) will have Irish preem in Youghal, County Cork, where New Bedford scenes for film were lensed. Date unset, but release of picture in Dublin is due April 20.

After only two nights, "Don't Knock Rock" (Col) was withdrawn from Gaumont Cinema, Belfast, because teenagers insisted on dancing in aisles and ignored manager John McDougall's requests to resume their seats.

Cleveland

By Glenn C. Pullen

Marty Caine, talent booker, at Cleveland Clinic for operation.

"Rock - a - Billy Spectacular," booked into Public Music Hall by Manny Stutz here, did poorly on tour of six Ohio cities.

Postponement of "Fanny" visit, first skedded for April 8 here, keeps Milt Krantz's Hanna dark until Maurice Evans' "Appelart" arrives April 15.

Johnny L. Price set to start fourth season of his Musicians' Tent Theatre May 3 with "Pajama Game." This year his tuneshow series will run through Sept. 29.

Beno Frank taking troupe of Karanu Players to N. Y. Saturday (3) to stage excerpts from Ernest Bloch's operatic drama, "Macbeth," for Central Opera Assn., convention at Met Opera House.

George Young, local boxoffice man, promoted, three show-going bus safaris to Detroit where "My Fair Lady" is playing at the Riviera. Young latched on to several hundred choice tickets and sold most of them to Clevelanders in less than a week as a package deal. It included bus fare, luncheons en route and dinner in Detroit plus ducats for \$24.50 per head.

Philadelphia

By Jerry Gaghan

Elvis Presley makes his first local appearance at the Arena April 6-7.

Local 77, Musicians' Union, to stage benefit for its members at the Broadwood Hotel (May 17).

Rudolph Serkin played his only local recital of the season, in All-Star Series at Academy of Music last week.

William R. Smith conducts half of the initial Frances Anne Wister Memorial concert by the Philadelphia Orch.

William Goldman, head of Goldwyn chain, appointed chairman of city annual Independence Day observance.

Dore Scharf speaks in "Art and Mass Media" series at Swarthmore College (April 7); Lawrence Langner concludes the sessions April 17.

Hollywood

Ernie Kovacs in from N. Y.

Ray Milland off to England for Warwick's "High Flight."

Richard Whorf checked out of Warner Bros. producer pact.

Rickey Barr joined Jesse Wadsworth Agency as an associate.

Marx Brothers tossed a birthday party for Chico in Palm Springs Friday.

Barney Balaban and Paul Rabourn in for a few days to host the Telemeter demonstration.

Dan O'Herlihy and Joel Ashley testing for John Barrymore role in WB's "Too Much Too Soon," Diana B-topic.

Mrs. Frankie Spitz, widow of Leo Spitz, will attend the Cannes Film Festival at the invitation of Marc Spiegel.

Lew Ayres won a convertible in a Mt. Sinai Hospital raffle but turned it back so they could raffle it off again.

Deke Houlgate, vet sports-writer, Daily Variety football forecaster, in Sawtelle Veterans hospital following heart attack.

S.S. United States will screen "Designing Woman" during its April 13 voyage when Dore Scharf, who produced it, will be on board.

Louis Novins, Paramount exec in N. Y., shares speaker's platform with Lord Mayor of Dublin Robert Briscoe, Sunday at Beverly Hilton Hotel. Sponsored by Amusement Industry Committee for United Jewish Welfare Fund.

Henry Cornelius, British producer-director, returned to London after dickered for a femme player to co-star in his next comedy. Unlikely as yet, it's based on a Paul Gallico story, "The Enchanted Hour."

Vienna

By Emil W. Maass (Grosse Schiffgasse 1A (Tel. A45048)

Centropa Film shooting "Elephant Divided by Six."

Theodor Grieb, 68, actor of Volkstheatre, died suddenly in his dressing room.

Mezzoprano Vera Little gave concert in Joseph Hall (U.S. Information Service).

Burg theatre actor Philipp Zeska appointed manager of Klagenfurt (Carinthia) City Theatre.

Sidney Kingsley's "Patriots" to be premed in Joseph Hall (U.S. Information Service) with tour of Austria to follow.

City of Vienna produced, in co-operation with Austria, newsreel shorts on "Traffic Problems" and "New Baths in Capital."

Ministry of Commerce ruled that all Austrian-produced films must show clearly their origin by "Austria" trade mark.

Josefstadt Theatre preparing German language production of Henry Denker and Ralph Berkey's "Time Limit," directed by Leonard Steckel.

Portland, Ore.

By Ray Faves

Lenny Gale held for a second week at Frontier Room.

Deep River Boys, Bob Karl and Claydettes at Amato's Supper Club for two weeks.

Frank Jenkins ankled Metro office in Denver and becomes assistant to Paramount field man Walter Hoffman.

George Amato lining up top talent for forthcoming shows; already set are Carl Ravazza and Arthur Lee Simpkins.

Al Learman inked Guy Mitchell, Trudy Richards, Leo Diamond, Willie West & McGinty and George Arnold Orch for Annual Home Show at Exposition Building March 29-April 7.

Chicago

(Delaware 7-4984)

DeeJay band leader Jim Lounsbury signed with Music Corp. of America.

Bonnie Kroll checked out as Columbia Records deejay contact; will set up her own publicity shop.

Stan Pat has departed RKO-Unique Records to become mid-west promotion and contact rep for Roulette Records.

Jimmy Stewart flew in Monday (25) for advance personals in behalf of "Spirit of St. Louis" which opens at the Chicago late in April.

Debra Paget and Jeff Hunter, 20th-Fox pretes and co-hosts of National Telefilms feature network, in for the tobacco dealers' convention.

Mike Todd and bride Elizabeth Taylor due in today (Wed.) for tomorrow's night opening "Around the World in 80 Days." Local preem is under the auspices of the English Speaking Union.

OBITUARIES

CHARLES MORRISON

Charles Morrison, 57, operator of the Mocambo, Hollywood, and one-time talent agent, died March 22 in Hollywood.

Details in vaude section.

BURTON RASCOE

Burton Rascoe, 64, author, editor and drama and tv critic, died March 19 in New York.

Born in Kentucky, Rascoe served on many of the nation's leading publications as editor or literary and drama critic. He joined the Chicago Tribune while still a Chicago U. student, remaining with

er, Davey, appeared briefly in films including the enactment of the role of the son in "The Singing Fool" which starred Al Jolson. Her sister, Katherine, now Mrs. Ray Miller, survives.

WILLIAM BROWN

William Brown, 86, former general counsel and vicepresident of RCA, died March 23 in New Milford, Ct., after a long illness. An attorney, he came to RCA from the Midwest in 1919 and became assistant to the president prior to elevation as general counsel and

counsel for Republic Pictures and its subsidiary, Consolidated Film Industries, died March 24 in New York. He joined Consolidated in 1924 and was made general counsel for Republic in 1935.

Wife, two sons and mother survive.

WILLIAM O. COX

William O. Cox, 81, former vaudeville song and dance performer and for 50 years a stagehand, died March 15 in Dallas. He was the father of Carol Shannon, film and tv actress-singer.

Survived also by his wife and a son.

LOUIS W. FEHR

Louis W. Fehr, 72, veteran newspaperman who for a time during the '30s was known as "Mr. Reader" on a WINS, N. Y., news program, died March 24 in New York. Survived by his wife.

MRS. ROSA M. ROSENTHAL

Mrs. Rosa Mark Rosenthal, 82, sister of the late Moe Mark, builder of the Strand Theatre, N.Y., and other Strand theatres in the Empire state, died recently in Albany. Surviving are two sons, one of whom is Robert M. Rosenthal, former manager of Warner houses in Albany.

JOSE CORDEIRO

Jose Cordeiro, Portuguese conductor and composer, died March 15 in Lisbon after a long illness. At the time of his death, he was director general of music for the Portuguese Army. He also wrote three operas.

Survived by a son.

MARIO PEPE

Mario Pepe, 53, organizer and chief of the Portuguese stagehands syndicate, died of a cerebral hemorrhage March 17 on the stage of the Teatro Variedades, Lisbon. He was noted as a scenic artist.

Wife, daughter and son survive.

ROSSLYN GAY

Roslyn Gay, 44, comedienne, died recently in Glasgow after a lengthy illness. She appeared in vaude in Scotland, England and Ireland.

Survived by husband and a son.

EDNA WOOLMAN CHASE

Edna Woolman Chase, 80, editor emerita of Vogue magazine, died March 20 in Sarasota, Fla.

She was the mother of actress-author-ty panelist Ilka Chase.

Abraham Leff, 65, president of the Five Boro Theatre Circuit, a chain of New York City film houses, died March 23 in Miami Beach.

William Pearl, owner of Alcyon Theatre in Highland Park, Ill., and a veteran exhibitor, died March 18 in Florida. He is survived by two daughters and wife.

Isadore "Ike" Isaacs, 56, stand-in for many top Metro stars in the last 25 years, died March 18 at home in Culver City.

Joseph Silverstein, 66, former owner of radio station WSBG in Chicago, died in that city March 20. Survived by a daughter.

Joao Dias Pombo, 54, choir master and violinist, died of a heart attack March 16 in Lisbon. His wife and daughter survive.

Rafael Millan, 63, composer, conductor and concert violinist, died March 10 in Lisbon following a long illness.

Loren Coy Smith, 22, engineer with WFAA-TV, Dallas, was found dead March 15 in a vacant farm house near Lindale, Tex.

Ferguson S. Edwards, 72, former musician who toured with theatrical stock companies, died March 16 in Waterbury, Vt.

Abe Chanin, 55, projectionist at the Viking Theatre, formerly the Aldine, for 22 years, died March 18 in Philadelphia.

Father, 82, of Peter Abenheim, "Captain Fortune" on KPX, Frisco, died in Menlo Park, Cal., March 16.

Mrs. Lorraine Eaton, 56, founder of the Nashua, N. H., Symphony Orchestra, died March 14 in that city.

Father of Philip Ingalls, music-comedy director, died March 24 in Boston.

Percy Richardson, 59, veteran exhibitor, died March 11 in Bradford, Eng.

James Sisco, projectionist, died March 21 in Chicago.

Sally Harrison, 55, literary agent, died March 25 in New York.

Russian Tastes & Taboos

Continued from page 2

good—the biggest underground, the biggest buildings, etc. It has huge ceilings, massive appointments—also large tables. So if your party isn't big enough it's nothing unusual for complete strangers to be seated at your table, much as the sexes are scrambled in a railroad compartment, when traveling. (This latter in contradiction to the usually circumspect decorum.)

Beer: \$2 a Bottle

Levine explains the ruble vis-a-vis dollar equation on a local-level thinking perspective, rather than an economic interpretation. A bottle of beer for almost \$2 (our interpretation) is two hours' wage for the average worker. A family of four may enjoy a 3,500-4,000-ruble income, which might mean up to \$1,000-a-month, or \$250-a-week for all four. Reduced to \$60 or \$70-a-week per husband it's not much, but the wife and the two children could be earning as much.

A suit of clothes runs into thousands of rubles, and an automobile is comparable to the average American wishing to own his own plane. A tv set is comparable to owning an auto. But food and beer or a local wine is within reach, if they save up for it for two months, or so, and this particular family of four goes on the town. Also, unlike the U. S. housing standard where the monthly rent may comprise 25% of the husband's income, that's no problem in Moscow. The low-cost housing never exceeds 3% of income, which affords that more latitude for going on the gastronomic or theatregoing spree. But that tv set, the new suit of clothes (which must be saved for every two or three or four years) or the auto are still way out of sight—and reach. A pair of ordinary shoes is a week's wages (\$60). The tv thing is academic because steel, no matter how small, is at a premium for factory construction and heavy armament industry. The food phase is not as acute.

Post-Hungary, which of course has kayoted U. S. tourism interest in Russia after last summer's bull market, two things are happening right now within Russia. One set of leaders accuse the U. S. of fomenting the Budapest revolution, and another set of spokesmen for the country aver that Russia still wants visitors, for reason of economy and world rapport, adding, "We're not mad at the American people, just at the American leaders for inciting revolution."

Yves Montand Case

This past January the Russians made a big hoopla over Yves Montand, the French diskery and nitery singer who has been denied a U. S. visa, on the one occasion when a New York cafe wanted to book him, because of his reputed leftist leanings. Montand got the "full treatment" so fulsomely that some of the thinking Russians started asking whether Montand was really as big "in the outside world as we are being led to believe."

Film business is big. There are the same number of theatres as in 1917, refurbished but not rebuilt for the same reason that housing and heavy industry takes priority. The cinemas are modern as to sound-equipment but still crude as to seats, which are more or less of a hard-bench character.

Tickets are bought in advance, like for a legit or concert; no crowding the boxoffices when one decides "to take in a movie." It's also considered very impolite, bordering on the declassé, to walk out on a movie. Only obvious illness or distress makes such behaviorism excuseable.

Levine admits there have been some places he couldn't get in, but adds that maybe Uncle Sam wouldn't like any newscaster or newspaperman into certain buildings or places either, for security reasons, and states he has gravitated freely and never had any knowledge of anybody following him. Realistically he recognizes that this is academic because if it's anything official, and a pass or an okay are necessary, that's as practical a checkup as anything.

Russians read the western publications—Life, Time, the British dailies, the N. Y. Times—even VARIETY. Students of English and others in that category would in-

vite no sensitivities by repeated visits to the key libraries where periodicals in the English language are to be had, but a man-in-the-street with that sort of concentrated curiosity might be asked how come.

Showfolk and students of English who read VARIETY from the library, or from the copies which Levine passes around constantly, focus on him for the "language idioms. The NBC man admits himself sometimes defeated by some particularly native or original show biz idiom and has had occasion to make inquiry of the N. Y. office but in the main, he says, he has been able to "ad lib glibly and most often I find that my VARIETY translation was right."

Debate R&R

Continued from page 1

people to lose their sense of values and start riots."

Taking issue on this point, Bathlett clinched with "Even prisoners have riots . . . and I'll tell you rock 'n' roll isn't to blame."

The prison aud urged Miss Whalen to illustrate the rock, but she declined saying she had been advised against demonstrating jungle and tribal dances, apparently because it would have put the prison debater at a disadvantage to try to compete.

MARRIAGES

Doris McCall to Leo Berry, Houston, March 8. Bride is a secretary with KNUZ in that city; he's Capitol Records' rep in that area.

Louise Truffell to Patrick Stevenson, Ballymoney, Northern Ireland, March 9. He's a circus performer.

Pamela Jackson to Jonathan Alwyn, London, March 23. Bride's a tv production assistant; he's a tv director.

Eileen Gourlay to Nick Baker, London, March 26. Bride's a dancer; he's resident interviewer for Associated-Rediffusion.

Betty Field to Edwin Lucas, New York, March 24. Bride is an actress.

BIRTHS

Mr. and Mrs. Mike Kaplan, son, Hollywood, March 21. Father is VARIETY and DAILY VARIETY staffer on the Coast.

Mr. and Mrs. Don Murray, son, Hollywood, March 18. Father is an actor; mother is actress Hope Lange.

Mr. and Mrs. Lloyd Ulyate, daughter, Hollywood, March 21. Father is musician.

Mr. and Mrs. Everett Freeman, son, Hollywood, March 19. Father is a screenwriter.

Mr. and Mrs. Phil Thompson, daughter, Chicago, March 19. Father is a WBBM salesman there.

Mr. and Mrs. Don Bresnahan, daughter, Chicago, March 18. Father is a news writer at WNBQ-WMAQ there.

Mr. and Mrs. Stan Halperin, son, Hollywood, March 18. Father is v.p. of Bonded Film Service.

Mr. and Mrs. Edwin Friendly, son, New York, March 22. Father is director of daytime programs for CBS-TV.

Mr. and Mrs. Jerome Hines, son, New York, March 20. Mother is the former Lucia Evangelista, soprano of the Cincinnati Opera Co.; father is the Metopera basso.

Mr. and Mrs. Ted Tillinghast III, daughter, Hollywood, March 23. Mother is actress Nancy Valentine.

Mr. and Mrs. Lane Allan, son, Hollywood, March 23. Father is an agent; mother actress Randy Stuart.

Mr. and Mrs. Jack Stahle, daughter, San Mateo, Cal., Feb. 28. Father's a salesman for KGO, Frisco.

Mr. and Mrs. Frank Denke, daughter, San Francisco, March 20. Father's a pianist for KCBS, Frisco.

Mr. and Mrs. Milt Frankel, daughter, San Francisco, March 13. Father is floor manager at KGO-TV, Frisco.

Mr. and Mrs. Thomas S. Murphy, daughter, Albany, recently. Father is general manager of WCDA-TV and WROW.

Mr. and Mrs. Don Blackey, daughter, New York, March 19. Father is a singer.

Mr. and Mrs. William Warwick, daughter, New York, March 21. Father is a v.p. at Warwick & Legler agency.

Jack Kapp

that paper as literary and dramatic editor until 1920. During the late 1920s he was editor of Johnson Features Inc., editor of the Bookman mag and member of the editorial board of the Literary Guild.

In the 1930s, he served as a literary critic for the New York Sun, Esquire, Newsweek and American Mercury. From 1934-37 he was general editorial adviser for Doubleday, Doran and from 1942-46 he was drama critic and editorial writer for the New York World-Telegram. In recent years he

v.p. three years later. He retired in 1931.

Brown also served as v.p. of the Radio Real Estate Corp. of America, and an NBC director.

A sister survives.

YVES MIRANDE

Yves Mirande, 82, Gallic playwright, screen writer and wit, died last week in Paris. Called "the last of the boulevardiers," he turned out some 120 plays and operettas in addition to 60 scripts and thousands of witticisms which have

JACK KAPP

March 25, 1949

Always in the Hearts of

Irene and Sam Lutz

wrote a syndicated tv column for the Newhouse chain of newspapers. Wife, mother, daughter and two brothers survive.

MISCHA TULIN

Mischa Tulin, 52, concert pianist, composer and Therman player, leaped to his death from a third floor window March 20 as fire swept through a warehouse in Roxbury, Mass. He was prexy of Electro Sound Corp., which had offices in the razed building.

A native of Russia, Tulin came to the U.S. in 1924. That year he won first prize from the Musical Society of America for the best orchestral composition submit in

become part of the Parisian vocabulary.

His more notable plays include "Le Chasseur De Chez Maxim's," "Octave," "Ta Bouche," "Simone Est Comme Ca" and "La Haut." He also scripted a number of Maurice Chevalier's early Hollywood films.

Mirande, whose true name was Yves Le Querrec, was at home in the plush, fashionable aspects of Paris night life. Addicted to macabre humor, he constantly made death a comic gambit in both his plays and life itself.

Surviving are a son and daughter.

CAMILLE ROBERT

Camille Robert, 85, composer of "La Madelon," World War I marching song, died March 25 in Paris.

Although the song became part of the official music of French land, sea and air forces, it earned very little for M. Robert because his rights to it had not been legally protected. Words to the song were written by Louis Bousquet.

Until 1939 he was director of the civilian orchestra attached to the Elysee Palace, home of the President of the Republic.

CHARLES SCHENCK

Charles A. Schenck, 56, original producer of the "March of Time" radio series, died March 15 in Tucson, Ariz.

Schenck also had produced the "Ma Perkins" radio program and wrote, produced and directed the "True Detective" radio series. In tv, he handled "Search for Tomorrow" and "Love of Life."

FLOYD SHERMAN

Floyd Sherman, 48, singer, died in New York March 19 as result of auto accident.

He appeared on numerous radio shows including, "Band of America" and the James Melton show. He was also a member of the Cities Service Quartet and Longines Chorallines.

JACK LAUGHLIN

Jack Laughlin, 67, former vaude actor and producer, died of a heart attack March 21 in Hollywood. After years as a performer on the Orpheum and Pantages circuits he became a producer of stage shows in Chicago and Los Angeles.

His daughter survives.

MEYER LAVENSTEIN

Meyer Lavenstein, 57, general

In Fond Memory of
My Dear Friend,

F. B. HAVILAND

Who Died March 29, 1932

JERRY VOGEL

competition. He received his early training at the Imperial Conservatory of Music in Petrograd.

Tulin had an invisible role in the 1952 Broadway comedy "Mrs. McThing." He played the Therman, an electrical instrument, in a recess behind an orchestra box during the entire run of the show. He also appeared with the Boston Symphony.

Surviving are his wife, Helen, pianist and accompanist; a son and daughter.

JANE LEE ST. JOHN

Jane Lee St. John, 45, half of the moppet sister team of Kath-

erine & Jane Lee, who appeared in many films and in vaudeville, died March 17 in New York after a long illness.

The pair started film work in 1914 appearing in the original version of "Neptune's Daughter," with Annette Kellerman, and continued film work with "Two Little Imps," "The Troublemakers," and more than 40 other pictures.

They later toured the Keith-Albee Circuit playing the prime time with a singing act. A broth-

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Whopping sixty plus Nielsen ratings for each of these ninety minute
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JOHN OSBORNE'S	<i>Look Back in Anger</i>
ARTHUR LAURENTS'	<i>Home of the Brave</i>
ARTHUR MILLER'S	<i>Adaptation of An Enemy of the People</i>

Granada TV Network, the weekday programme company for the Northern Region, the industrial heart of Great Britain, covers a population of 13,000,000 people. The television audience is growing fast too—at the rate of 25,000 sets per week. All this in 10 months. In a matter of weeks Granada's Northern Region will have more TV sets than London—it will be the largest single TV region in the world.

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